**EAGLE ROCK**

**“GIMME SOME TRUTH”**

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|  | Title | GIMME SOME TRUTH |
|  | Caption | **The Making of John Lennon’s “Imagine” Album** |
|  | 10:00:14 | JOHN LENNON:  Yeah, if you can plug him in just for now, because we can maybe use the same amp. One, two, one, two, three, four. |
|  | Caption | **May, 1971 Ascot, England** |
|  | 10:00:23 | YOKO ONO:  It was Ascot, England, early summer. And we just kinda said okay, why not? You know, okay, let’s do it. And we invited some friends and we had breakfast, and then we’d just go right into the studio. |
|  | 10:00:39 | So it was really like a home-cooking. And that’s how ‘Imagine’ was made. But we didn’t know it was going to be that big. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:01:06 | JOHN LENNON:  Okay. Hello, hello. Oh, hello, mine are working. |
|  | 10:01:15 | JOHN LENNON:  Maybe we should just go and do ‘Imagine’ then.  NICKY:  What is this one, a ballad?  JOHN LENNON:  Yeah, go on, I’ll teach you.  NICKY:  Sure. |
|  |  | JOHN PLAYS ‘IMAGINE’ TO NICKY |
|  | 10:02:36 | NICKY:  That’s a nice one.  JOHN LENNON:  Yeah.  NICKY:  Sure.  JOHN LENNON: That’s the one I like best. |
|  | 10:02:40 | YOKO ONO:  I wonder if there’s another piano, because if he can play the same kind of piano and do an octave higher or something, it’ll be beautiful, you know.  JOHN LENNON:  Well, we can always use this.  YOKO ONO:  Instead of electric… |
|  | 10:02:49 | NICKY:  We could do it on one.  YOKO ONO: It’s a delicate song.  JOHN LENNON: We can do it on the top half of the piano maybe.  MUSICIAN:  If you get a mic through to the front. |
|  | 10:02:55 | YOKO ONO:  Ah, that’s it.  JOHN LENNON:  Yeah.  NICKY:  Yeah.  JOHN LENNON:  Well, I’ll go on the white one, because that’s what I wanted to do, use that one.  MUSICIAN:  Yeah.  JOHN LENNON:  Yeah. |
|  |  | JOHN PLAYS ‘IMAGINE’ |
|  | 10:04:02 | JOHN LENNON:  See I think it’ll be better if he just played…  MUSICIAN:  We’re not getting any…  JOHN LENNON:  …either a piano underneath. You know, it should be just a piano song. |
|  | 10:04:15 | MUSICIAN:  See, when we get playback, go to him, we get some good draw. |
|  |  | MIXING ‘IMAGINE’ |
|  | 10:04:43 | JOHN LENNON:  What?  YOKO ONO:  A higher sound, you know, the piano.  MUSICIAN:  There it is , there.  JOHN LENNON:  My piano.  YOKO ONO:  No, not your piano. |
|  | 10:04:51 | JOHN LENNON:  Yeah, I think we could try and make you play an octave above me, the same maybe, you know. Because we haven’t had one with just pianos.  YOKO ONO:  Sounds great that way. |
|  | 10:05:01 | JOHN LENNON:  Nicky, we can try you an octave higher on the piano playing the same as me almost.  NICKY:  Yeah. Okay.  JOHN LENNON:  I might be a bit daft because I changed… Sometimes I go do-do-do. |
|  | 10:05:12 | YOKO ONO:  Yeah. And you know what, he shouldn’t do the same as you, he should do… When you go da-da-da-da, he should go dah-dah-dah, you know, like complementary. Because it sounds daft now. It really sounds daft. |
|  | 10:05:24 | JOHN LENNON:  I don’t like that stopping. It sounds like a beginning all the time. The bass sounds too trebly.  MUSICIAN:  You know, I actually thought it was best when there was no drums at all.  GEORGE HARRISON:  Yeah, me too.  MUSICIAN:  And the bass may be… |
|  | 10:05:33 | JOHN LENNON: Let’s hear it again, we’ll just eliminate things.  MUSICIAN:  It sounds really nice and calm when I was just listening to the piano. And if you’re going to use the drums to ticky tack the high hat would have to be in because the jerkiness of just that little - at the end. |
|  | 10:05:48 | JOHN LENNON:  Let’s hear the bass. Will you go and play bass, because that - it sounds like …[unclear]…  So we’ll try it with just the piano or me and Nick on the piano, and then they come in on F and the middle 8. |
|  | 10:06:08 | That’s better.  MUSICIAN: That’s better, you guys. |
|  |  | REHEARSAL FOOTAGE |
|  |  | JOHN PLAYS ‘IMAGINE’ |
|  | 10:06:30 | JOHN LENNON:  Yoko, why don’t you go in there and listen instead of being here. Oh, I see. Yeah.  YOKO ONO:  [unclear instructions over mic]  JOHN LENNON:  Yeah. Okay. Well, look, I’ll just do it and track it myself, but not in octaves, the same key, you know.  MUSICIAN:  [unclear instructions over mic] |
|  | 10:06:52 | JOHN LENNON:  Yeah. Right. Okay, let’s go then. I wish they’d told us before. “And the world will be as one”. |
|  | 10:07:07 | So we’ll have to do this song, ladies and gentlemen You see. You see, because they’ve only taken an hour, you see, to tell us that the noise is spreading in this room, you see. |
|  |  | TITTENHURST FOOTAGE |
|  | 10:07:41 | YOKO ONO:  No, but see, in the back there will be a profile. It’s ‘Imagine’.  MUSICIAN:  Ah, Imagine.  YOKO ONO:  Yeah.  MUSICIAN:  That’s a great idea. |
|  | 10:07:48 | YOKO ONO:  And the back is going to be eyes with the sunset.  JOHN LENNON:  Sunset in.  YOKO ONO:  Sunset, you know, two sunsets in it.  JOHN LENNON: And inside there’s… |
|  | 10:07:55 | YOKO ONO: And inside there will be like four or five Johns standing…  JOHN LENNON:  Figures getting bigger from childhood up to full size.  YOKO ONO:  You know, different period of John.  MUSICIAN:  Very , very good. |
|  | 10:08:05 | I’ve just seen the words for ‘Imagine’…  JOHN LENNON:  Oh, yeah.  MUSICIAN:  …which was very, very good.  JOHN LENNON:  Oh, good, I’m glad you like it. |
|  | 10:08:11 | MUSICIAN:  It’s very, very good.  YOKO ONO:  You should see all the other lyrics too.  MUSICIAN:  Yes, we must…  JOHN LENNON:  Well, there’s only three I’ve written this year, all the rest were things I’d written before and just polished them off, you know. So there’s - there’s a nice one called ‘Crippled Inside’. I’ll play it you later. |
|  | 10:08:23 | YOKO ONO:  And ‘How’. ‘How’ is good.  JOHN LENNON:  Yeah, but this is a nice little twister. Very corny country and western, and it just goes like “*you can go to church and sing a hymn. You can judge me by the colour of my skin. You can live a lie until you die, dah-dah-dah. One thing you can’t have is when you’re crippled inside*.” |
|  |  | JOHN/YOKO FOOTAGE |
|  | 10:11:49 | JOHN LENNON:  And a little heart there, and that’ll be it. “*I don’t know why I love you, but I do. I don’t…”*  YOKO ONO:  I don’t like other people doing personal things like this for John, you see, so I still do this.  JOHN LENNON:  She’s a lovely mother to me, a lovely mum.  YOKO ONO:  I’m just a jealous bitch.  JOHN LENNON:  I don’t know what I’d do without her sewing up my fly, you know. |
|  | 10:12:18 | YOKO ONO:  So which way, John, look, this way?  JOHN LENNON:  No. I think it would come like that, wouldn’t it?  YOKO ONO:  No, like - like that. It’s like that.  JOHN LENNON:  Alright, alright. That’s it. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:12:52 | JOHN LENNON:  You’re sending us “in the middle of the night” verse. We don’t want that, we want “Clouds”.  YOKO ONO:  You can take your time, but let’s give them the right one, okay, because otherwise they’re going to make a mistake. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:13:28 | JOHN LENNON:  Hey, you’re singing - giving us “in the middle of the night” instead of “Cloud”. Yeah, we’re both doing harmony again to it.  YOKO ONO:  Just give me a second. Let me explain, okay. |
|  | 10:13:38 | JOHN LENNON:  What’s the matter with you, Philip, it’s the last fucking verse.  YOKO ONO:  “*In the middle of the cloud, in the middle of the cloud I call your name. Oh Yoko*” and he stopped here once, remember. And that’s the one you are playing now. We don’t want that one. We want the one that he recorded afterwards, all new and free. That was “in the middle of a cloud” up to the end.  MUSICIAN:  Yeah, okay. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:14:17 | JOHN LENNON:  Look, the end of the song is just like the fucking rest of it. We’re going to sing the harmonies to ‘Oh Yoko!’ Come on” |
|  |  | REHEARSAL FOOTAGE |
|  | 10:14:53 | YOKO ONO:  Why don’t you just forget about this song and relax, you know, until we say okay. |
|  |  | REHEARSING FOOTAGE |
|  | 10:15:12 | JOHN LENNON:  What’s the matter with you?  YOKO ONO: What are you doing?  MUSICIAN:  Aren’t you hearing your voice, John?  JOHN LENNON:  No. Otherwise we’d be singing, wouldn’t we? |
|  |  | REHEARSAL FOOTAGE |
|  | 10:15:40 | JOHN LENNON:  Sorry I sang the fucking melody.  YOKO ONO:  You have to sing ahhhh, just don’t be afraid, just sing into the mic.  JOHN LENNON:  Yeah. That’s it. |
|  | 10:15:49 | YOKO ONO: Phil, do you want to make sure about your sound and then just sing very loud, okay. Why don’t you - John, why don’t you just sing it for him once. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:16:16 | YOKO ONO:  That’s good.  JOHN LENNON:  Great, isn’t it?  YOKO ONO:  Yes. It does show something, definitely. Actually what I wanted was this to be around here, you see. That’s what I was going to do. |
|  |  | JOHN/YOKO FOOTAGE OVER MUSIC |
|  | 10:19:34 | INTERVIEWER:  Do you think that a new attitude towards love and relationships, would it be fair to say we’re getting away from the property concept of relationships? |
|  | 10:19:46 | JOHN LENNON:  Of owning the other person? I think yeah, we could be. But that’s all very well intellectually but when you actually are in love with somebody you tend to be jealous and want to own them and possess them 100%, which I do. But intellectually before that when I thought, right, you know, I mean that owning a person is rubbish. But I love Yoko, I want to possess her completely. I don’t want to stifle her, you know. That’s the danger, is that you want to possess them to death. |
|  |  | JOHN/YOKO FOOTAGE |
|  | 10:24:18 | MUSICIAN:  Great.  JOHN LENNON:  You lying git. |
|  | 10:24:25 | JOHN LENNON:  It’s great working with you, Phil, it’s really great. I’ve worked with a lot of cats in my time. Honestly, it’s really great, sincerely. Really great working with you. Okay.  MUSICIAN:  Next tune. |
|  |  | JOHN/YOKO FOOTAGE |
|  | 10:27:01 | JOHN LENNON:  It would be very hard to sing again with that, wouldn’t it?  P:  Yeah. The tempo. Well, you didn’t sing any of the same words though.  JOHN LENNON:  I sang almost the real words. Oh, you see, that’s why I print them on the lyric sheet, then if they really want to know they can read them. I mean with Paul’s album there’s no lyrics printed and you can’t hear anything he says. |
|  | 10:27:19 | MUSICIAN:  Who wants…  JOHN LENNON:  For example, I mean. |
|  |  | WRITING LYRICS FOOTAGE |
|  | 10:27:37 | JOHN LENNON:  We’ll have “Make love, not war”. And what was the French one?  MUSICIAN:  Faites - er, faites l’amour pas la guerre.  JOHN LENNON:  Now is this just your French or… |
|  | 10:27:53 | YOKO ONO:  I’ll check it, okay.  JOHN LENNON:  Check it with…  YOKO ONO:  Yeah, yeah, but it sounds pretty much.  JOHN LENNON:  I know, but I don’t want to be wrong. It’s like going on the air and saying “not love, you war”, you know, something like that.  MUSICIAN:  No, faites l’amour is make love. |
|  |  | WRITING LYRICS FOOTAGE |
|  | 10:28:21 | MUSICIAN:  Well, it’s not every day I get the opportunity to do a press conference.  JOHN LENNON:  Yes. And we brought you here to say nothing |
|  | 10:28:28 | JOHN LENNON: Shall we listen to the tape or shall we just get on? Let’s go do them. Okay, let’s go. George, are you coming? Come on, gang? |
|  | 10:28:40 | A typical life in a day of John Lennon. |
|  |  | JOHN/YOKO ON PROTEST MARCH |
|  | 10:29:45 | JOHN LENNON:  War is I think the most…The thing we should really be talking about is the violence, you know, that goes on in this society, not in Vietnam, but just right in England or Northern Ireland which is part of Britain. That’s a far more important subject to talk about than how - where’s your hem-line and did you sleep with somebody when you were 15 or 16? I think that humans always tend to talk about rubbish, and because they don’t really want to face the reality. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:30:28 | JOHN LENNON:  Come on, I’m doing Eddie Cochran, it doesn’t last long. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:30:55 | JOHN LENNON:  What did you stop for?  [unclear response from mic]  JOHN LENNON:  Eddie Veale? Get him up.  MUSICIAN:  Pissed again.  JOHN LENNON:  Or we’ll have veal fucking stroganoff. Is it veal stroganoff?  [unclear response from mic] |
|  | 10:31:16 | JOHN LENNON:  I always whisper to them.  MUSICIAN:  John, don’t - don’t sing it the Eddie Cochran way, yet.  JOHN LENNON:  Okay, okay.  MUSICIAN:  Just sing.  JOHN LENNON:  Okay. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:34:38 | GEORGE HARRISON:  It won’t sound the same as… because the other night I was playing on the slide.  YOKO ONO:  That one… that one is…  [plays guitar]  JOHN LENNON:  I don’t… the tin one will probably sound…  GEORGE HARRISON:  It may be too like jangly.  YOKO ONO:  Yeah. |
|  | 10:34:51 | JOHN LENNON:  So what do you think we should do then, artistic representative?  MUSICIAN:  Just the four of you.  JOHN LENNON:  Who’s that?  MUSICIAN:  Where’s Alan and…  JOHN LENNON:  Shall we have drums then? |
|  | 10:35:03 | MUSICIAN:  You can try. It’s just getting…  JOHN LENNON:  Yeah, it’s getting something different on them .  MUSICIAN:  It’s getting a bit the same.  YOKO ONO:  It’s all the same. |
|  | 10:35:09 | MUSICIAN:  It sounds to me like one of the ones where you would have had those guitarists playing the room if you wanted like…  JOHN LENNON:  Yeah, well, one will do.  YOKO ONO:  Just another piano. |
|  | 10:35:22 | JOHN LENNON:  I’ll be playing piano, maybe do the organ thing that we were trying to do last night.  MUSICIAN:  Yeah, that’s good. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:36:01 | JOHN LENNON:  Well, I don’t know who made the golden rule, that sex and love have to go together. Because I’ve enjoyed love without sex and sex without love, and they quite often come together, but just - very good - but quite often they don’t. |
|  | 10:36:19 | YOKO ONO:  So what is love then? I really think that love is something to do with relaxation, you know. When you’re guarded with somebody, you know, then you’re not relaxed. And when you’re guarded with somebody you can’t love that person, you know. Love is when you understand it so well that you relax quite a lot, you know. And we have that kind of relaxation between us a lot. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:37:18 | JOHN LENNON:  Oh, fucking hell, what’s that, Nick? Don’t start changing fucking reels in the middle of a take.  MUSICIAN:  Here we go. One, two, three, four. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:40:15 | JOHN LENNON:  I think we shouldn’t ring off - ring off when George does his …[plays piano]…  [mic]  Stop the bass.  JOHN LENNON:  Yeah, so we’ll ring off then. We’ll go…  MUSICIAN:  Ring off?  JOHN LENNON:  Ring off. [plays piano] |
|  | 10:40:47 | INTERVIEWER:  Do you ever see much of the Beatles these days?  JOHN LENNON:  The Beatles? No. I did see Beat Led though… He’s doing quite well in Sweden I believe. Number 5. Number 5, that’s it. Yeah I heard that too. |
|  | 10:41:02 | GEORGE HARRISON:  Is that a fresh pot of tea?  YOKO ONO:  Yes.  JOHN LENNON:  Fairly fresh. This is actually a Beatle wife fixing the tea for one of the Fab Four. Ex-Beatles.  GEORGE HARRISON: Fab Three.  JOHN LENNON:  Fab Three. Yeah. |
|  | 10:41:17 | YOKO ONO:  And I have my wife here.  JOHN LENNON: Beatle Leds are doing very well in Sweden.  YOKO ONO:  This is my wife.  JOHN LENNON:  Yeah, I’m Beatle wife number 3. |
|  | 10:41:23 | GEORGE HARRISON:  See, Beatle Phil making a pig of himself.  JOHN LENNON:  He likes his - whatever it’s called.  YOKO ONO:  So I see you like chemical stuff, George. |
|  | 10:41:32 | JOHN LENNON:  Sugar.  YOKO ONO: What is it then?  JOHN LENNON:  It’s pure sugar from the mouth of Mr Tate himself. He used to live at Liverpool.  YOKO ONO: Chemical product…  JOHN LENNON:  What’s that?  YOKO ONO:  Tea. Would you like something else?  MUSICIAN:  No.  GEORGE HARRISON:  It’s just like the old days.  JOHN LENNON:  Yes. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:43:00 | JOHN LENNON:  Yeah. That’s a nasty one. You can…  MUSICIAN:  That’s…  JOHN LENNON:  …rise gentlemen.  MUSICIAN:  Alright, Philip?  JOHN LENNON:  Hello Phil.  PHIL:  Hello John.  JOHN LENNON:  Welcome to Hollywood. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:43:39 | JOHN LENNON:  That’s - that’s vaguely how it is.  MUSICIAN:  We’ll get out the electric.  JOHN LENNON:  Yeah, let’s get on the electric piano and…  MUSICIAN:  He’s bringing another one in |
|  | 10:43:45 | JOHN LENNON: Which one, the Fender? Well, I’d like electric piano sound. I really like the thrill is gone or something sound, you know.  MUSICIAN:  Yeah. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:44:17 | JOHN LENNON:  Yeah, when it gets to the D bit let’s try and change the rhythm slightly. I always sort of envisioned sort of some kind of - a bit reggae. I don’t know what it is, you know, but something that… |
|  |  | REHEARSAL FOOTAGE |
|  | 10:44:41 | JOHN LENNON:  You know, something a bit more jumpy there. I don’t know whether it’s just a feeling or an actual change.  MUSICIAN:  John.  JOHN LENNON:  Yes?  MUSICIAN:  Does that include straight piano?  JOHN LENNON:  What?  MUSICIAN:  Does that include the straight piano? |
|  |  | REHEARSAL FOOTAGE |
|  | 10:44:55 | JOHN LENNON:  Actually both pianos do it too.  [unclear instruction from mic]  JOHN LENNON:  Okay, well, both - everybody do it then.  [unclear instruction from mic] |
|  | 10:45:05 | YOKO ONO:  See in Japanese…  JOHN/YOKO ONO:  [sing words]  JOHN LENNON:  That’s too long, you see, I only want one line.  YOKO ONO:  I know, but you see, in Japanese I know that you’ve heard it before and it’s wrong in Japanese because… |
|  | 10:45:19 | JOHN LENNON: Well, not…  YOKO ONO: So instead of…  JOHN LENNON:  Everybody in the world says that.  YOKO ONO:  But the thing is you can’t say it in one line, so why can’t you say….  JOHN LENNON:  Well, I’ll try it. |
|  | 10:45:34 | Okay. From the top. Yeah, all of you hit the G on the way down. One, two, one, two, three, four. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:47:08 | JOHN LENNON:  Okay, stop, stop. This guitar is just crippling beyond belief. I can’t play it. Two, three.  YOKO ONO: All that.  JOHN LENNON: All what? |
|  | 10:47:22 | MUSICIAN:  Is Mal around, or somebody who can shift this thing if it’s not needed. I can see all the band. |
|  | 10:47:30 | JOHN LENNON:  Which feeling, tell me exactly.  YOKO ONO:  Just… You know, just funky. You know, it’s not funky.  JOHN LENNON:  So what’s going on, tell me.  YOKO ONO:  They’re improvising. |
|  | 10:47:41 | JOHN LENNON:  Okay, stop improvising and just keep it solid. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:47:50 | JOHN LENNON:  I want it really tight.  YOKO ONO:  Tight, right.  JOHN LENNON:  You’ve just got to think it’s nasty, you know, it’s a nasty song. And I don’t want it to sort of swing too much. Just… |
|  |  | REHEARSAL FOOTAGE |
|  | 10:49:23 | JOHN LENNON:  Do you think we should listen and see what  we’re doing or what?  GEORGE HARRISON:  I wouldn’t mind hearing it.  JOHN LENNON: What?  GEORGE HARRISON:  I wouldn’t mind hearing it.  JOHN LENNON:  Yeah. Okay. What, okay. |
|  | 10:49:33 | JOHN LENNON:  Don’t confuse the songs with your life. I mean they might have relevance to your own life, you know, but a lot of things do. So we met, you know. I’m just a guy, man who writes songs. You can only say hello and what else is there?  HOMELESS MAN:  Yeah. Yeah, I figured that if we’d met I know, you know, just by meeting.  JOHN LENNON:  But know what, you know.  HOMELESS MAN:  You know, what I was thinking was true |
|  | 10:50:06 | JOHN LENNON: Well, what - is it true?  HOMELESS MAN:  Well, I guess not.  JOHN LENNON:  Why, I’m just a guy, man.  HOMELESS MAN:  But it all fits, you know. |
|  | 10:50:15 | JOHN LENNON: Anything fits. You know, if you’re tripping off on some trip, everything fits, you know.  HOMELESS MAN:  Yeah, I like - like what you were saying, “boy, you’re going to carry that weight for a long time.”  JOHN LENNON:  That’s Paul who sang that. |
|  | 10:50:29 | HOMELESS MAN:  Paul sang that?  JOHN LENNON:  Well, that belongs to all of us, he’s singing about all of us. We’ve all got to carry it ‘til we die, haven’t we?  HOMELESS MAN:  You weren’t thinking of anyone in particular when you were singing all that? |
|  | 10:50:40 | JOHN LENNON:  How could I be? How could I be thinking of you, man?  HOMELESS MAN:  Well, I don’t know, maybe - I don’t care me, but it’s all - it’s all somebody.  JOHN LENNON:  I’m thinking about me or at best Yoko if it’s a love song. But that’s it. I’m basically singing about me. I’m saying, you know, I had a good shit today and this is what I thought this morning and, you know, and I love you Yoko, whatever. I’m singing about me and my life, you know, and if it’s relevant for other people’s lives that’s alright. |
|  | 10:51:06 | Are you hungry? Hmmm?  HOMELESS MAN:  Yeah.  JOHN LENNON:  Let’s give him something to eat. |
|  |  | REHEARSAL FOOTAGE |
|  | 10:54:49 | JOHN LENNON:  Yeah, I lose a little rhythm here.  MUSICIAN:  Come in then, because you may have the opening, but you just use the first riff and then the last….  JOHN LENNON:  Oh, I see. |
|  | 10:55:01 | MUSICIAN:  On the original you make too many… You didn’t say how can we….  JOHN LENNON:  Yeah, but I never finished the tail end of …[harmonises]… So they should tail over the break, you see. Well, I ain’t gonna fight yer. I ain’t gonna fight.  YOKO ONO:  Well, listen to him and you’ll see what he means. |
|  | 10:55:18 | JOHN LENNON: Oh, I see what you mean alright, if there’s two of you I’ll lose, that what it means. This is a delicate moment of choice here, ladies and gentlemen, deciding whether to use the old voice or the new voice. |
|  |  | REHEARSAL FOOTAGE |
|  |  | JOHN/YOKO SUMMER HOUSE FOOTAGE |
|  | 10:56:48 | JOHN LENNON:  Okay. We want it sort of underneath this tree here. I guess about here, Yoko, don’t you think? Facing down there.  YOKO ONO:  Yes.  JOHN LENNON: A bit nearer the edge possibly. About here, with the wall - next to the tree there, I think.  YOKO ONO:  Look, that should be the back of the - the back of the house. |
|  | 10:57:12 | JOHN LENNON:  Okay, so it should be almost here.  YOKO ONO:  Yeah, right, right, right.  JOHN LENNON: Yeah. Yeah. Is there any way of getting windows put on the back of it too later?  ASSISTANT:  Oh, I don’t see why not.  JOHN LENNON:  Okay. Well, we’ll put it up and then we’ll change it later then.  ASSISTANT:  Yeah, okay. |
|  | 10:57:26 | JOHN LENNON:  Then we can see out of both ways.  YOKO ONO: Hi.  ASSISTANT:  Yeah.  JOHN LENNON:  Who’s that?  [Yoko shouts]  JOHN LENNON:  Well, how long will it take to put it up? |
|  |  | YOKO/CHILDREN FOOTAGE |
|  | 10:57:51 | YOKO ONO:  Just relax and think of clouds and things like that. It comes on the face of it. |
|  |  | REHEARSAL FOOTAGE |
|  |  | JOHN/YOKO FOOTAGE |
|  | 11:01:15 | **END CREDITS** |