



THE BEATLES

Yellow Submarine

TOUR

THE BEATLES YELLOW SUBMARINE TOUR

A musical based on The Beatles

- JOHN:** *Once upon a time there were three little boys called, John, George and Paul, by name christened. They decided to get together because they were the getting together type. When they were together, they all wondered, what for? So all of a sudden they all grew guitars and formed a noise. Funnily enough, no one was interested. Sooo... on discovering a fourth even littler man called Stuart Sutcliffe running about them, they said, quote: "Sonny, get a bass guitar and you will be all right," and he did - but he wasn't all right because he couldn't play it. Still there was no beat, and a kindly old aged man said, quote: "Thou hast not drums!" We had no drums! they coffed. So a series of drums came and went and came. The group was called The Beatles. Many people ask what are Beatles? Why Beatles? Ugh, Beatles, how did the name arrive? So we will tell you. It came in a vision - a man appeared on a flaming pie and said unto them, 'From this day on you are Beatles with an A.' ...*
- PAUL:** *John.*
- JOHN:** *"Thank you, Mister Man," they said, thanking him.*
- GEORGE:** *John.*
- JOHN:** *What?*
- RINGO:** *What are you doing?*
- JOHN:** *I was just, you know... well, these guys just wanted to know about some band called the Beatles.*
- RINGO:** *Who?*
- GEORGE:** *He said the Beatles. Switch your hearing aid on!*
- RINGO:** *Never heard of them.*
- PAUL:** *But that's not what happened.*
- JOHN:** *Yes it is... more or less...*
- GEORGE:** *Errr... I'll go for less.*
- PAUL:** *Look, if you're gonna tell the story, you better tell it right.*
- JOHN:** *(in an upperclass accent) The Beatles – a story by Mr Paul McCartney.*
- PAUL:** *Thanks John.*
- JOHN:** *You're welcome.*
- PAUL:** *Our story begins a long, long time ago in a small town called Liverpool with a young man named John Winston Lennon. At the tender age of 16 John formed a skiffle band called the Quarrymen. It was on the afternoon of the 6th July 1957 that I first met John. The group were playing at the garden fete of St Peter's Church in Woolton. After they finished their set I went to*

chat with them, showed John how to tune his guitar and play the chords properly. He was naturally impressed by my talents and a couple of weeks later asked me to join the band.

JOHN: *Oh, what modesty! Come on, let's get to the good bit.*

GEORGE: *Yeah, what about me?*

PAUL: *I had met George on the bus to and from school and we had become good friends living just one stop apart. He'd come to hear us play.*

JOHN AUDITIONS GEORGE – On the top of an empty bus.

PAUL: *John, this is George. He's a mate of mine. He should be in the group.*

JOHN: *He should be in bed.*

GEORGE: *I've already been to bed. I couldn't sleep.*

PAUL: *Go on George, show him.*

JOHN: *What? Magic tricks?*

GEORGE: *Nah, I've left me top hat at home.*

He plays "Raunchy" on the guitar.

PAUL: *And with that, he was in.*

JOHN: *And then there were three.*

PAUL: *But we still had no bass or drums.*

JOHN: *Enter Stuart. A friend of mine from art college who couldn't play bass for his life but had enough money to buy one after selling a painting.*

PAUL: *And then there were four. We went through a few drummers...*

RINGO: *Is it my turn yet?*

GEORGE: *Not quite Ringo.*

PAUL: *... but it was Pete who we decided to take to Hamburg with us where the newly named "Beatles" would spend nearly two months playing the clubs.*

GEORGE: *We came back home with new haircuts, but no bass player.*

PAUL: *Stuart had fallen in love with a photographer over in Germany and decided to leave the band and handed over all bass playing duties to me.*

JOHN: *Oh he's a man of many talents. I still think my version is better.*

PAUL: *Back in Liverpool we started playing gigs at The Cavern Club and at one lunchtime slot we would meet the man who would change our lives forever.*

JOHN: Oooo very dramatic.

THE CAVERN CLUB - 9th NOVEMBER 1961

The Beatles have just finished playing a song. Applause.

BOB W: I've just been told that we have a very important visitor with us here today. Mr Brian Epstein from the NEMS record store. How about giving him a big Cavern Club welcome.

JOHN: Don't be shy Mr Epstein. Give us a wave. Now, we'd like to do one of our own songs. It's called "Hello Little Girl".

HELLO LITTLE GIRL

*Hello little girl,
Hello little girl,
Hello little girl.*

*When I see you every day,
I say, "Mm-mm, hello little girl"
When you're passing on your way,
I say, "Mm-mm, hello little girl"*

*When I see you passing by,
I cry, "Mm-mm, hello little girl"
When I try to catch your eye,
I cry, "Mm-mm, hello little girl."*

*(Hello~)
I send you flowers
But you don't care.
You never seem to see me
Standing there,
I often wonder what you're thinking of,
I hope it's me
And love, love, love.*

*So I hope there'll come a day
When you say
Mm-mm, you're my little girl, mm-mm-mm.
You're my little girl, mm-mm-mm.
You're my little girl, oh yeah.
You're my little girl.*

Do-do-do-do-do

PAUL: *Brian said that he would like to manage us and after some careful consideration we all said...*

JOHN: Yeah, alright.

PAUL: *So contracts were signed and we immediately started playing more gigs.*

GEORGE: *And we were getting paid more too!*

PAUL: *He worked so hard to try and get us somewhere. We would wait at Lime Street station for him to come back from meetings in London but no one was interested.*

GEORGE: *We even had an audition for Decca but they weren't interested either.*

JOHN: *"Guitar bands like these boys are on their way out Mr Epstein".*

PAUL: *But we wouldn't give up that easily.*

JOHN: Where are we going, fellas?

BOYS: To the Top, Johnny!

JOHN: What Top?

BOYS: To the Toppermost of the Poppermost, Johnny!

PAUL: *After all the knockbacks and the constant no, no, no's finally we got a yes! George Martin at EMI decided that he would be the one to take a chance on the Beatles. But there was a problem. George didn't like Pete, our drummer.*

RINGO: *It's my turn now, right?*

GEORGE: *Now, we had met Ringo a long while before he joined the band. He had even played with us, standing in for Pete on the odd occasion. So Brian made the call.*

RINGO: (on the phone) Hello. Hello Brian, how are you? I'm fine thanks, what can I do for you? When? Well I can't right now. I've still got gigs with Rory and the Hurricanes. What about Saturday?...

GEORGE: *So with Ringo on board we went down to London to start recording a few songs with George Martin.*

PAUL: *Things were beginning to fall into place.*

JOHN: *Hadn't you better get a move on?*

PAUL: *What? Oh...*

NEMS MUSIC STORE - Liverpool 1962

BRIAN: We've been waiting almost an hour.

PAUL: Sorry, I had to have a bath.

RINGO: Well at least he's clean.

JOHN: Clean machine.

BRIAN: This is a pattern Paul and I want it to end. That goes for all of you. The time has come to start acting like professionals. Your first single is about to be released and I'm working on bookings all over the country. You can't keep on behaving like wild men from the provinces.

JOHN: Why not?

BRIAN: Because, if we are to reach a large national audience you need to be taken seriously. No more playing whatever strikes your fancy, or smoking and eating, and hitting each other on stage.

GEORGE: Can we breathe?

BRIAN: And no more leather jackets and jeans. We need to create a new, more modern image. This is what I was looking at. It's all the rage in Paris.

JOHN: You want to turn us into bloomin' pansies!

BRIAN: No John, I want you to be different. Looking like a bunch of Lime Street scruffs will never take in London. You boys are the future of Rock and Roll, not the past.

GEORGE: But this isn't who we are.

JOHN: George is right. We're rockers. This is a total sell out. What are the fans gonna say?

BRIAN: It's your new fans that count. Do you want to spend the rest of your lives playing in that cellar full of noise on Matthews Street?

PAUL: I think Brian's right. The leathers are old hat. This is showbusiness. We need something fresh.

BRIAN: This isn't about the music John. This is about marketing, promotion.

JOHN: No Brian, this is about money. But if you really think this is what it takes I'll wear a bloomin' gorilla suit on stage.

GEORGE: *You'll be happy to hear that John never did wear a gorilla suit on stage.*

RINGO: *That was a shame.*

PAUL: *Interest in the Beatles really started to kick off.*

FIRST RADIO INTERVIEW - 27th OCTOBER 1962

MONTY: And over in the background, here, and also in the background of the group making a lot of noise is Ringo Starr.

RINGO: Hello.

MONTY: You're new to the group, aren't you Ringo?

RINGO: Yes, umm, nine weeks now.

MONTY: Were you in on the act when the recording was made of 'Love Me Do'?

RINGO: Yes, I'm on the record. *(comic voice)* It's down on record, you know?

MONTY: Now, umm...

RINGO: I'm the drummer!

(laughter)

MONTY: What's that offensive weapon you've got there? Those are your drumsticks?

RINGO: Well, it's just a pair of sticks I found. I just bought 'em, you know, 'cuz we're going away.

MONTY: When you say you're going away, that leads us on to another question now. Where are you going?

RINGO: Germany. Hamburg. For two weeks.

MONTY: You have standing engagements over there, haven't you?

RINGO: Well, the boys have been there quite a lot, you know. And I've been there with other groups, but this is the first time I've been there with the Beatles.

MONTY: Paul, tell us. How do you get in on the act in Germany?

PAUL: Well, it was all through an old agent.

MONTY: George, were you brought up in Liverpool?

GEORGE: Yes. So far, yes.

MONTY: Whereabouts?

GEORGE: Well, born in Wavertree, and bred in Wavertree

MONTY: Are you all 'Liverpool types,' then?

RINGO: Yes.

JOHN: Uhh... types, yes.

PAUL: Oh yeah.

RINGO: Liverpool-typed Paul, there.

MONTY: You composed 'P.S. I Love You' and 'Love Me Do' yourself, didn't you? Who does the composing between you?

PAUL: Well, it's John and I. We write the songs between us. We've written over about a hundred songs but we don't use half of them, you know. We just happened to sort of rearrange 'Love Me Do' and played it to the recording

people, and 'P.S. I Love You,' and uhh, they seemed to quite like it. So that's what we recorded.

MONTY: Is there anymore of your own compositions you intend to record?

JOHN: Well, we did record another song of our own when we were down there, but it wasn't finished enough. So, you know, we'll take it back next time and see how they like it then.

(long pause)

JOHN: *(jokingly)* Well... that's all from MY end!

(laughter)

PAUL: "Love Me Do" was our first single.

GEORGE: Released 5th October 1962 and it got to number 17 in the charts you know!

PAUL: After doing a few concerts and TV appearances it was time to get back in the studio at Abbey Road to finish off single number two.

IN THE RECORDING STUDIO - 26th NOVEMBER 1962

GEORGE M: Ok boys. Let's try that one more time and just up the tempo a little more.
(no response from the boys) A little quicker.

PLEASE PLEASE ME

*Last night I said these words to my girl
I know you never even try, girl
Come on, come on, come on, come on
Please, please me, woah yeah, like I please you*

*You don't need me to show the way, love
Why do I always have to say, love
Come on, come on, come on, come on
Please, please me, woah yeah, like I please you*

*I don't want to sound complaining
But you know there's always rain in my heart
I do all the pleasing with you,
It's so hard to reason with you
Woah yeah, why do you make me blue?*

*Last night I said these words to my girl
I know you never even try, girl
Come on, come on, come on, come on
Please, please me, woah yeah, like I please you
Woah yeah, like I please you
Woah yeah, like I please you*

GEORGE M: Congratulations, gentlemen. You've just made your first number one.

JOHN: *And Beatlemania began.*

VIDEO - BEATLEMANIA

ROYAL VARIETY PERFORMANCE - 4th NOVEMBER 1963

INTERVIEWER: Well lads... Almost unknown in January, and now you're going to the Royal Command Performance in November. This is quite a rise even in your business, isn't it Paul?

PAUL: Yes a bit. It's been very quick and we have been very lucky.

INTERVIEWER: How much of this is due, do you think, to your musical talent?

PAUL: Uhh, dunno. No Idea. You just can't tell, you know. Maybe a lot of it, maybe none of it.

INTERVIEWER: *(to John)* How much would you have said?

JOHN: I agree with Paul, you know.

INTERVIEWER: How much of this is getting popularity by acting the fool a bit and playing around?

JOHN: Well I mean, that's just natural. We do it anyway, whether we're on-stage or not.

INTERVIEWER: But your funny haircuts aren't natural?

JOHN: *(comical voice)* Well, we don't think they're funny, ya see... cobber.
(laughter)

INTERVIEWER: George, can I turn to you now? How long do you think you're going to be successful? You've had this monumental rise. Obviously this sort of thing can't go on, but do you think you can settle down to a life in show business?

GEORGE: Well, we're hoping to. I mean, not necessarily a 'life' in show business, but at least a couple more years.

INTERVIEWER: A long run.

GEORGE: Yeah. I mean, if we do as well as Cliff Richard and The Shadows have done up to now, we won't be moaning.

RINGO: Very happy.

GEORGE: I mean, naturally, it can't go on as it has been going the last few months. It'd just be ridiculous.

INTERVIEWER: How do you find all this business of having screaming girls following you all over the place?

RINGO: Well, we feel flattered.

JOHN: ...and flattened. *(Beatles laugh)*

RINGO: *(giggling)* Yeah, and flattened. But I mean, if the screaming fans weren't there then we wouldn't be here, would we.

INTERVIEWER: Paul, have you thought about your act for this show yet? Any changes in the act, or is it going to be, you know, the usual routine?

PAUL: No, we'll have to change it I'm sure. *(John nudges him)* Eh, Stop it. We can't do the same thing all the time. We haven't thought about what we're gonna do yet.

INTERVIEWER: Suits with collars on? Anything like that?

PAUL: *(jokingly)* You never know. We might not wear suits! You never know! No idea.

INTERVIEWER: Mister Edward Heath, the Lord Privy Seal, has said that the other night he found it hard to distinguish what you were saying as the Queen's English.

PAUL: Ah, yes.

JOHN: *(mock upperclass dialect)* I can't understand Teddy! I can't understand Teddy saying that at all, really. *(smiles)*

INTERVIEWER: Now, are you going to try and lose some of your Liverpool dialect for the Royal show?

PAUL: No, are you kidding. No, we wouldn't bother doing that.

GEORGE: We just won't vote for him. *(Beatles laugh)*

PAUL: *(jokingly, in upperclass dialect)* We don't all speak like them BBC posh fellas, you know?

INTERVIEWER: Right well, with that, I better wish you good luck in the show.

RINGO: Thank you.

PAUL: Thank you very much.

JOHN: Jolly good, jolly good. Cheerio.

ANOUNCER: Your Royal Highness, ladies and gentleman, please welcome on stage, The Beatles.

FROM ME TO YOU

*Da da da, da da dum dum da
 Da da da, da da dum dum da
 If there's anything that you want
 If there's anything I can do
 Just call on me and I'll send it along
 With love, from me to you
 I've got everything that you want*

*Like a heart that's oh so true
Just call on me and I'll send it along
With love, from me to you*

*I've got arms that long to hold you
And keep you by my side
I've got lips that long to kiss you
And keep you satisfied (ooo)*

*If there's anything that you want
If there's anything I can do
Just call on me and I'll send it along
With love, from me to you
To you
To you
To you*

PAUL: Thank you very much. Thank you. Ta. That was a song called "From Me To You". Good evening, how are ya? Alright? Good.

JOHN: Thank you. For our next number I'd like to ask your help. Would the people in the cheaper seats clap your hands. And the rest of you, if you'd just rattle your jewellery. Thank you. We'd like to sing a song called Twist And Shout.

TWIST AND SHOUT

<i>Well, shake it up baby now</i>	<i>(shake it up baby)</i>
<i>Twist and shout</i>	<i>(twist and shout)</i>
<i>Come on, come on, come on, come on baby now</i>	<i>(come on baby)</i>
<i>Come on and work it on out</i>	<i>(work it on out woooo)</i>
<i>Well work it on out, honey</i>	<i>(work it on out)</i>
<i>You know you look so good</i>	<i>(look so good)</i>
<i>You know you got me goin' now</i>	<i>(got me goin')</i>
<i>Just like I knew you would</i>	<i>(like I knew you would wooo)</i>

<i>Well, shake it up baby now</i>	<i>(shake it up baby)</i>
<i>Twist and shout</i>	<i>(twist and shout)</i>
<i>Come on, come on, come on, come on baby now</i>	<i>(come on baby)</i>
<i>Come on and work it on out</i>	<i>(work it on out woooo)</i>
<i>You know you twist it little girl</i>	<i>(twist it little girl)</i>
<i>You know you twist so fine</i>	<i>(twist so fine)</i>
<i>Come on and twist a little closer now</i>	<i>(twist a little closer)</i>
<i>And let me know that you're mine</i>	<i>(let me know that you're mine wooo)</i>

<i>Ah, ah, ah, ah</i>	
<i>Waaaaaah</i>	
<i>Yeah, shake it up baby now</i>	<i>(shake it up baby)</i>
<i>Twist and shout</i>	<i>(twist and shout)</i>
<i>Come on, come on, come on, come on baby now</i>	<i>(come on baby)</i>
<i>Come on and work it on out</i>	<i>(work it on out woooo)</i>
<i>You know you twist it little girl</i>	<i>(twist it little girl)</i>
<i>You know you twist so fine</i>	<i>(twist so fine)</i>
<i>Come on and twist a little closer now</i>	<i>(twist a little closer)</i>
<i>And let me know that you're mine</i>	<i>(let me know that you're mine wooo)</i>
<i>Well shake it, shake it, shake it, baby now</i>	<i>(shake it up baby)</i>

Well shake it, shake it, shake it, baby now
Well shake it, shake it, shake it, baby now
Ah, ah, ah, ah

(shake it up baby)
(shake it up baby)

VIDEO - BEATLES GOING TO AMERICA

PRESS CONFERENCE JFK AIRPORT - 7TH FEBRUARY 1964

- M.C.:** Ok, if we can have some quiet please then we can start the questions. Quiet please.
- JOHN:** *(quietly)* Let the feasting begin.
- M.C.:** Thank you. First question over here.
- Q:** How's your trip?
- GEORGE:** Fine. Very nice. A bit bumpy over Alaska.
- Q:** Have you ever seen a reception like this?
- PAUL:** Never. Marvellous. We had never seen anything like that before.
- GEORGE:** Fantastic! It's the best ever we'd ever had.
- JOHN:** It's nice to be here.
- Q:** Are you a little embarrassed by the lunacy you cause?
- JOHN:** No, it's great.
- PAUL:** No.
- RINGO:** Marvellous.
- GEORGE:** *(giggling)* We love it.
- JOHN:** We like lunatics.
- Q:** You're in favour of lunacy?
- BEATLES:** Yeah.
- JOHN:** It's healthy.
- Q:** Are those English accents?
- GEORGE:** It's not English. It's Liverpudlian, you see.
- PAUL:** The Liverpool accent - so, the way you say some of the words. You know, you say GRASS instead of GRAHHSS, and that sounds a bit American. So there ya go.
- Q:** Liverpool is the...

RINGO: *(jokingly)* It's the capital of Ireland.

Q: A psychiatrist recently said you're nothing but a bunch of British Elvis Presley's.

JOHN: He must be blind.

RINGO: *(shaking like Elvis)* It's not true!! It's not true!!

JOHN: *(dances like Elvis)*

FEMALE FAN: Would you please sing something?

BEATLES: NO!

(laughter)

RINGO: Sorry.

M.C: Next question.

Q: There's some doubt that you CAN sing.

JOHN: No, we need money first.

(laughter)

Q: Does all that hair help you sing?

PAUL: What?

Q: Does all that hair help you sing?

JOHN: Definitely. Yeah.

Q: You feel like Sampson? If you lost your hair, you'd lose what you have? 'It'?

JOHN: Don't know. I don't know.

PAUL: Don't know.

M.C: There's a question here.

Q: How many of you are bald, that you have to wear those wigs?

RINGO: All of us.

PAUL: I'm bald.

Q: You're bald?

JOHN: Oh, we're all bald, yeah.

PAUL: Don't tell anyone, please.

JOHN: And deaf and dumb, too.

(laughter)

M.C.: I've got a question here.

Q: Are you going to get a haircut at all while you're here?

BEATLES: NO!

RINGO: Nope.

PAUL: No, thanks.

GEORGE: I had one yesterday.

(laughter)

RINGO: And that's no lie, it's the truth.

PAUL: It's the truth.

Q: You know, I think he missed.

JOHN: Nope.

GEORGE: No, he didn't. No.

RINGO: You should have seen him the day before.

M.C.: Can we have the last question now, Gentlemen, please?

PAUL: My favourite.

(laughter)

Q: Have you decided when you're going to retire?

JOHN: Next week.

PAUL: No.

JOHN: No, we don't know.

RINGO: We're going to keep going as long as we can.

GEORGE: When we get fed up with it, you know. We're still enjoying it.

RINGO: Any minute now

Q: After you make so much money, and then...

BEATLES: No.

GEORGE: No, as long as we enjoy it, we'll do it. 'Cuz we enjoyed it before we made ANY money.

M.C.: That's all the questions we have time for I'm afraid. You'll now have 2 minutes to take photos. Thank you.

USA THE ED SULLIVAN TV SHOW - 9th FEBRUARY 1964

I WANT TO HOLD YOUR HAND

*Oh yeah, I'll tell you something
I think you'll understand
When I say that something
I want to hold your hand
I want to hold your hand
I want to hold your hand*

*Oh please say to me
You'll let me be your man
And please say to me
You'll let me hold your hand
You'll let me hold your hand
I want to hold your hand*

*And when I touch you I feel happy inside
It's such a feeling that my love
I can't hide, I can't hide, I can't hide*

*Yeah, you got that something
I think you'll understand
When I feel that something
I want to hold your hand
I want to hold your hand
I want to hold your hand
I want to hold your hand*

I SAW HER STANDING THERE

*Well, she was just 17,
You know what I mean,
And the way she looked was way beyond compare.
So how could I dance with another (whooh)
When I saw her standin' there.*

*Well she looked at me, and I, I could see
That before too long I'd fall in love with her.
She wouldn't dance with another (whooh)
When I saw her standin' there.*

*Well, my heart went "boom,"
When I crossed that room,
And I held her hand in mine.*

*Well, we danced through the night,
And we held each other tight,
And before too long I fell in love with her.
Now, I'll never dance with another (whooh)
When I saw her standing there*

*Well, my heart went "boom,"
When I crossed that room,
And I held her hand in mine...*

*Oh, we danced through the night,
And we held each other tight,
And before too long I fell in love with her.
Now I'll never dance with another (whooh)
Since I saw her standing there
Since I saw her standing there
Since I saw her standing there*

JOHN: Where are we going, fellas?
BOYS: To the Top, Johnny!
JOHN: What Top?
BOYS: To the Toppermost of the Poppermost, Johnny!

VIDEO/STAGE MONTAGE: *"A Hard Day's Night" Filming - 2nd March 1964
World Tour - 4th June to 1st July 1964
"A Hard Day's Night" Premieres - 6th/10th July 1964
"Beatles For Sale" Released - 4th December 1964
MBE's announced - 12th June 1965*

FILMING HELP! - 10th MAY 1965

Buckingham Palace. Ringo and George are playing cards.

JOHN: How's your equilibrium ring?
RINGO: How's yours? You're light again George.
GEORGE: How do you know it's not you that's light?
RINGO: Cos I never am. Am I Paul?
PAUL: Eh yar, cop this, one hand.
JOHN: Ugly though aren't they?
PAUL: Hands? Some people's are.
RINGO: You're light in the kitty again.
JOHN: Show us your hand Ringo.
RINGO: Here.
JOHN: You wanna chuck one in.
RINGO: Get on.
PAUL: How about drumming though, had you thought of that?
JOHN: It wont affect it.

PAUL: Well I mean I don't know many err (*mimes drumming one handed*)

RINGO: It appears I need one card. It appears I'm chucking one in.

PAUL: Very light hearted.

JOHN: Discarding it.

PAUL: Like an old boot.

JOHN: Without even a backward glance.

GEORGE: They're talking about your finger you know. One card. Dealer takes one.

JOHN: See, that didn't hurt you at all did it?

PAUL: Will you just get hold of this drum stick for us.

GEORGE: There's a good drummer in Manchester.

RINGO: Well I don't just drum with it do I?

JOHN: Well what else then?

RINGO: Well I use it you know.

GEORGE: Quite a good looking fella too. I'll raise you.

JOHN: You haven't used that finger in the past hour and we're in danger as well you know. Me and Paul haven't seen you make any use of that finger, have we Paul?

PAUL: No.

GEORGE: And again.

JOHN: There's no doubt about it. We're risking our lives to preserve the useless member.

PAUL: That bloke with Scott. I've always admired the way he went out into the snow for his mates.

John has sneaked away to get a knife.

GEORGE: And again.

RINGO: You're joking.

PAUL: Just hold this drum stick.

Ringo plays and George sneaks a peak at his cards.

RINGO: You've raised a little bundle on the quiet haven't you?

JOHN: It's just like having a tooth out.

GEORGE: Well I've got a good hand.

RINGO: You must have. The only time you ever lay any money out is when you've got five aces.

GEORGE: Do you wanna see me?

RINGO: You're joking – take it.

GEORGE: Ha ha well I will see cos I've won it. Ha ha. Cut?

RINGO: NO!

DIRECTOR: And cut!

RINGO: I said no!

They all giggle.

DIRECTOR: Ok boys, can we do that again please. Let's reset for the top of the scene. John can you make sure you don't come too far over behind Ringo just stay by his side. Ok, positions please boys.

They continue to giggle.

Boys! Thank you.

VIDEO/STAGE MONTAGE: *European Tour - 20th June to 4th July 1965*
USA - 13th August

CONCERT AT SHEA STADIUM - 15th AUGUST 1965

TICKET TO RIDE

*I think I'm gonna be sad,
I think it's today, yeah.
The girl that's driving me mad
Is going away.*

*She's got a ticket to ri-hide,
She's got a ticket to ri-hi-hide,
She's got a ticket to ride,
But she don't care.*

*She said that living with me
Was bringing her down yeah.
She would never be free
When I was around.*

*She's got a ticket to ri-hide,
She's got a ticket to ri-hi-hide,
She's got a ticket to ride,
But she don't care.*

*I don't know why she ridin' so high,
She ought to think twice,
She ought to do right by me.
Before she gets to saying goodbye,*

*She ought to think twice,
She ought to do right by me.*

*She said that living with me,
Was bringing her down, yeah.
She would never be free
When I was around.*

*Ah, she's got a ticket to ri-hide,
She's got a ticket to ri-hi-hide,
She's got a ticket to ride,
But she don't care.*

My baby don't care, my baby don't care. x2

JOHN: *What a crowd, 55,600 fans.*

RINGO: *And what a noise. I always said that the fans came to see us, not hear us.*

JOHN: *And we met the king himself. Mr Elvis Presley. Thank you very much.*

PAUL: *During the last few years everything had been moving so fast.*

RINGO: *And the boys had really started to grow up.*

GEORGE: *Allright, old man!*

PAUL: *In the middle of all the Beatlemania some of us had started to think about starting our own families. Ringo got married to Maureen back in February.*

RINGO: *And John had got married to his childhood girlfriend Cynthia way back in 1962 and didn't tell me about it!*

JOHN: *Ssssshhhh, it's a secret!*

PAUL: *And in January 1966 George married Pattie who he had met whilst we were filming "A Hard Days Night".*

JOHN: *And he even wrote a song about her.*

JOHN & RINGO: *Ahhhhhh*

PAUL: *One of the greatest love songs ever written.*

SOMETHING

*Something in the way she moves
Attracts me like no other lover
Something in the way she woos me*

*I don't want to leave her now
You know I believe and how*

*Somewhere in her smile she knows
That I don't need no other lover*

Something in her style that shows me

*I don't want to leave her now
You know I believe and how*

*You're asking me will my love grow
I don't know, I don't know
You stick around now it may show
I don't know, I don't know*

*Something in the way she knows
And all I have to do is think of her
Something in the things she shows me*

*I don't want to leave her now
You know I believe and how*

VIDEO FOOTAGE: *Manila 3rd July 1966*
"Bigger Than Jesus" August 1966

Brian Epstein - Press Conference New York City, USA - 6th August 1966

BRIAN: The quote which John Lennon made to a London columnist more than three months ago has been quoted and represented entirely out of context. Lennon is deeply interested in religion and was at the time having serious talks with Maureen Cleave who is both a friend of the Beatles and a representative of the London Evening Standard. The talks were concerning religion. What he said and meant was that he was astonished that in the last 50 years the church in England, and therefore Christ, had suffered a decline in interest. He did not mean to boast about the Beatles fame. He meant to point out the Beatles effect appeared to be, to him, a more immediate one upon, certainly, the younger generation. The article, which was indepth, was highly complimentary to Lennon as a person and was understood by him, and myself, to be exclusive to the Evening Standard. It was not anticipated that it would be displayed out of context and in such a manner as it was in an American teenage magazine. And in these circumstances John is deeply concerned and regrets that people with certain religious beliefs should have been offended in any way what so ever.

REPORTER: We're wondering whether you're going to change the itinerary of The Beatles to avoid areas where the radio stations are now burning their records and their pictures?

BRIAN: This is highly unlikely. I've spoken to many of the promoters this morning and when I leave here, I have a meeting with several of the promoters who are not anxious that any of the concerts should be cancelled, at all. Actually, if any of the promoters were so concerned and it was their wish that a concert should be cancelled, I wouldn't, in fact, stand in their way. As a matter of fact the Memphis concert which is nearest to the place where this broke out apparently sold more tickets yesterday than they have done up until then. Thank you. I'm afraid that's all the time I have for now.

FINAL CONCERT AT CANDLESTICK PARK - 29th AUGUST 1966

Applause and screaming.

PAUL: Thank you very much everybody. Thank you. And it's, errr, it's a bit chilly. We'd like to do the next number now which is a special request for all the wonderful back room boys on this tour. The song is called "I Wanna Be Your Man" and to sing it RINGOOOO!

I WANNA BE YOUR MAN

*I wanna be your lover baby,
I wanna be your man,
I wanna be your lover baby,
I wanna be your man.*

*Love you like no other baby,
Like no other can,
Love you like no other baby,
Like no other can.*

I wanna be your man (x4)

*Tell me that you love me baby,
Let me understand,
Tell me that you love me baby,
I wanna be your man.*

*I wanna be your lover baby,
I wanna be your man,
I wanna be your lover baby,
I wanna be your man.*

I wanna be your man (x4)

I wanna be your man (x4)

PAPERBACK WRITER

*Paper back writer (paperback writer)
Dear Sir or Madam, will you read my book?
It took me years to write, will you take a look?
It's based on a novel by a man named Lear
And I need a job, so I want to be a paperback writer,
Paperback writer.*

*It's a dirty story of a dirty man
And his clinging wife doesn't understand.
Their son is working for the Daily Mail,
It's a steady job but he wants to be a paperback writer,
Paperback writer.*

Paperback writer (paperback writer)

*It's a thousand pages, give or take a few,
I'll be writing more in a week or two.
I can make it longer if you like the style,
I can change it round and I want to be a paperback writer,
Paperback writer.*

*If you really like it you can have the rights,
It could make a million for you overnight.
If you must return it, you can send it here
But I need a break and I want to be a paperback writer,
Paperback writer.*

Paperback writer (paperback writer)

PAUL: *And that was the last ever Beatles concert.*

GEORGE: *Touring had become very tiring and we just wanted to make good music
but we didn't have the time.*

RINGO: *We had pretty much been constantly playing gigs for four years.*

GEORGE: *We all knew before we walked on that stage that that would be the end of
us touring.*

PAUL: *Back at home we were enjoying being in the studio again and
experimenting with new sounds.*

ABBEY ROAD STUDIOS - 1ST FEBRUARY 1967

PAUL: *So the idea is that there's this bloke called Sgt Pepper and he has his own
band and we could all have these alter egos. So we're not singing as Paul
and John and George, you know. And he could introduce the album and all
the songs.*

SGT PEPPERS LONELY HEARTS CLUB BAND

*It was twenty years ago today,
Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile
So may I introduce to you
The act you've known for all these years
Sgt. Pepper's Lonely Hearts Club Band*

*We're Sgt. Pepper's Lonely Hearts Club Band
We hope you will enjoy the show
Sgt. Pepper's Lonely Hearts Club Band
Sit back and let the evening go
Sgt. Pepper's lonely, Sgt. Pepper's lonely
Sgt. Pepper's Lonely Hearts Club Band*

*It's wonderful to be here
It's certainly a thrill
You're such a lovely audience*

*We'd like to take you home with us
We'd love to take you home*

*I don't really want to stop the show
But I thought that you might like to know
That the singer's going to sing a song
And he wants you all to sing along
So let me introduce to you
The one and only Billy Shears
And Sgt. Pepper's Lonely Hearts Club Band*

VIDEO: OUR WORLD

GLOBAL LINK OUR WORLD 25th JUNE 1967

ALL YOU NEED IS LOVE

*Love, Love, Love.
Love, Love, Love.
Love, Love, Love.*

*There's nothing you can do that can't be done.
Nothing you can sing that can't be sung.
Nothing you can say but you can learn how to play the game.
It's easy.*

*Nothing you can make that can't be made.
No one you can save that can't be saved.
Nothing you can do but you can learn how to be you in time.
It's easy.*

*All you need is love.
All you need is love.
All you need is love, love.
Love is all you need.*

*All you need is love.
All you need is love.
All you need is love, love.
Love is all you need.*

*Nothing you can know that isn't known.
Nothing you can see that isn't shown.
Nowhere you can be that isn't where you're meant to be.
It's easy.*

*All you need is love.
All you need is love.
All you need is love, love.
Love is all you need.*

*All you need is love (All together, now!)
All you need is love. (Everybody!)
All you need is love, love.
Love is all you need
Love is all you need (x8)*

VIDEO: THE BEATLES MEET THE MAHARISHI

THE DEATH OF BRIAN EPSTEIN - 27TH AUGUST 1967 Reporters in Bangor

Q: John, we're very sorry to hear about the death of Brian Epstein. Could we get a few words from you?

JOHN: I don't know what to say. We've only just heard, and it's hard to think of things to say. But he was just... He was a warm fellow, you know, and it's terrible.

Q: What are your plans now?

JOHN: We haven't made any, you know. I mean, we've only just heard.

RINGO: Yes, you know-- It's as much news to us as it is to everybody else.

Q: John, where would you be today without Mr. Epstein?

JOHN: *(respectfully)* I don't know.

Q: Are you driving down to London tonight?

JOHN: Yes. Somebody's taking us down. Yeah.

Q: You heard the news this afternoon, I believe, and Paul's already gone down?

JOHN: Yes.

Q: You've no idea what your plans are for tomorrow?

JOHN: No, no. We'll just go and find out, you know. And...

GEORGE: ...just have to play everything by ear.

Q: I understand that Mr. Epstein was to be initiated here tomorrow.

JOHN: Yes.

Q: When was he coming up?

GEORGE: Tomorrow, that's all we knew.

Q: Had you told him very much about the spiritual regeneration movement?

GEORGE: Well, as much as we'd learned about spiritualism and various things of that nature and he was equally as interested as we are, as everybody should be. He wanted to know about life as much as we do.

Q: Had you spoken to him since this weekend?

JOHN & RINGO: No.

GEORGE: I spoke to him Wednesday evening, the evening before we first saw Maharishi's lecture and he was in great spirits.

Q: And when did he tell you that he'd like to be initiated?

GEORGE: Well, when we arrived here on Friday we got a telephone call later that day to say that Brian would follow us up and be here Monday.

Q: I understand that this afternoon Maharishi conferred with you all. Could I ask you what advice he offered you?

JOHN: He told us... uhh... not to get overwhelmed by grief. And whatever thoughts we have of Brian to keep them happy, because any thoughts we have of him will travel to him wherever he is.

Q: Had he ever met Mr. Epstein?

JOHN: No, but he was looking forward to meeting him.

Q: Have you a tribute that you would like to pay to Mr. Epstein?

JOHN: Well you know... We don't know what to say. We loved him and he was one of us.

GEORGE: You can't pay tribute in words.

Q: What are your plans now?

GEORGE: To return to London, and do whatever we can.

VIDEO: BRIAN EPSTEIN

PAUL: *Losing Brian was a devastating blow.*

JOHN: *None of us four had the first idea about how to run a business.*

PAUL: *But we all decided to carry on with the projects we had begun before we lost him and one of said projects was a new film.*

VIDEO: MAGICAL MYSTERY TOUR

NEWS READER: Good evening, and welcome to the 6 o'clock news. Protests from viewers about The Beatles' Magical Mystery Tour flooded the switchboard at the BBC Television Centre last night. Mystified viewers also phoned the Daily Mail. The TV critic Peter Black gave his verdict as 'Appalling!' BBC TV chiefs will almost certainly hold an inquest on the show at their next programme review meeting next Wednesday. But, BBC executives emphasised last night as criticism poured in: 'The Beatles made the film - Not the BBC!' One caller to the Daily Mail said: 'It was terrible! It was worse than terrible. I watched it in a room together with twenty-five other people, and we were all stunned!'

PAUL: *That's enough of that thank you.*

VIDEO: THE BEATLES IN INDIA

PAUL: *After we all returned from India we started recording what would be known as "The White Album". A lot of the material had been written whilst in India.*

GEORGE: *But things were beginning to get quite complicated.*

RINGO: *John had met this girl called Yoko Ono back in '66, who was an artist. They hit it off straight away. Their relationship developed and John and Cynthia grew further and further apart.*

PAUL: *She was always with us in the recording studio or when we were writing songs and it put a real strain on the band.*

GEORGE: *Ringo ended up leaving the band. He was only gone for about two weeks but he seriously thought that no one wanted him around.*

JOHN: *Poor little Ringo.*

RINGO: *Alright, you can cut that out.*

DAVID FROST SHOW - 4th SEPTEMBER 1968

HEY JUDE

*Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better*

*Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under your skin
Then you begin to make it better*

*And anytime you feel the pain, hey Jude, refrain
Don't carry the world upon your shoulders
For well you know that it's a fool who plays it cool
By making his world a little colder
Nah nah nah nah nah nah nah nah nah*

*Hey Jude, don't let me down
You have found her, now go and get her
Remember to let her into your heart
Then you can start to make it better*

*So let it out and let it in, hey Jude, begin
You're waiting for someone to perform with
And don't you know that it's just you, hey Jude, you'll do
The movement you need is on your shoulder
Nah nah nah nah nah nah nah nah yeah*

*Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her under your skin
Then you'll begin to make it
Better better better better better better, ohhhhhhhhhhhhhhhhhhhhh*

Nah nah nah nah nah nah, nah nah nah, hey Jude (x4)

PAUL: *I'd written "Hey Jude" for Julian after John and Cynthia got divorced. I was driving in my car when this tune just came into my head "Hey Jools".*

RINGO: *Good job you changed that.*

(they laugh)

JOHN: *Paul thought it was about time we did another film.*

PAUL: *No I didn't.*

JOHN: *Yes you did – that's what you said.*

PAUL: *I never said that.*

JOHN: *Ok, Paul had another idea for an album slash project.*

PAUL: *I'll accept that.*

JOHN: *The idea was to film the making of an album from composition to recording and then at the end do a huge live performance.*

LET IT BE/GET BACK SESSIONS - 10th JANUARY 1969

TWO OF US

*Two of us riding nowhere
Spending someone's
Hard earned pay
You and me Sunday driving
Not arriving
On our way back home
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
We're on our way home
We're on our way home
We're going home*

*You and I have memories
Longer than the road that stretches out ahead*

(Playing breaks down slowly and everyone stops)

PAUL: You see, we're really gonna have to bring it together, because we're all at odds. Know what I mean? We've got to get riffs, *when* the riff bits come up.

GEORGE: The riffs. There's no riffs. I mean, it's the "you and I," I just don't get what you're playing...

PAUL: But it's not together, you see, so it's not sounding together.

GEORGE: So we can only play until we can find the bit...

PAUL: Or we can stop and say it's not together.

GEORGE: Yes, then you've got to carry on with it together, you know. You know what I mean? That's all. That's all I can do...

PAUL: Okay. Well, I, you know...

GEORGE: Until the sound starts blending, you know, with the rest...

PAUL: It's like, it's complicated now. If we can get it simpler, and then complicate it where it needs complications...

GEORGE: It's not complicated. I'm just gonna...

PAUL: I know, but I mean, you know.

GEORGE: I'll play just the chords, if you'd like.

PAUL: No, come on, George, you always get like that.

GEORGE: That's all I'm trying to do...

PAUL: (*anxious*) George, you always get annoyed when I say that. I'm trying to help you, now, but I always hear myself annoying you, and I'm trying to...

GEORGE: No, you're not annoying me...

PAUL: I get so I can't say...

GEORGE: You don't annoy me, Paul.

PAUL: (*desperate*) But doesn't everyone agree, that it's confused at the moment?

JOHN: Yeah.

PAUL: So all I'm trying to say is let's get the confusion unconfusing, and *then* confuse it. This is what we've been doing all afternoon. This is why we're not getting anything done. We've only got twelve more days. So we've really got to do this methodically, like, now try this drumming here, try this drumming there, now, okay, let's stop, and look into this bit...

JOHN: Well, I've got an idea. I should vamp, 'cause I've got to sing, and it's hard doing that riff. It's annoying, you know. Let me do it...

PAUL: Okay, then you can... (*quiet to George*) But you see I always feel it, though, like you think I'm trying to put you down, or stop you from playing, but I'm not. I'm trying to stop us *all* playing, until we know what we're playing

GEORGE: Yeah, but you've got to play in order to find which fits and which doesn't. You know, I'll wait until you figure out your bits and then... work my part out, if you like.

PAUL: No, no...

GEORGE: Because it'll take even longer in a way, if there...

PAUL: Look, I'm not trying to say that, and I'm not trying to say that about you. You're doing this again as though I'm trying to say that, and what we said the other day, you know—I'm not trying to *get* you. But what I really am trying to just say is, "Look, lads." The *band*, you know. "Should we try it like this?" You know.

GEORGE: But I'm okay, I don't mind, I'll play whatever you want me to play. Or I won't play at all, if you don't want me to play. Now, whatever it is that will *please* you, I'll do it. (*long pause*)

JOHN: (*trying*) The galloping bit. And I'll just vamp.

PAUL: No, look, you know, the— (*sighs*) No, it's not like that. You see, that's it. We can't do this. We've really got to sort out this, because now we're rehearsing, and we're trying to like get it together for a TV show, so we really—like you said, we've only been through four numbers. (*anxious*) I mean, it's got to sound as though it's improving.

GEORGE: (*careful*) You know, well, actually, it sounded to me... that for me, it was a waste of time me playing, when we started it today. I mean, I just started remembering the other day, after playing for around an hour, an hour and a half. And suddenly, you know, what I'm doing is starting to have something. Have some structure to it. You know, that's the thing.

PAUL: Yeah, I know, I know what you mean. It's just that that way of doing it puts me off the way I'm trying to...

GEORGE: Well, that's all I have, you know. I can only do... me, in that one way, whatever I do, you know. (*long pause*)

PAUL: (*resigned*) Let's do another song.

GEORGE: It's lunch time. (*he leaves*)

JOHN: (*trying*) Well, let's... do this, when we come back 'cause we're gonna come to this at some point sooner or later.

PAUL: You just have to know that. I think we've wasted a lot of time, I think we do, like waste *physically* waste a heck of a lot of time, you know. When the four of us are together.

JOHN: I think, it's your song. You don't really have to do it exactly how he wants to do it, you know. You say, "Don't play that." "Play that." It's up to you, you know. You just sort of take it. It's your scene.

PAUL: But now I'm scared of that. To be the boss. And I have been, for like, uh, a couple of years. And we all have, you know. There's no pretending, about that.

JOHN: Yeah, I know, but for this...

PAUL: And no one is—that is what we decided, you know. And no one's...

JOHN: You don't boss out on us. It's fine.

George returns.

GEORGE: I think I'll be leaving the band now.

He leaves and John goes after him.

THE LONG AND WINDING ROAD

*The long and winding road that leads to your door
Will never disappear
I've seen that road before it always leads me here
Leads me to your door*

*The wild and windy night that the rain washed away
Has left a pool of tears crying for the day
Why leave me standing here, let me know the way*

*Many times I've been alone and many times I've cried
Anyway you'll never know the many ways I've tried
And still they lead me back to the long and winding road
You left me standing here a long, long time ago
Don't leave me waiting here, lead me to your door.*

*But still they lead me back to the long and winding road
You left me standing here a long, long time ago
Don't keep me waiting here lead me to your door
Yeah, yeah, yeah, yeah*

GEORGE: *It was one of the most difficult times we had ever had as a group.*

PAUL: *Even so the album was great. The process wasn't quite what I expected
but we still got to do our live performance at the end of it all, even though it
wasn't at the Royal Albert Hall.*

ROOFTOP CONCERT AT ABBEY ROAD - 30th JANUARY 1969

GET BACK

*Jojo was a man who thought he was a loner
But he knew it couldn't last.
Jojo left his home in Tucson, Arizona
For some California grass.
Get back, get back.
Get back to where you once belonged
Get back, get back.
Get back to where you once belonged.
Get back Jojo.
Go home.*

*Get back, get back.
Get back to where you once belonged
Get back, get back.
Back to where you once belonged.*

Get back Jo.

*Sweet Loretta Martin thought she was a woman
But she was another man
All the girls around her say she's got it coming
But she gets it while she can
Get back, get back.
Get back to where you once belonged.
Get back, get back.
Get back to where you once belonged.
Get back Loretta*

*Get back, get back.
Get back to where you once belonged
Get back, get back.
Get back to where you once belonged.*

JOHN: I'd like to say thank you on behalf of the group and I hope we passed the audition.

RINGO: *After that Paul married Linda and John got married to Yoko. They spent their honeymoon in bed surrounded by reporters in a peaceful protest against war.*

GEORGE: *But it was other news that would soon hit the headlines.*

VIDEO: THE END OF THE BEATLES

FINALE

THE END