

WBCN apparently shared its source tape with at least one other station, New York's listener-supported WBAI-FM, who claimed their copy arrived in the mail anonymously in a brown paper wrapper with the title *Get Back Roughs*. A stereo off-air recording circulates from one of WBAI's broadcasts, although with no DJ present (just station ID's), it's difficult to date.

By October, dubs of WBCN's source tape were being sold on cassette in New York. By December, other stations such as CKLW-AM in Detroit were airing this version of "Let It Be", by now announced as The Beatles' next single.

On October 17th, a Cincinnati high school newspaper reported that "A fourth generation tape of *Get Back* is in the possession of the local FM 'rock' station with consent of Apple if they play it twice only. Since it has been played once, it will be played again during a monster Beatle spectacular". The station in question may be WEBN, who reportedly aired the tape of acetate #2 (although no airchecks have surfaced yet to confirm this). A tape (contents unverified) was also reportedly aired on KCOK-AM in St. Louis.

An "unmixed tape" matching the lineup of acetate #2 was reviewed by Mike Gormley in the *Detroit Free Press*, sometime in October or November: "Between the first and second cuts they break into 'Danny Boy', a very good instrumental jam and a rather messy 'Save The Last Dance For Me'... 'Get Back' [is] the same as the single except there is a rather abrupt ending. The ending we all know and love re-appears at the end of side two, somewhat altered... 'Dig It' is the longest song on the LP with a five minute timing."

Another review of this lineup appeared in the February, 1970 issue of *Circus* magazine. Reviewer Norman Schreiber seemed to think he was reviewing the next official Beatles album: "Once again the Beatles have released another album... pure music is what *Let It Be* is all about. We say the music sounds pure because the Beatles have worked hard to imbue the record with a sense of informality. It sounds as if it is being conceived and executed at the moment we hear it."

It took a while for these tapes to reach west coast radio stations, and by the time they did, The Beatles' legal team had taken notice. Steve Segal moved from WBCN Boston to KMET Los Angeles in November, 1969, most likely bringing his *Get Back* tape with him. A late January, 1970 aircheck circulates with KMET's B. Mitchel Reed reading a telegram to his listeners:

"The undersigned is the attorney for Northern Songs, Limited, copyright owner of the musical compositions entitled 'Teddy Boy', 'Don't Let Me Down', 'Dig A Pony', 'I've Got A Feeling', 'Two Of Us On Our Way Home', 'Dig It', and 'All Across The Universe', some of which are contained in the new Beatle album 'Get Back'. Be advised that these songs have not been cleared for airplay and any broadcast of same is unauthorized and illegal. Demand is hereby made that you immediately cease and desist any airplay of these musical compositions and confirm same to the undersigned. Your failure to comply with this demand will necessitate my taking whatever proceedings as may be necessary to protect the rights of my client."

As it happened, further broadcasts became irrelevant because at this point, bootleggers entered the picture. The art of rock bootlegging was in its infancy, with a handful of Dylan titles, a Stones concert, and John's Toronto Rock & Roll Revival appearance being the only titles of note by the end of 1969.