

THE BEATLES

Sixth Session

Essential Beatles Listening, early 1969-early 1970s:

1. *Abbey Road* (EMI, the Beatles' eleventh album, 1969).

Considering how troubled the January 1969 sessions that would eventually supply the bulk of *Let It Be* were, it was something of a miracle that *Abbey Road*, recorded later and issued in September, was a perfect finale to the Beatles' career. Or, it *would* have been a perfect finale had it been the last album they released, but *Let It Be* would follow it, and the Beatles hadn't yet split when *Abbey Road* appeared. Technicalities aside, it showed the Beatles continuing to progress in the sophistication of their arrangements, vocal harmonies, instrumental virtuosity (particularly Paul's bass), and songwriting (especially in the ingenious combination of fragments into a medley lasting for nearly all of side two). In addition, this was the album on which George Harrison finally became the equal of John Lennon and Paul McCartney as a songwriter, composing the record's most popular songs, "Something" and "Here Comes the Sun." Key tracks: "Come Together," one of Lennon's grittiest rockers; "Something," hailed by everyone from George Martin to Frank Sinatra as one of the greatest love songs of all time; "Here Comes the Sun," Harrison's most uplifting and joyous tune; and the nearly uninterrupted medley that occupies most of the second side (on the original LP vinyl edition).

2. *Let It Be* (EMI, the Beatles' twelfth album, 1970). The differences between this and the revised version from 2003, *Let It Be...Naked*, aren't enormous; they feature most of the same songs. *Let It Be* itself is listed in a different syllabus than *Let It Be...Naked* because it was actually released in 1970 right after the Beatles broke up, and because its production is different, especially on songs on which producer Phil Spector overlaid orchestration. Opinions differ as to whether the Spector-ized version is better or not, but it certainly was different than what the Beatles had in mind when they assembled in January 1969 to record an album with as much of a "live" feel as possible. Key tracks: "Let It Be," one of Paul McCartney's most graceful and spiritual songs; "Get Back," heard

here in a different version than the one on the hit single; "Two of Us," whose folk-rock arrangement and close harmonies echoed the Beatles' earlier, more personally harmonious eras; and "Across the Universe," showing John Lennon's more tender cosmic side.

3. From *Past Masters Vol. 2* (EMI): The 1969 single "The Ballad of John and Yoko," Lennon's travelogue of his wedding, and its relatively obscure George Harrison-written B-side "Old Brown Shoe"; the original version of "Across the Universe" (first released on a various-artists compilation charity album), much less ornately produced than the *Let It Be* album track; the original single mix of "Let It Be," which is considerably different than the LP version; and its B-side "You Know My Name (Look Up the Number)," the zaniest Beatles song of all.

4. **George Harrison, *All Things Must Pass*** (EMI, 1970). George Harrison's debut album was the surprise commercial and artistic winner of the Beatles solo LPs to appear in 1970. Owing to his limit of one or so song per Beatles LP side, he'd built up a considerable backlog of quality compositions. In addition, with assistance from Phil Spector (also to produce John Lennon's early solo work), he was free to explore rich, horn-heavy production quite unlike those heard on Beatles records, as well as sing with increased confidence; go deeper into the spiritual lyrics of great significance to him; and showcase his distinctive slide guitar style. Key tracks: "My Sweet Lord," a #1 hit that got him into legal trouble due to its similarity to the 1963 Chiffons girl group classic "He's So Fine"; "Isn't It a Pity," an epic ballad in the "Hey Jude" vein; "Awaiting on You All," a glorious choral religious celebration; "The Art of Dying," which proved he could still rock hard and ominously; and "Apple Scruffs," his Dylanesque tribute to the obsessive fans who would hang out almost around the clock at Apple headquarters.

5. **John Lennon, *Plastic Ono Band*** (EMI, 1970). Lennon's first solo album was a hard-boiled repudiation of his Beatles past, emphasizing stark and at times painfully personal songs exorcising demons of his troubled childhood and post-breakup turmoil. Key tracks: "Working Class Hero," something of a folk protest number (though John actually had the most materially comfortable upbringing of the four Beatles); "God," in which he questioned the

validity of almost everything, from religion to Dylan and the Beatles; "Mother," his most cathartic look at his familial anguish; and the refreshingly gentler "Look at Me," which was written during the *White Album* era.

6. **Paul McCartney, *McCartney*** (EMI, 1970). Paul's first solo album was a relative disappointment when compared to George's and John's, and was a fairly scrappy affair recorded in part at home. Low-key in the extreme, it was distinguished mainly by "Maybe I'm Amazed," the only song that sounded like it could have made for a strong Beatles track. The other tunes included a couple marginal leftovers from the Beatles days, "Junk" and "Teddy Boy." Key track: "Maybe I'm Amazed," which was inexplicably not released as a single at the time.

7. **Ringo Starr, *Blast from Your Past*** (Capitol, 1975). Though Ringo put out an album of pop standards and another of country tunes in 1970, he did not really hit his stride until his 1973 hit album *Ringo*, which had songwriting contributions from all three other ex-Beatles. This is a greatest hits collection, but includes the hits from *Ringo*, as well that album's Lennon-penned "I'm the Greatest"; the B-side "Early 1970," which has Ringo's take on the Beatles' split; and the early-'70s hits "It Don't Come Easy" and "Back Off Boogaloo." These are the key tracks, with "It Don't Come Easy" sounding the most like the Beatles, in part because of substantial help from producer George Harrison.

Recommended additional recordings by the Beatles, early 1969-early 1970s:

1. ***Abbey Road 50th Anniversary box***. Half of this four-disc box has a remix and blu-ray of *Abbey Road*. The two other discs include outtakes from the sessions, though just a couple of these (Paul McCartney's long-bootlegged home demo of a song given to Mary Hopkin, "Goodbye," and his demo of "Come and Get It," made into a hit by Badfinger) were not released in a different form by the Beatles in 1969. All of the other tracks are alternate versions, including alternates of every *Abbey Road* song and both sides of the "Ballad of John and Yoko"/"Old Brown Shoe" single. George Harrison's solo demo of "Something"—not the same as the one on

Anthology 3, as this has two piano parts in the mix—is the best of the batch. The differences among the other alternate versions are minor, and sometimes very minor. Most notable among the absentees from tracks that have been bootlegged is the different version of “Something” with a long, doom-laden piano-led instrumental tag, with a tune later recycled by John Lennon for “Remember” on *Plastic Ono Band*.

2. From *Anthology Vol. 3* (EMI): Tracks 13-23 on disc two. Like the rest of the three *Anthology* volumes, this contains rare recordings, virtually all of them unreleased before 1995. Key tracks: George Harrison's solo demo of "Something," with slightly different lyrics; Paul McCartney's solo demo of "Come and Get It," which was replicated almost exactly on Badfinger's first single.

3. **Plastic Ono Band, *Live Peace in Toronto*** (Apple, 1969). Not exactly John Lennon's debut solo album, but this did document his first official concert outside of the Beatles, fronting a band at the Toronto Rock and Roll Revival Festival on September 13, 1969. Side one of the original LP was the only one most listeners played, featuring Lennon on raw rock'n'roll oldies, "Yer Blues," "Give Peace a Chance," and the first airing of "Cold Turkey." Side two presented a lengthy avant-garde improvisation featuring Yoko Ono. The 1969 single versions of "Cold Turkey" and "Give Peace a Chance," and the 1970 single "Instant Karma," are on the Lennon compilation *Power to the People: The Hits*.

Notable unreleased Beatles material, early 1969-early 1970s:

1. **Glyn Johns *Get Back* acetate, May 1969.** Johns actually prepared several acetates (the name given to test pressings/demos of sorts prepared for artists to listen to their own work) of *Get Back*, also doing ones at the end of January 1969, and another in early 1970. The one from May 1969 might most accurately simulate what a *Get Back* LP might have sounded like had it come out before *Abbey Road*, though it doesn't sound too different (other than the absence of orchestration and choral vocals on "The Long and Winding Road") than either *Let It Be* or *Let It Be...Naked*.

2. **George Harrison solo demos for *All Things Must Pass***, May 1970. Fifteen demos featuring virtually nothing except George's vocal and lightly amplified guitar, only a couple of which have been officially released. While about half of these would be re-recorded for *All Things Must Pass*, half would not, sometimes never appearing on any Harrison albums. With superb quality, this has a charming informal unplugged feel, with a sense of Harrison finding his feet and discovering his worth as a solo performer. One song, "Nowhere to Go," seems to specifically comment on his exhaustion with the Beatles and relief at the group's split. Quite a few *All Things Must Pass* studio outtakes have surfaced, incidentally, and while many of these are only slightly different from the familiar official versions, they include some notable variations and a few interesting unreleased songs, such as "Dehra Dhun."

3. **John Lennon solo demos for *Plastic Ono Band***, summer 1970: The bare arrangements of this handful of songs from John's first solo album make them yet rawer and closer-to-the-bone, if far less polished, than the versions heard on the official LP. Some of them have been officially released on various posthumous Lennon compilations.

Recommended additional reading (in addition to sections on the Beatles from early 1969-early 1970s on general reading list):

1. ***Let It Be/Abbey Road: The Beatles***, by Peter Doggett (Schirmer, 1998). Slim but informative, insightful critique documenting the creation of the Beatles' final pair of albums.

2. ***Let It Be***, by Steve Matteo (Continuum, 2004). This is yet slimmer, but is a decent look at the recording of the Beatles' most troubled conception.

3. ***You Never Give Me Your Money: The Beatles After the Breakup***, by Peter Doggett (Harper, 2010). The best, most detailed look at the complicated business, financial, legal, and personal forces that broke the Beatles up, and have continually made the settlement of their differences difficult in the ensuing decades.

4. ***Apple to the Core***, by Peter McCabe and Robert D. Schonfeld (Pocket Books, 1972). Though not as good or thorough as *You Never Give Me Your Money*, this look at the turmoil surrounding Apple and the breakup of the Beatles has the advantage of containing some first-hand material with some of the principals, including Allen Klein, John Lennon, and John Eastman. It's a decent overview of how and why the Beatles broke up, although it's much heavier on the business/management side of things than the musical/artistic one, and some of the facts have been expanded upon/corrected by subsequent research.

5. ***Fire and Rain: The Beatles, Simon & Garfunkel, James Taylor, CSNY, and the Lost Story of 1970***, by David Browne (Da Capo Press, 2011). Weaves together the breakup of the Beatles with three other major stories in 1970 rock music (the ascendance of James Taylor and the breakups of Simon & Garfunkel and Crosby, Stills, Nash & Young), using the changing mood of the times as the 1960s ended as backdrop.

6. ***John Lennon: The Life***, by Philip Norman (Ecco, 2009). About the best of the biographies of Lennon's life, and a long one, at more than 800 pages. Much of it covers his post-Beatles career.

7. ***Fab: An Intimate Life of Paul McCartney***, by Howard Sounes (Da Capo Press, 2010). A nearly as lengthy biography of Paul McCartney, much of it again covering the period after 1970, when McCartney went solo. There have not yet been quality biographies (or autobiographies) for George Harrison and Ringo Starr.

8. ***The Beatles After the Break-Up 1970-2000***, by Keith Badman (Omnibus Press, 2001). Chronologically arranged diary of sorts of important incidents, quotes, and press reports about the Beatles' activities in the thirty years following their split.

9. ***The Zapple Diaries: The Rise and Fall of the Last Beatles Label***, by Barry Miles (Peter Owen Publishers, 2015). Zapple was the short-lived experimental subsidiary of Apple, issuing only two albums (John Lennon's *Unfinished Music No. 2: Life with the Lions* and George Harrison's *Electronic Sound*) before it was discontinued. Author Barry Miles ran the label, and is able to make a 272-page

book out of it by combining his stories of interactions with the Beatles during their final days with memories of Zapple albums he worked on with Allen Ginsberg, Richard Brautigan, Ken Weaver of the Fugs, and Charles Bukowski (none of which came out before Zapple went under, though some of the material appeared on other labels).

10. ***Ringo: With a Little Help***, by Michael Seth Starr (Backbeat, 2015). This is not so much recommended as noted as the best of the few biographies of Ringo Starr (the author is not related, despite the last name). Which doesn't mean it's that good, presenting a competently written, thorough retracing of the drummer's life through second-hand sources.

11. ***Allen Klein: The Man Who Bailed Out the Beatles, Made the Stones, and Transformed Rock & Roll***, by Fred Goodman (Houghton Mifflin Harcourt, 2015). As business manager of both the Rolling Stones and the Beatles in the late 1960s and early 1970s (as well as numerous other British rock acts), Allen Klein played a controversial role in their careers. Although he gained unprecedented concessions from record companies for his artists, he also sowed some discord within the Beatles and Rolling Stones through both his personal style and his financial practices. The legalities of his contractual relationships with his clients aren't all that easy to wade through if you don't have a head for that sort of thing. But this book lays them out for the layperson with about as much accessibility as can be attained, combining the business analysis with plenty of stories about the colorful manager's abrasive style and relationships with the celebrated rockers he represented.

12. ***Photograph***, by Ringo Starr (Genesis, 2015). First published a couple years ago as a very expensive limited edition, this book was issued in fall 2015 in an affordable (though not exactly cheap, with a \$50 list price) mass-market version. This 300-page coffee table volume features photographs of and by Ringo, almost all of them predating 1975. There's a little – not much – commentary on the pictures by Ringo, going back to childhood snapshots and mementos. Like some of the other specialized coffee table books on the Beatles and their members, it's kind of in the “extras” category. But there are some interesting and rare images here, particularly

from his pre-Beatles days in the 1950s and early 1960s, though some of the photos he took of non-Beatles topics are of more interest to Ringo than us, to put it kindly.

Recommended DVDs/videos:

1. *The Beatles Anthology 7 & 8* (Apple, 2003). The last half of episode 8, the final episode of *The Beatles Anthology*, covers the Beatles' career from early 1969 to their breakup. Like all of the *Anthology* volumes, it includes extensive interviews with McCartney, Harrison, and Starr; archive audio clip interviews of Lennon; and a wealth of vintage performance and interview footage. This part of *Anthology* seems rather incomplete and rushed, pretty much stopping at the end of the *Abbey Road* sessions and avoiding the protracted problems that led to their split in spring 1970. That period is detailed much more extensively in the book accompanying the *Anthology* documentary, *The Beatles Anthology*.

2. *John Lennon/Plastic Ono Band* (Eagle Vision, 2008). Fine documentary on the making of Lennon's first real solo album, including interviews with Yoko Ono, Ringo Starr (who played on the record), bassist and longtime friend Klaus Voormann, and Dr. Arthur Janov, whose primal scream therapy sessions with Lennon greatly influenced the album's music.

3. *The Dick Cavett Show: John & Yoko Collection* (Shout Factory, 2005). Two-DVD set of the three episodes on which John and Yoko were interviewed on Dick Cavett's talk show in September 1971 and May 1972. George Harrison's appearance on the show on November 23, 1971 (including an interview and performance of "Bangla Desh") is included on the three-DVD set *The Dick Cavett Show: Rock Icons*. For more Lennon, the five episodes for which John and Yoko co-hosted (and were often interviewed for and played music on) *The Mike Douglas Show*, originally broadcast in February 1972, were issued on VHS by Rhino in 1998, but haven't made it onto official DVD. Finally, British television aired two documentaries on Lennon in December 1969 – BBC's half-hour *24 Hours*, and a twenty-minute segment as part of the ATV special *Man of the Decade* – that have never been officially issued on DVD or VHS, though they've been combined onto one DVD bootleg.

4. **George Harrison & Friends: *The Concert for Bangladesh*** (Rhino, 2005). The film of the August 1971 Madison Garden concert organized by George Harrison, including several Harrison performances of songs from his early career (as well as "Here Comes the Sun" and "Something"), along with clips from the sets by Ravi Shankar, Leon Russell, Billy Preston, and Bob Dylan. The DVD reissue includes a second disc with a documentary on the concert and some previously unseen performances.

5. ***George Harrison: Living in the Material World*** (Universal, 2011). This doesn't comfortably fit into any one week of this course, but as about half of it covers his post-Beatles years, it fits here as well as anywhere. Running more than three hours, this Martin Scorsese documentary covers Harrison's whole life, before, during, and after the Beatles. Along with bountiful vintage performance and interview footage, it also has interviews done specifically for this project with numerous intimates, like Paul McCartney, Ringo Starr, Eric Clapton, both his wives, and even Phil Spector. Though there's the sense that it avoids being too critical or bringing up too much dirt, it's not wholly sanitized, and pays a lot of attention to his early-'70s highwater mark with *All Things Must Pass* and *The Concert for Bangladesh*. A book with additional material was issued to coincide with the film, as was a CD of previously unreleased recordings.

Notable people:

Allen Klein: New York accountant who moved into music management with Sam Cooke and numerous British Invasion acts, including the Rolling Stones. Assumed management for John Lennon, George Harrison, and Ringo Starr shortly after meeting John and Yoko in London in January 1969. Paul McCartney's decision not to enter a management deal with Klein caused great tension within the group, and eventually was a major factor in their split.

Lee Eastman: New York attorney and Paul McCartney's father-in-law, proposed by Paul as a possible option for managing the Beatles'

business affairs. Briefly worked with the Beatles as a whole, but ended up managing only McCartney's affairs.

John Eastman: New York lawyer; son of Lee Eastman, and Paul's brother-in-law. Also involved with his father in vying for management of Beatles, and subsequently in management of McCartney's affairs. Represented Paul when McCartney sued to dissolve the Beatles' partnership at the end of 1970.

Peter Sellers: Famous British comedian who co-starred with Ringo Starr in the first movie in which Starr had a starring role outside of the Beatles, 1969's *The Magic Christian*.

Bernie Krause: Demonstrated the Moog synthesizer to George Harrison in late 1968; controversially, some of these recordings were used on Harrison's May 1969 experimental solo album *Electronic Sound*. The Moog was subsequently used on several *Abbey Road* tracks.

Timothy Leary: Participated in the June 1, 1969 recording of Plastic Ono Band's "Give Peace a Chance" at John and Yoko's Bed-In for peace in Montreal. The slogan Leary used in his campaign for California governor, "Come together, join the party," helped inspire the Beatles song "Come Together."

Iain Macmillan: Photographed the famous cover of the Beatles walking across the crosswalk on *Abbey Road*.

Alan White: Drummer who, with John Lennon, Yoko Ono, Eric Clapton, and Klaus Voormann, formed the first version of Plastic Ono Band for their performance at the Toronto Rock and Roll Revival Festival on September 13, 1969. Later drummed in Yes, and on Lennon's "Instant Karma" single in early 1970.

Russ Gibb: Detroit radio DJ who did more than any other media figure to help start and spread the rumor of Paul McCartney's death in the fall of 1969.

Badfinger: Apple Records' biggest stars other than the Beatles, and one of the most Beatles-influenced successful groups of any sort.

Paul McCartney helped them get started by producing some of their early work, including a hit song he wrote and demoed for them, "Come and Get It."

Delaney and Bonnie: American soul-rock duo of the then-married couple Delaney & Bonnie Bramlett, in whose band George Harrison played (as did Eric Clapton) when they toured Europe in late 1969. Some members of Delaney & Bonnie's band would back Eric Clapton shortly afterward as part of Derek & the Dominos.

Phil Spector: Famous American producer, noted for devising heavily layered "Wall of Sound" arrangements on early-to-mid-1960s hits by the Ronettes, Crystals, Righteous Brothers, Ike & Tina Turner, and others. Brought in to do post-production work on the *Let It Be* album in early 1970, controversially adding strings and a choir to "The Long and Winding Road." Also produced solo records by John Lennon and George Harrison in the early 1970s.

Arthur Janov: Los Angeles psychotherapist who originated primal therapy, a treatment involving screaming to express repressed childhood pain. John and Yoko went to LA for several months in 1970 shortly after the Beatles broke up to be patients of Janov's after coming across his book *The Primal Scream*. Primal therapy was extremely influential on the tone and content of Lennon's first solo album, *Plastic Ono Band*.

Jann Wenner: Co-founder and publisher of *Rolling Stone*. His extensive interviews with John and Yoko in December 1970, published in *Rolling Stone* soon afterward and then in book form as *Lennon Remembers*, did much to destroy Beatle myths and stoke animosity between Lennon and McCartney.

Notable landmarks:

Dorchester Hotel: London hotel where Allen Klein first met formally with John Lennon and Yoko Ono in January 1969.

British Consulate, Gibraltar: Site of the marriage of John and Yoko, March 20, 1969.

Amsterdam Hilton: Site of John and Yoko's first bed-in for peace in the last week of March 1969.

Montreal Queen Elizabeth Hotel: Site of John and Yoko's second bed-in for peace (at which "Give Peace a Chance" was recorded) in late May and early June of 1969.

Abbey Road Zebra Crossing: Street crossing just outside Abbey Road studios, where the Beatles were photographed walking for the cover of *Abbey Road* on August 8, 1969.

Tittenhurst Park: Home of John and Yoko for two years near London in Sunningdale, starting in summer 1969. The Beatles' last photo session (one shot of which was used on the cover of the 1970 US Beatles compilation album *Hey Jude*) took place here on August 22, 1969.

Varsity Stadium, University of Toronto: Site of John Lennon's first concert appearance outside of the Beatles when Plastic Ono Band played here as part of the Toronto Rock and Roll Revival Festival, September 13, 1969.

Campbeltown, Scotland: Site of Paul McCartney's Scottish farm, to which he retreated shortly after *Abbey Road*, staying there in seclusion for much of the rest of 1969 while "Paul Is Dead" rumors mushroomed around the world.

Janov Institute for Primal Therapy: Where John and Yoko underwent primal therapy treatment for several months in Los Angeles in the spring and summer of 1970.

Chancery Division of the London High Court: Where Paul McCartney filed a lawsuit to dissolve the Beatles' partnership on December 31, 1970, effectively ending speculation that the Beatles might get together again.

Four biggest reasons the Beatles broke up:

1. John Lennon grew interestingly interested in spending time, doing avant-garde art projects, and engaging in peace activism with

his wife, Yoko Ono. Ono's presence at virtually all Beatles recording sessions from the beginning of *The White Album* onward caused great tension within the band, who were not used to having anyone besides themselves and engineering/production staff present at and commenting upon sessions.

2. John, George, and Ringo signed with Allen Klein; Paul never did, going with his father-in-law Lee Eastman and brother-in-law John Eastman instead. This disagreement over who should handle their business affairs, and related disputes as to how those affairs should be handled, sowed enormous discord within the band in 1969 and 1970.

3. George Harrison grew increasingly frustrated over the limited space he had available to record his own compositions on Beatles albums, on which John and Paul's songs continued to dominate. Only by recording as a solo artist could he put much of his large backlog of compositions the Beatles hadn't recorded or released on an album.

4. George, and to some extent John and Ringo, were tiring of Paul's tendency to boss the group around musically in the studio. In Paul's defense, it was his drive and perfectionism that were vital to the Beatles completing and efficiently recording as much material as they did in the late 1960s. But the others grew resentful of his attitude, feeling at times like they were treated more like sidemen than bandmates.

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Beatles from early 1969-early 1970s:

1. **Bob Dylan, *Nashville Skyline*** (Columbia, 1969). A yet far simpler and more country-oriented record than his previous album, *John Wesley Harding*. George Harrison likely heard some the songs during his visit with Dylan in late 1968 before the album was released in April 1969, as the Beatles ran through one of them, "I Threw It All Away," at their January 1969 *Get Back* sessions.

2. **The Band, *The Band*** (Columbia, 1969). The Band's self-titled second album was their most popular and influential, probably more so on George Harrison than any of the other Beatles, as can be heard on some of the more laidback numbers on *All Things Must Pass*. It's been speculated that the rustic dress of the Beatles at their final photo session (as seen on the *Hey Jude* LP cover) might have been inspired by the Band's appearance. John, George, Ringo, and their wives went to the Isle of Wight Festival to see Dylan and the Band perform about a week after that photo session at the end of August 1969.

3. **Various Artists, *Wall of Sound: The Very Best of Phil Spector 1961-1966*** (Sony). Although the material on this compilation predates Spector's involvement with the Beatles by a number of years, this has the hits that made him famous, and would have been well known by the group when they were considering having him do production work on *Let It Be*. Includes hits by the Ronettes, the Crystals, the Righteous Brothers, Ike & Tina Turner, and others.

4. **Crosby, Stills, Nash & Young: *Déjà Vu*** (Atlantic, 1970). Released just a month before the Beatles broke up, this (in combination with their Neil Young-less 1969 debut album *Crosby, Stills & Nash*) briefly found them dubbed as "the American Beatles" in some quarters. They too had several top-notch songwriters and singers with distinct identities, and had done time in several bands (the Byrds, the Hollies, and Buffalo Springfield) quite influenced by the Beatles. Here's another thing they shared with the Beatles: they also broke up (though just for the first time) in 1970, not long after this #1 album was released.

5. **The Rolling Stones, *Let It Bleed*** (ABKCO, 1969). The last 1960s album by the Beatles' closest rivals marked the end of an era in another way, as it was the last album recorded with any involvement from original guitarist/multi-instrumentalist Brian Jones, who died in July 1969 (and was one of the few rock stars to guest on a Beatles session, playing saxophone on "You Know My Name"). When the Rolling Stones toured the US in late 1969, to some it signified they'd surpassed the Beatles in significance as a living, working rock band, though they were tainted by the violence

at the tour's final concert in Altamont in December. It's sometimes speculated that one of the standout tracks on *Let It Bleed*, "You Can't Always Get What You Want," may have been influenced by another song with an epic length and a long fadeout, "Hey Jude."

6. **Various Artists, *Woodstock*** (Cotillion, 1970). The Beatles did not play at the famous August 1969 rock festival, but the soundtrack is a good survey of the rock music that was popular in the era, much of which might not have been possible without the Beatles.

7. **Delaney & Bonnie, *On Tour with Eric Clapton*** (Atco, 1970). Recorded in December 1969, during the tour that George Harrison joined as backup guitarist. An expanded four-CD box set of performances from the tour has also been released.

8. **Derek & the Dominos, *Layla and Other Assorted Love Songs*** (Atco, 1970). Notable not just because the band was an outgrowth of Clapton's involvement with Delaney & Bonnie, but also because the song "Layla" itself was about Clapton's love for Harrison's first wife (later married for a time to Clapton), Pattie.

9. **Badfinger, *Come and Get It: The Best of Badfinger*** (Capitol). Though lighter than and not as sophisticated as the Beatles, Badfinger are roundly acknowledged as both one of the best Beatlesque groups, and the most successful act on Apple other than the Beatles themselves. Both McCartney and Harrison produced some of their early-1970s work.

10. **Doris Troy, *Doris Troy*** (Apple, 1970). Only an average soul-rock album, but notable as one on which George Harrison played guitar, co-wrote some songs, and produced one track.

11. **Billy Preston, *Encouraging Words*** (Apple, 1970). Preston's second album for Apple is notable for the inclusion of "My Sweet Lord" and "All Things Must Pass," appearing a few months before Harrison's own versions were issued on *All Things Must Pass*.

12. **Yoko Ono, *Plastic Ono Band*** (Apple, 1970). Ono's first truly developed solo album, and first to use rock instrumentation, was

still way too avant-garde and geared toward noisy improvisation to gain wide acceptance. John Lennon was certainly heavily involved as guitarist, however, and the band also included Ringo on drums and Klaus Voormann on guitar.

13. **Creedence Clearwater Revival, *Chronicle*** (Universal). When asked what recent music he liked during his December 1970 *Rolling Stone* interview, John Lennon expressed more enthusiasm for Creedence Clearwater Revival than anyone else, stating "I like Creedence Clearwater. They make beautiful Clearwater music — they make good rock and roll music." This greatest-hits collection has their most famous songs, which drew from rockabilly, country, and soul for a distinctive roots rock sound. Creedence excited some Beatles comparisons when they dominated the singles charts shortly after the Beatles split, but broke up themselves a few years later.

14. **The Radha Krsna Temple, *The Radha Krsna Temple*** (Apple, 1971). Though released in May 1971, the material on this album had been recorded in 1969 and 1970, including the 1969 British hit single "Hare Krsna Mantra." Produced by George Harrison, this album of devotional music by the London headquarters of the International Society for Krishna Consciousness (on which he also played some instruments, including guitar) allowed him to reflect some of his spiritual interests on an Apple recording.

15. **Harry Nilsson, *Nilsson Schmilsson*** (RCA, 1971). The most commercially successful album by a singer-songwriter sometimes rumored as a possible replacement for Paul McCartney in a revamped lineup of the Beatles (with Klaus Voormann on bass) in the early 1970s. Nilsson was a close, if notorious, friend of John Lennon's during Lennon's stay in Los Angeles in the mid-1970s. This includes his #1 cover of Badfinger's "Without You."

16. **Various Artists, *Wall of Sound: The Very Best of Phil Spector 1961-1966*** (Sony, 2011). Although the material on this compilation predates Spector's involvement with the Beatles by a number of years, this has the hits that made him famous, and would have been well known by the group when they were considering having him do production work on *Let It Be*. Includes hits by the

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