

**Things as they are
As a dream
As they are as a dream**

Paul: I think we're getting the wrong idea about the film. It's like in the Stones' Circus. I couldn't really get into that. It was an 'event' and that kind of thing is all over. I say, just stick on it and leave it. Just leave the shot and the whole bit and not just this excellent little movement. Like on Ringo. He does this and he does that and it's all great, and that to music.

Linda: Like a study.

Paul: A study, yeah, like Picasso paints. You just saw the whole thing right there. These songs are our paintings. Get very bright lights so you see everything, instead of moody lighting, that kind of thing. With everything here, it hardly needs scenery. Really, it all should be about him and his drum kit. Look at his drum kit, it really looks great beautiful sitting there. Then John and his guitar and his amp, sitting there, actually showing it at that minute. The scenery would just be the other things around, like the scaffolding, the other cameras. It's like in a news event. The man shooting is news, not the man on the ground afterwards. I'd really like to look at Pete Townshend's face; he fascinates me . . . like on 'Jude' the little screams were more interesting than the postman. If you can think slow, not bang! bang! bang! Instead of getting all the pacing, a chair lift, the flow, the pace is already

there. You can glide down from the roof on a one shot on to Ringo's face, float around, being careful not to miss anything. It's like Warhol's things; he goes to the other extreme, but he reckons there's a pace in 'Empire'. Even a Tunisian amphitheatre can be boring. I don't dig underestimating what's here. If it's going to be scenery, we should go the whole way and get galloping horses. You should get really close up, like right into one of John's eyes. Can you do that? That direction, rather than John and the moon. **Linda:** The world is dying to **see** them. I've never seen a study of them. You want to be there. **Lindsay-Hogg:** I just thought of going to Africa because we colonised it.

Paul: But we could have like a game of musical chairs, a computer set up with chairs. You've got the scenery here. It's like 'The Potter's Wheel'; they'd make a pot before your eyes. The camel won't be doing anything 'live'; you'll be lucky if you catch him crapping on camera.

Linda: It's like being a great photographer. Like there are only certain men I'm interested in photographing. I can't photograph women at all; it doesn't involve me . . . Well, maybe like Greta Garbo. **Paul:** If you go away, you're going to be hamstrung by the scenery. If you could shoot the steadiness, like you're flying over . . .

Lindsay-Hogg: What was your favourite of the TV shows?

Ringo: Around the Beatles. **Paul:** . . . just sit back in a wide shot, then go to someone, like a news event.

Ringo: I'd like it like a Country programme where you have one camera, just step in and do your bit, like on the Grand Ol' Opry, Flatt and Scruggs; they'd all move in when their solo came around and take the centre so they acted out the shots.

Paul: It bugs me when they zoom in and out. I'd like it to be like an old movie. If you want to say anything, you walk up to the camera. The only thing that doesn't need to move is the camera. It's like oriental medicine and western medicine. We prescribe for the symptoms; they are into preventing it. It's like a switch—get us to do the movement.

Ringo: They asked some people to stand by a wall, just stand there, not do anything, but they couldn't do it. They all had to do their bit, all the old jokes we used to do and that . . . Kids always win on those. **Paul:** Dreaming in public is the thing. You know those dreams where you go down a Helter Skelter? And the scene changes? But doing that awake. The latest thing from Apple!