

Music Industry 4: The Reel Beatles as of 12-7-2022 8:30 a.m.
Professor David Leaf
Spring 2023
Monday, 3-5:50 p.m.
Lani Hall, Schoenberg Music Building

Course Description and Learning Objectives

“The Reel Beatles” is a course designed to tell the story of the Beatles through visual media. The course compresses the 80+ years of their lives, their journey and the enormous impact they have had on the world into ten classes.

The focus of each class will be on how the Beatles were *seen* on television and in film. Through their most impactful televised and filmed performances, the movies they made as a group, their promotional videos, their landmark broadcast moments, the documentaries made about them while still they were still together, the television interviews they did after the group broke up, the best documentaries made about them since 1970, and the official multi-part documentary history of the Beatles they did together as well as Peter Jackson’s 2021 docu-series will make up the greatest portion of the coursework.

In addition to that content, the course consists of lectures, exclusive interviews conducted by Professor Leaf with Beatles colleagues, listening to music, reading and written assignments.

* * * * *

This course will have many learning objectives, but here are the primary goals I have for you:

- Learn the history of the Beatles through film and television and from the Beatles themselves.
- Study one of the most important artistic, cultural, and sociopolitical phenomena of the 20th century as seen through how they were presented and how they presented themselves on television and in film.
- Contextualize the Beatles story learning about post-World War II England to understand the world into which the Beatles were born...the impact of America, and American culture on the British. Also learn about relevant cultural movements in the U.S. and the U.K. in the 1960s, one of the most

chaotic decades of the past sixty years, and the still-felt resonance of the art created in that era.

- Understand, from *The Beatles Anthology* and interviews with them, how artists are influenced by what comes before them, how the best ones take that influence and create something new, and how what they create can influence the generations that follow.
- Understand the power of music as presented through the visual medium as, over the course of a few years, the Beatles became part of the invention of the music video (leading the way to MTV) and reality television (through the first and last Beatles documentaries shot cinema verité style).
- Learn that, regardless of the circumstances that led to the creation of great art, it is ultimately the art that survives and thrives, long after the “origin” story has become a larger-than-life myth.
- By focusing on the Beatles visual presentation, we will take a “deep-dive” look at how their career unfolded, evolved, exploded, and was ultimately memorialized in media: television, film, promotional video, documentary, on the concert stage and even in numerous narrative films.
- Understand how the Beatles were the first “pop” group to become outspoken when it came to religion, politics and war and how, especially in America, that affected their popularity and jeopardized their personal safety.
- Understand how a musical group becomes iconic and ultimately something of “a brand” too, one which continues to be managed to both increase its value and crucially, at the same time, not diminish or tarnish its significance.
- **GE Credit**
- GE Credit Acknowledgment: Upon successful completion of this course, students will satisfy two General Education requirements in two foundation areas, namely Historical Analysis in the Society and Culture Foundation Area, and Literary and Cultural Analysis in the Arts and Humanities Foundation Area. Students will gain proficiency in the former through the course readings and first hand documents, and Historical Analysis through the close examination of primary source documents included in each week's screenings as well as readings, which will be discussed in section and provide a source-base for the major project and final paper. The course's consistent

engagement with “living history” provided by participants in the story will provide a basis for Historical Analysis credit.

Weekly Lecture Topics:

Week 1

The Beatles origin story in the context of WWII and post WWI England.

Week 2

The Beatles are formed and after five years of struggle, achieve their first success in England. Beatlemania is born.

Week 3

The Beatles come to America and begin what is called “The British Invasion.”

Week 4

Beatlemania become a worldwide phenomenon, and as the Beatles tire of touring, they turn their attention to the studio.

Week 5

The Beatles make the most impactful albums of their career including Revolver and Sgt. Pepper’s Lonelyhearts Club Band and create their worldwide anthem, “All You Need Is Love.”

Week 6

The Beatles begin to splinter apart and by the end of Week 6, the Beatles will have broken up.

Week 7

The Solo Beatles in the 1970s ending with the murder of John Lennon.

Week 8

Paul, George and Ringo carry on and begin work on the project that will bring the Beatles to the a new generation: The Beatles Anthology.

Week 9

“The Threatles”: The surviving Beatles reunite and have a #1 hit.

Week 10

The 21st Century Beatles...The Beatles go from behind a band to “brand.”

Coursework

Links to all the work is posted at the course website and is to be done in the exact order it is presented. Students are responsible for keeping up with all work: lectures, required screenings, et al.

The following are also required:

1)A short weekly “Class Review,” due by Friday 6 p.m. every week. It will be based on what’s happened in class the previous Monday and in your discussion group. These will be used to grade your attentiveness and attendance. These reports are to be between 250-500 words.

2)A short weekly report, due by Sunday 6 p.m. every week based on the screening assignments for the upcoming week. These reports are to be between 250-500 words. No report will be required at the end of Week 7.

The prompts for both of the above assignments will be posted after each Monday class.

3)A Final project, due by Thursday 6 p.m. of Finals Week.

* * * * *

LENGTH OF HOMEWORK: I’m often asked how long your answers for the written homework should be. The word count listed is a suggestion.

Write as long (or as short) as you need to as long as you have sent in a meaningful answer. I don’t want clichés or obvious facts. I’m not looking for you

to pad your reports with Wikipedia facts or a summary that just recycles what we both know. I'm seeking clear, concise, smart, thoughtful, "connect the dots" writing. That's what I hope to see, and that is what will get you the best grades.

Grading

The grading system is broken down into a precise set of percentages, but there is something more important to understand---- the bare minimum of assignment completion and attendance will receive an average grade. In order to receive a better grade, students must bring insightful participation and engagement with the material.

Participating/volunteering in class is truly important.

GRADING SUMMARY:

Class Review	20% of your grade
Discussion group attendance and participation	20% of your grade
Weekly Assignments:	30% of your grade.
Final Project:	30% of your grade.

Final grades will be rounded up or down to the closest integer.

97-100 A+ / 94-96.99 A / 90-93.99 A-
87-89.99 B+ / 84-86.99 B / 80-83.99 B- 77-79.99
C+ / 74-76.99 C / 70-73.99 C- 67-69.99
D+ / 64-66.99 D / 60-63.99 D- / 59-below F

Extra Credit assignments will be posted at Canvas by the third week of the quarter. They can be used to make up for an absence or towards a higher grade. They will be counted only with the explicit permission of your T.A.

Attendance/Participation: Attendance is vital. Even one absence will mean you miss a significant portion of the course. You can't succeed in this class...or anything in life...if you're not right there, present and in the middle of the action.

NOTE: Classroom participation means just that...asking a question in class. There will be a Q&A opportunity in class every week. Asking questions in class will get you extra credit. Asking them via email won't.

Writing: Writing is also essential to success, in this course and the real world. Even in this digital age, especially in a world of brief communication and very short attention spans...you need to be able to get your point across clearly, concisely, and efficiently. As noted above, there will be two weekly writing assignments.

In the Weekly writing assignment due on Sunday night, students must demonstrate a mastery of the material they have screened by citing specific examples to support the points they are making.

The Final Project: This will be "at home" writing assignments. Students must demonstrate a mastery of the material you have screened by citing specific examples to support the points you are making.

Accessing the Assigned Films online

The assigned work will be accessed at our Bruin Learn/Canvas site.

Click on the UCLA Media Reserves link on the left side.

Under Digital Audio Reserves, you'll see an extended list of films from the Herb Albert School of Music library. Almost everything assigned for the course will come from this list. No VPN is required to see these films.

Under Video Reserves, you'll see a few film from the Instructional Media Lab at Powell Library that will be assigned.

For viewings from Powell, you will need a VPN. Here are the instructions they sent me:

Streaming will be available beginning today through June 18th, 2022.

1. In order to stream media on or off campus, the individual must be logged into the Virtual Private Network (VPN) from Bruin Online. The VPN serves as a proxy server to authenticate current students and grant them access to restricted material. Please make sure to install the appropriate VPN client for your operating system following the indications as outlined on the

following site: <https://www.it.ucla.edu/it-support-center/services/virtual-private-network-vpn-clients>

2. Please ensure that the VPN gives you a connected status each time you will stream a file. The VPN connection does drop out if: an internet connection has been disrupted, the device falls asleep, or the device is shutdown.
3. Once connected to the VPN, you will find **UCLA MEDIA RESERVES (BETA)** on the left-hand side of your webpage. Films will be available under the VIDEO RESERVES option.

In addition, physical copies of titles available for streaming can be viewed in our Media Lab located on the 2nd floor of Powell Library, Room 270.

Course Policies and University Resources

Academic Accommodations: Students needing academic accommodations based on a disability should contact the *Center for Accessible Education* (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, **students should contact the CAE within the first two weeks of the term** as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.

Use of Laptops, Tablets or Phones in Class: You can decide if you want to use your laptop, tablet or phone in class. Research finds that laptop multitasking is likely to hinder not only your own learning, but also the learning of anyone who can see your laptop. For the sake of your peers' learning, I therefore ask that if you use an electronic device during class, either only have lecture notes showing or sit in the back row.

Message about Academic Integrity to all UCLA Students from UCLA Dean of Students: UCLA is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior and will result in formal disciplinary proceedings usually resulting in suspension or dismissal.

Forms of Academic Dishonesty: As specified in the UCLA Student Conduct Code, violations or attempted violations of academic dishonesty include, but are not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic dishonesty:

Cheating: Unauthorized acquiring of knowledge of an examination or part of an examination.

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination – textbook, notes, formula list, calculator, etc.
- Unauthorized collaboration in providing or requesting assistance, such as sharing information
- Unauthorized use of someone else's data in completing a computer exercise
- Altering a graded exam or assignment and requesting that it be regraded

Plagiarism: Presenting another's words or ideas as if they were one's own.

- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source
- Unauthorized transfer and use of someone else's computer file as your own
- Unauthorized use of someone else's data in completing a computer exercise

Multiple Submissions: Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter.

Facilitating Academic Dishonesty: Participating in any action that compromises the integrity of the academic standards of the University; assisting another to commit an act of academic dishonesty.

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

Fabrication: Falsification or invention of any information in an academic exercise.

- Altering data to support research
- Presenting results from research that was not performed

- Crediting source material that was not used for research

Alternatives to Academic Dishonesty

- § Seek out help – meet with your TA or Professor, ask if there is special tutoring available.
- § Drop the course – can you take it next quarter when you might feel more prepared and less pressured?
- § Ask for an extension – if you explain your situation to your TA or Professor, they might grant you an extended deadline.
- § See a counselor at Student Psychological Services, and/or your school, college or department – UCLA has many resources for students who are feeling the stresses of academic and personal pressures.

Remember, getting caught cheating affects more than just your GPA. How will you explain to your parents, family and friends that you have been suspended or dismissed? How will it affect your financial aid award and/or scholarship money? Will you be required to, and be able to pay back that money if you are no longer a student? If you live in the residence halls, where will you go if you are told you can no longer live there?

You have worked very hard to get here, so don't cheat! If you would like more information, please come see us at the Dean of Students' Office in 1206 Murphy Hall, call us at (310) 825-3871 or visit their website at www.deanofstudents.ucla.edu.

Please keep this syllabus easily accessible so that you can refer to it throughout the quarter. Contact me or your TA with any clarifying questions in advance of the quarter or within the first week. I look forward to getting to know you and supporting your learning in this course.

Campus Resources and Support Services around UCLA Available to Students:

- § *Academic Achievement Program*: AAP advocates and facilitates the access, academic success, and graduation of students who have been historically underrepresented in higher education; informs and prepares students for graduate and professional schools; and develops the academic, scientific, political, economic, and community leadership necessary to transform society. Learn more at <http://www.aap.ucla.edu/>

- § *Academics in the Commons at Covell Commons*: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success www.orl.ucla.edu (click on “academics”)
- § *Bruin Resource Center*: Includes services for transfer students, undocumented students, veterans, and students with dependents. <http://www.brc.ucla.edu/>
- § *Career Center*: Don’t wait until your senior year – visit the career center today! <http://www.career.ucla.edu/>
- § *Center for Accessible Education (Formerly Office for Students with Disabilities)*: A255 Murphy Hall: (310) 825-1501, TDD (310) 206-6083; <http://www.cae.ucla.edu/>
- § *College Tutorials at Covell Commons*: (310) 825-9315 free tutoring for ESL/math & science/composition/and more! www.college.ucla.edu/up/ct/
- § *Counseling and Psychological Services Wooden Center West*: (310) 825-0768 www.caps.ucla.edu
- § *Dashew Center for International Students and Scholars* 106 Bradley Hall: (310) 825- 1681 www.internationalcenter.ucla.edu
- § *Dean of Students Office*; 1206 Murphy Hall: (310) 825-3871; www.deanofstudents.ucla.edu
- § *Lesbian, Gay, Bisexual and Transgender Resource Center Student Activities Center*, B36: (310) 206-3628 www.lgbt.ucla.edu
- § *Letters & Science Counseling Service*: A316 Murphy Hall: (310) 825-1965 www.college.ucla.edu
- § *Library*: Get help with your research, find study spaces, attend a workshop, rent a laptop, and more. Learn more: <http://www.library.ucla.edu/>
- § *Students in Crisis*: From the Office of the Dean of Students: Faculty and Staff 911 Guide for Students, commonly known as the “Red Folder.” This tool is intended to provide you with quick access to important resources for assisting students in need.
- § *Student Legal Services*; A239 Murphy Hall: (310) 825-9894; www.studentlegal.ucla.edu

- § *Undergraduate Research Portal*: The Undergraduate Research Portal helps students and faculty connect over research opportunities. It's available now under the Academics tab on MyUCLA and can be directly accessed at www.urp.my.ucla.edu
- § Undergraduate Writing Center: Peer learning facilitators (PLFs) are undergraduates who understand the challenges of writing at UCLA. Scheduled appointment and walk-in options are available, see www.wp.ucla.edu/uwc for more information about writing programs and to get assistance with your writing.
- § *UCLAONE.com*: UCLA ONE is UCLA's interactive, online gateway for mentorship, professional networking, peer driven career advice and exclusive job leads. (Similar to LinkedIn for the UCLA community)

Schedule of Class Topics and Assignments

WEEK 1 **Becoming The Beatles**

The focus of this week will be on the origin stories of the individual Beatles and how they began making music together. We'll also look at popular music in England before Rock and Roll, and the birth of Rock and Roll in America. This weeks' material has been sequenced so that the story unfolds for you as it did for The Beatles.

In your discussion group, for the first week, you will be reflecting upon what happened on Monday in class. After that, the discussion group topics will include Professor Leaf's lecture, the assigned interviews and screenings as well as the assigned discussion question. Also, in your discussion groups, your TA will focus on how to work on and make significant progress on the Final Projects.

Segment 1: The First (and Longest) Lecture

- ◇ Professor Leaf lecture will includes clips and a preview of the entire course.

Segment 2: The Music that Made Them The Beatles

- ◇ *Rock and Roll: The Early Days* **TO BE SCREENED IN CLASS**

Segment 3: Last Words for Class #1

- ◇ Homework and Last Words for Class 1. Professor Leaf to go over the homework due before the following Monday.

HOMEWORK: TO SCREEN BEFORE WEEK 2

Required Viewing before Week 2

Martin Lewis interview

The Beatles Before They Were Famous Segment (includes *Beatles Anthology Part 1*)

Paul McCartney: Looking Back

Paul McCartney at The Cavern

Looking for Lennon documentary

Listen to "Please, Please Me," The Beatles' First Album

WEEK 2 The Beatles Breakthrough in England in 1963 and Come to America in 1964

First in England, then on the European Continent, the Beatles become big stars; Beatlemania is born. At the same time, their records flop in America.

But then, they make a fateful trip to America.

In class, we'll be screening the film called *The Beatles First Visit*.

Homework assignments will include *The Beatles Anthology Part 2* as well as their earliest and most legendary television appearances including "behind-the-scenes" stories from their American breakthrough on "The Ed Sullivan Show."

Assignments will also include conversations with perhaps the two most distinguished British Beatles historians, Mark Lewisohn and Richard Buskin.

Required Viewing & Listening before Week 3

The Beatles Anthology Part 2

Liverpool Days: Mark Lewisohn

Good Ol' Freda

The Making of *With The Beatles*

Listen to *With The Beatles*

The Beatles on British TV (Parts 1 and 2 with Richard Buskin, Part 4 with Mark Lewisohn)

The Night The Beatles Conquered America (entire segment except the Beatles performance which you've already seen).

WEEK 3 **The Beatles Jump To The Big Screen**

Their landmark appearance on "The Ed Sullivan Show" has launched what comes to be known as "The British Invasion." It took them less than two weeks to conquer America and forever change the face of popular music. When they return to England, they make their first feature film, "A Hard Day's Night."

This class will focus on *A Hard Day's Night*, the director who made it and insight into the movie that has been called "The Citizen Kane of Jukebox Musicals."

In class screening: *A Hard Day's Night*

REQUIRED VIEWING before Week 4

The Beatles Anthology Parts 3 & 4

Mark Lewisohn on The Beatles in the Movies (Two parts)

Listen to: *The Beatles For Sale* album

Watch: The Making of *A Hard Day's Night*

WEEK 4: Worldwide Beatlemania, 1964-1966

In addition to Professor Leaf's lecture, the feature of Week Four will be an in class screening of their most legendary American concert, "The Beatles At Shea."

One of the features of the Beatles worldwide success was their press conferences, and we'll see a selection of the best from 1964-1966

We'll also see their earliest promotional films, watch John Lennon, the poet, go out on his own, see a bit of a TV special that pays tribute to the songs of Lennon and McCartney.

We'll also learn how the Beatles find their lives threatened, grow tired of touring and turn their focus to the recording studio. By the fall of 1965, if not sooner, writing songs and making great records has become their primary focus, their artistic aim, and by the summer of 1966, they have played their last public concert. Ever.

Required Viewing & Listening before Week 5

Watch: *Help*

The Beatles Anthology Part 5 & 6

Watch: The making of *Help*

Listen to *Rubber Soul* and *Revolver* albums

The Beatles' Promotional Films with
Tony Bramwell and Mark Lewisohn

Watch: Vince Calandra interview on *The Beatles At Shea*

Listen to 'Sgt. Pepper's Lonely Hearts Club Band' album

WEEK 5 We're Sgt. Pepper's Lonely Hearts Club Band 1965-1967

After being omnipresent for four years, it almost seems the Beatles have become invisible.

This class will look at the time when they make many of the recordings that would be most influential, the most creative phase and innovative phase of their writing and recording career, their journey from being hitmakers to artists (starting with 'Rubber Soul' and beyond) making what almost everybody agrees is the most groundbreaking music of their career: Sgt. Pepper's Lonely Hearts Club Band.'

The visual narrative of the Beatles story changes dramatically too. They disappear from the concert stage, the promo films become stand-ins as they no longer go on live TV. Except for one memorable moment when they play live for over a quarter billion people around the world.

And then, a tragedy and a crisis: their manager, Brian Epstein, the one person who they thought of as "The Fifth Beatle," dies suddenly. Suddenly, they are without their anchor, and they begin to go in several most unexpected directions.

In class screening: *Magical Mystery Tour*

In class guest: Award-winning animator Rick Farmiloe to discuss the impact and significance of the Beatles career in the animated realm.

Required Viewing & Listening before Week 6

Watch *The Beatles Anthology Part 7*

The Meaning and Making of Sgt. Pepper (entire segment)

Roll Up, Roll Up for the Magical Mystery Tour

Yellow Submarine

WEEK 6: And In The End, 1968-1970

The Beatles make their most expansive record, the two-album collection simply called "The Beatles." They spend an entire month in a film rehearsing for a television special.

After the somewhat uncomfortable filming of these sessions (as well as the television special) are shelved, the Beatles story will reach its creative climax with "Abbey Road," an album that many regard as their greatest of all time.

Then, those sessions from early 1969 are edited and become *Let It Be*, the last film the four Beatles would ever make together. The climax of the film is "The Rooftop Concert," what will come to be the last time they ever play together as "The Beatles."

Let It Be is released theatrically just weeks after Paul McCartney announces that he's left the group. It's quite remarkable to realize that the Beatles entire recording career, from "Love Me Do" to "Abbey Road," was only seven years.

In class screening: *Let It Be*

Required Viewing & Listening**Listen to**

The White Album

Abbey Road

The Let It Be soundtrack album

Watch The Beatles Anthology Part 8.

Professor Leaf interviews Michael Lindsay-Hogg

Student Q&A with Michael Lindsay-Hogg

WEEK 7: Imagine 1970-1980

Week 7 will begin with exclusive event:

We'll have a Zoom tour from the Rock and Roll Hall of Fame of their brand-new Beatles exhibit followed by a Q&A with the President of the Rock Hall.

Afterwards, we'll see each of the Beatles go his own way, their story now in the rear-view mirror. Each of them has significant success as a solo artist. Ringo even becomes an admired actor. By 1980, a ten-year period during which all four of them never worked together...were never even in the same room together...fans start to think that the hurt feelings of this sometimes public family fight may finally be healing.

We'll see the first Beatles retrospectives, all hopeful that there will be a reunion.

And then, with but three weeks left in 1980, John Lennon is murdered. He's only forty years old. Horribly, Lennon's murder is the biggest Beatles story since they broke up. It leads the nightly news, it dominates the conversation, as John's death is not just sudden, tragic and heartbreaking, but truly marks the end of the Beatles.

The homework assignments are filled with remarkable TV appearances by John & Yoko, Paul's first TV special, George's legendary "The Concert For Bangla Desh" and so much more. Also include are extensive interviews with the individual ex-Beatles.

Required Viewing & Listening before Week 8

Ringo and Paul on end of Beatles

Read: Lennon Rolling Stone interview

McCartney TV special

'Band on the Run' EPK

Wings Over The World (just watch 10-20 minutes to get a sense of how Paul has reinvented himself as a solo rock star)

The Concert for Bangla Desh (excerpts)

John, Paul, Tom & Ringo...interviews from 'The Tomorrow Show.'

George on 'The Dick Cavett Show'

All You Need Is Love (includes remarkable interviews...and period commercials that should make you laugh)

All You Need Is Cash/The Rutles

WEEK 8: When We Was Fab 1980-1990

In the wake of John's murder, the three former Beatles were all struggling to find a way forward. As you'll see in this class and in Class #9, they most certainly did.

Looking back, the fifteen years after John's death are filled with an enormous amount of solo Beatles activity, and George's surprising new super group, "The Travelling Wilburys" (which includes Bob Dylan) is a success. More on that in Class #9.

Once he returns to the road in 1989, Paul will tour regularly for the next thirty + years, releases countless (and sometimes) great records. He continues to have big hits singles until the middle of the 1980s. Ringo will finally hit the road with his "All Starr Band" in 1989, and he also develops a fondness for playing live (again).

While the group's induction into the Rock and Roll Hall of Fame was not the celebratory occasion fans would have hoped for, good news for Beatles fans would come a few years later, when we learned that Paul, George, and Ringo...working with Yoko Ono...had begun working on a new Beatles project.

How it all happened is the focus of Class #8 and Class #9, but given that John was the founder and leader of the Beatles, Class #8 will begin with a look back at Mr. Lennon, through documentaries and interviews.

Required Viewing & Listening for Week 9

The Compleat Beatles (up until "Love Me Do")

Imagine

Paul McCartney interviewed by Bob Costas

Peter Jackson at premiere of *Eight Days A Week*

Paul and Ringo talk about Peter Jackson

Peter Jackson on *Get Back*

Professor Leaf interviews Peter Jackson

Get Back Part 1

WEEK 9: The "Threatles"

Our ninth class focuses on two major stories: The surviving Beatles are finally brought back together by *The Beatles Anthology*. And George Harrison (in life and death).

The long talked about official Beatles documentary, originally called *The Long & Winding Road*, is in production, and the three Beatles and Yoko find a way to tell the story from the inside.

The eagerly-awaited *Anthology* becomes a television event, a series of hit compilation CDs and a successful book. It even yields new Beatles hit records.

Special in class guest: Producer Laura Gross who worked both on *The Anthology* and for many years with Paul and Linda McCartney.

Required Viewing & Listening

Beatles animated in Prime Time

George Harrison documentary. *Living In The Material World*

Watch *Get Back* Part 2

Watch *Get Back* Part 3

WEEK 10: The 21st Century Beatles

Week 10 will be online.

It will include screenings of some of the most celebrated Beatles events of the century including a 50th anniversary television special to mark the group's first appearance on "The Ed Sullivan Show" as well as the first Beatles feature film in nearly 50 years, Ron Howard's *Eight Days A Week*.

WEEK 11 FINAL PROJECT

"The Reel Beatles" was created, in part, so you could see the Beatles as I did, which was how *they* wanted the world to see them. In this course, we've focused on:

- 1) How the Beatles chose to be perceived during the time they were together
- 2) How they established themselves as solo artists apart from the group
- 3) How they looked back and presented their own history and
- 4) How their history has been told and celebrated by others

The final project focuses on what we've seen in "The Reel Beatles."

Their image as "The Fab Four," "The Mop Tops." The cheery lads slowly changed from their earliest successes to their greatest triumphs to the end of the group.

After they broke up, John at first worked the hardest to destroy that notion. Paul, of all of them, worked the hardest to cherish and burnish their legacy. George seemed to have the least interest in being an ex-Beatle and Ringo, in the 1970s had a successful career as a recording artist and actor, then, in his touring life, became the cheery ambassador of "Peace and Love."

Regardless, they never could fully be themselves; they were always seen as ex-Beatles. Sometimes, that frustrated them. Mostly, they learned to live with it. Or, in John's case, be murdered because of it.

The Final Project offers several options. If you choose options 1, you will be taking a "deep dive" into the life and career of one member of the group. More details of these projects will be posted at Canvas by the end of Week 3.

1) John Lennon, Paul McCartney, George Harrison or Ringo Starr. Pick one of the Beatles and tell us what you've learned about how their image was created through film and TV during the Beatles years and how accurate it was based on interviews they gave after the Beatles broke up.

2) The Beatles in the movies.

Since the group broke up in 1970, there have been numerous documentaries and feature films movies made about various aspects of the Beatles lives. There have been movies made using Beatles music. In this assignment, you will choose five of them analyze how effectively the stories have been told and why or why not these films should become "required viewing" in future editions of the course.

3) The Interviews

In the weekly bonus material and in a special section on Canvas, there are numerous interviews that Professor Leaf has done with people who knew the Beatles, worked with the Beatles (or closely with one of them) or were inspired by the Beatles. This assignment will require you to watch those interviews and write an extensive report about what you learned from them. More details to come.

4) **Let It Be and Get Back**

In my experience of more than a half-century since they broke up, virtually every documentary done about them as individuals or as a group, every concert, every interview to this day has Beatles “content.” And that’s true from the earliest photographs taken of them to that first footage shot in the Cavern Club continuing right up to present day as Peter Jackson created his new Beatles film titled, *The Beatles: Get Back*, which will be very much the focus of this final project.

Let It Be, directed by Michael Lindsay Hogg, was the saddest Beatles documentary as we see some of the tension and bitterness toward one another play out. This has been how the world understood the making of *Let It Be* (album), until just recently. Peter Jackson had 56 hours of never-before-seen footage, which his team edited together, presenting a fresh perspective on the making of this legendary album.

Before it was streamed on Disney + in 2021, Ringo Starr said “there was hours and hours of us just laughing and playing music, not at all like the *Let It Be* film that came out in 1970. There was a lot of joy and I think Peter will show that.” The relationship between these two documentaries is the premise for your final project.

You will submit your final project in one document uploaded to the Turnitin link.

PROMPT

Watch (or rewatch) *Let It Be* and then watch *The Beatles: Get Back* (all three parts) and respond to the following questions:

- 1) In what ways are the two documentaries similar and in what ways are they different. What is the significance of these similarities and differences? Site 4-5 examples of each. This response should be at least 750 words.

- 2) Discuss the cultural significance of *The Beatles: Get Back* being released roughly 50 years after *Let It Be*. How has Peter Jackson's film affected the legacy of Beatles? What was the intention in making this documentary and was Peter Jackson successful? Why or why not? How has Peter Jackson advanced the music documentary genre as compared to Michael Lindsay Hogg's *Let It Be*? This response should be at least 750 words.
- 3) After watching both films, we see two somewhat different sides of the Beatles during the making of *Let It Be*. Why do you think Michael Lindsay Hogg went in one direction whereas Peter Jackson went in another? Now listen again to the 'Let It Be' album and answer this question: which film seems to portray the Beatles in a way that feels more honest and closely related to the music itself, and why? This response should be at least 500 words.
- 4) In 500 words, discuss how the Beatles image as seen in film in video evolved in the past 60 years and how they took control of it and created their version of the Beatles history and how "Get Back" has or hasn't changed the perception of how and why the Beatles broke up.

Frequently Asked Questions

1) *In what format should the writing assignment be done, Q&A or essay?*

Essay is preferable.

2) *How long should the essay be?* **There is no specific required length--- longer than a tweet, shorter than a book. Write an answer that is as long as you need to clearly communicate what you want and need to say. You won't be graded on length but on clarity of expression, the specificity of your comments and how informed your thinking and analysis is.**

3) *Where do we get the DVDs and CDs that are in the home work assignments?*

The CDs are available in the UCLA Music Library or on Spotify (or other streaming services). **DVDs** are in the Instructional Media Lab, room 270 of Powell Library and will be available through the course website on the OID and HASOM links.

At Canvas, click on UCLA MEDIA RESERVES. “Video reserves” have films from Powell, but almost everything you’ll be watching will be under “Digital Audio Reserves” from the music school library.

4)How will we be graded? Detailed grading scheme is on page 3 of the syllabus. **Remember: If getting an A+ is important to you, extra-credit work will almost certainly be essential.** But that’s only part of the answer. I will break it out for you in class.

5)It seems like there’s a lot of homework. How come? There isn’t a lot of homework. This is a five unit class. After Week 6, the amount of homework decreases so you can focus on your major project and final project.

6)When is homework due? The class reviews (on which we base attendance) are due Wednesday by 6 p.m.. *The weekly* writing assignments are due on Sunday at prior to the next class.

7)What are class reviews? For each class (unless otherwise indicated), I will expect a report on the class. There will be a prompt posted every Monday at the end of class.

8) Can I talk with you outside of class? Yes. By appointment. And I’ll be available after class too.

9) Feedback: I will be sending out announcements from time to time. It is your responsibility to monitor the website at least twice a week for any posts from me or our TAs. From time to time, I expect your classmates will post questions at Canvas so please pay attention to that. Part of the success of this class...and the success of all creative endeavors...is determined by how well you collaborate with each other.