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George Harrison – **Crackerbox Palace** - Thirty-Three & 1/3 '76
This was the most successful track off the LP, and the title originally considered for the album. It’s content was inspired by the comedian Lord Buckley, a longtime favorite of George’s. Another Eric Idle directed promo film, featuring the future Mrs. Olivia Harrison, future Rutle Neil Innes, and the numerous children of Derek Taylor.

The Beatles - **I’m Only Sleeping** - Revolver
(Lennon-McCartney)
Lead vocal: John
Written by John and Paul at Kenwood, John’s estate in Weybridge, in one writing session. Recording of the backing rhythm track began at 11:30 p.m. on April 27, 1966. John recorded his lead vocal on April 29. Both the vocal and backing track were recorded at variable speed. It was during the recording of “I’m Only Sleeping” that The Beatles discovered the “backwards guitar.” On May 5, 1966, as the band continued working on the song, George painstakingly transcribed the notes in his guitar solo and flourishes and then wrote them out backwards. He then played them in that reverse order. The tapes were then superimposed BACKWARDS in the mix, playing the solo notes and embellishments in the correct order, but maintaining the eerie backwards sound. “I’m Only Sleeping” was one of three songs issued in America six weeks prior to their official release in the UK. American and Canadian Beatles fans heard “I’m Only
Sleeping,” “And Your Bird Can Sing,” and “Doctor Robert” first on Capitol Records’ “Yesterday And Today” album, issued June 20, 1966. The rest of the world had to wait until the first week of August for them to appear on the “Revolver” LP.

**On U.S. album:**
*Yesterday And Today* - Capitol LP

The Beatles - **I’m So Tired** - The Beatles

(Lennon-McCartney)
Lead vocal: John

John Lennon’s “I’m So Tired” was started and finished in 14 takes on October 8, 1968. No overdubs were added. The session was a marathon 16-hour session which started at 4 p.m. on the 8th and finished at 8 a.m. on October 9 (John’s 28th birthday), and saw
the completion of two Lennon compositions ("I’m So Tired” and “The Continuing Story Of Bungalow Bill”) and work on George Harrison’s “Long Long Long.” Written in India while the Beatles were studying Transcendental Meditation under Maharishi Mahesh Yogi, the all-day regime in Rishikesh, India, prevented John from sleeping at night, so he decided to write a song about it. At the end of the song John can be heard muttering a phrase that when played backwards offered “Paul is dead” conspiracy theorists another major clue: “Paul is a dead man, miss him, miss him.”

Paul McCartney – Great Day – Flaming Pie ‘97
This was previously heard as an instrumental in the 1974 Backyard film. The song was originally was written in the early 1970’s, and provided a great finish to a fantastic album in “Flaming Pie.”

Being used Chase Sapphire credit card.

We should credit for that Mark…

Looked it and the song was played 6 times on LA radio in the last 12 months…all 6 spins by US! Than you

9.12 BREAK
The Beatles - **Norwegian Wood (This Bird Has Flown)** - Rubber Soul

(John-McCartney)

Lead vocal: John

Originally recorded on October 12, 1965, The Beatles decided to scrap this version and re-record the song nine days later, on October 21. George Harrison provides the sitar, the first appearance of the instrument on a Beatles recording, though the sitar can be heard in the instrumental introduction on the American version of “Help!” Written mainly by John with some lyrical assistance from Paul. John: “I was trying to write about an affair without letting me wife know... so it was very gobbledygook. I was sort of writing from my experiences, girls' flats.” Paul has said that the ending lyrics, “so I lit a fire,” refer to the house being burned down in an act of revenge by the spurned lover. Bob Dylan did a slight parody of the song on his 1966 album, *Blonde on Blonde*. Check out the song “4th Time Around.”

*On U.S. album:*

*Rubber Soul* - Capitol LP

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The Beatles - **Things We Said Today** - A Hard Day’s Night

(John-McCartney)

Lead vocal: Paul

Written in May 1964 on board a yacht called Happy Days during Paul McCartney's holiday in the Virgin Islands with his girlfriend Jane Asher, plus Ringo Starr and his future wife Maureen. Recorded in three takes on June 2, 1964. In his 1980 interview with Playboy magazine John Lennon remembered this being one of Paul’s better songs. McCartney double tracked his vocals. John Lennon's piano part was meant to be omitted from the final mix, but lack of separation between instruments meant that its sound leaked into other microphones during recording. As a result it can be heard on the released version. The b-side of the UK “A Hard Day’s Night” single.

*On U.S. album:*

*Something New* - Capitol LP
The Beatles - **Think For Yourself** - Rubber Soul

(Harrison)

Lead vocal: George

The fifth original composition by George Harrison to be recorded by The Beatles was completed on November 8, 1965 in one take with overdubs under the working title “Won't Be There With You.” The song features Paul playing his bass through a fuzz box to give it a distorted sound.

On U.S. album:
*Rubber Soul* - Capitol LP

The Beatles - **I Should Have Known Better** - A Hard Day’s Night

(Lennon-McCartney)

Lead vocal: John

Following their triumphant visit to America The Beatles were thrust back to work. On February 25, 1964 they dove into new songs slated for their film. On this day they recorded “You Can't Do That” and began work on Paul’s “And I Love Her” and John’s “I Should Have Known Better.” In the film “I Should Have Known Better” was performed in the train compartment scene, which in reality was the interior of a van with crew members rocking the van to fake the train in motion. Used as the flip side of the U.S. “A Hard Day’s Night” single. Paul’s “Things We Said Today” was the UK b-side. Recorded Feb. 25-26, 1964.

On U.S. album:
*A Hard Day’s Night* - United Artists LP

Hey Jude - Apple LP (1970)
On February 9, 1967, the Beatles recorded “Fixing A Hole” at Regent Sound Studio on Tottenham Court Road in London. The session was booked at Regent by George Martin because Abbey Road was unavailable. It marks the first time the Beatles recorded a British EMI session at a studio other than Abbey Road. No longer on the EMI staff, Martin was free to travel with the Beatles wherever they were recording. But engineer Geoff Emerick and the usual crew of tape operators at Abbey Road were all EMI employees so they couldn’t go along.
The Beatles – **Sun King** - Abbey Road

Recorded w/ Mean Mr. Mustard as one song on July 24th 1969.
Lennon in Playboy interview of 1980..."That’s a piece of garbage I had around".

Many parts of Pink Floyd’s *Dark Side of the Moon* sound very much inspired by that piece of garbage.

Lennon 1.00

The Beatles – **Mean Mr. Mustard** - Abbey Road

Recorded July 24th.
Written in India as we heard on the White LP demos from Esher.
When the band is playing it during the *Let It Be* sessions
Pam was then a Shirley.

Lennon 1.00

The Beatles – **Polythene Pam** - Abbey Road

Recorded July 25th w/ “She Came in Through The Bathroom Window “.
The only Beatles song inspired by a woman in New Jersey who dressed in polythene (but not jack boots or kilts). Written in India, demoed for the White LP.

Lennon 1.00

The Beatles – **She Came In Through The Bathroom Window** - Abbey Road
Recorded July 25th 1969. Written while in NYC to announce Apple. Based on a true story about some Scruffs breaking into Paul house at St. John’s Wood. Paul wrote w/ Joe Cocker in mind…who later coved it as he did with most Beatle songs.

McCartney 1.00

Paul McCartney – **Maybe I’m Amazed - McCartney Remaster – Bonus**

This version of Paul’s classic is from the “One Hand Clapping” video from EMI 1974

10 songs in a row with no obvious theme other than high quality!

**9.44 BREAK**
Headphone show is coming but this set will make sound system, or yer home Hi Fi sound better....

The Beatles - **Michelle** - Rubber Soul

(Lennon-McCartney)
Lead vocal: Paul

The basic backing track of this classic song was completed in one take on November 3, 1965. Various overdubs and double-tracking were added to complete the song the same day. Lennon is credited with coming up with the “I love you” middle eight section. The tune had been written by Paul several years earlier but he didn’t have proper lyrics until 1965.

On U.S. album:
*Rubber Soul - Capitol LP*

The Beatles - **And I Love Her** - A Hard Day’s Night

(Lennon-McCartney)
Lead vocal: Paul

Written mainly by Paul with the middle eight by John it was released as a single in the U.S. reaching #12. Recorded initially as a heavier, up-tempo number on February 25, 1964, The Beatles attempted two takes and moved on to something else. On February 26 they struggled with the simpler, now acoustic arrangement through 12 more takes
and Ringo swapping his drums for congas, ultimately leaving it to be re-made the next day. Finally, on February 27, they had the arrangement to their liking and perfected the song in two completed takes (takes 20 and 21).

**On U.S. album:**

* A Hard Day’s Night - United Artists LP
* Something New - Capitol LP

The Beatles - **Doctor Robert** - Revolver

(Lennon-McCartney)

Lead vocal: John

John’s song about a doctor that dispenses pills and other comfort to his clients was rumored to be about Dr. Robert Freymann of New York, who ran a discreet clinic on Manhattan’s East 78th Street. The good doctor had a reputation for giving vitamin B-12 injections containing large doses of amphetamines, mainly to well-heeled New Yorkers. But both John and Paul have denied that is the source of the lyrics. Paul: “The song was a joke about this fellow who cured everyone of everything with all these pills and tranquilizers. He just kept New York high.” John: “‘Doctor Robert’ was another of mine. Mainly about drugs and pills. It was about myself: I was the one that carried all the pills on tour and always have done. Well, in the early days. Later on the roadies did it, and we just kept them in our pockets loose, in case of trouble.” Originally clocking in at nearly three minutes, the song was cut to 2:13 for its official release. The backing track was recorded in seven takes on April 17, 1966. Overdubs included Paul on piano, John on harmonium, and George on maracas. “Doctor Robert” was one of three songs issued in America six weeks prior to their official release in the UK. American and Canadian Beatles fans heard “I’m Only Sleeping,” “And Your Bird Can Sing,” and “Doctor Robert” first on Capitol Records’ “Yesterday And Today” album, issued June 20, 1966. The rest of the world had to wait until the first week of August for them to appear on the “Revolver” LP.

**On U.S. album:**

* Yesterday And Today - Capitol LP

**George Harrison – Faster** - George Harrison ‘79

George immortalizes his newfound passion of auto racing, again, after “It’s What You Value.” The title matches the name of Scottish racer, Jackie Stewart’s book. It incorporated recordings made by George at one of the races he attended in 1977 of Formula One racers Mario Andretti and Ronnie Peterson. George also made a rare appearance as the bassist on this track.
The Beatles - Revolution - Non-LP Track

(Lennon-McCartney)
Lead vocal: John

The Beatles’ eighteenth single release for EMI, their first on the Apple Records label.

John Lennon lobbied hard to get his magnificent rocker on the A-side of the band’s summer 1968 single, but by any standard, Paul’s “Hey Jude” was an unbeatable choice for the A-side. There are three versions of John’s “Revolution.” The first one recorded was the slower version which opens the fourth side of “The Beatles” and was released under the title “Revolution 1.” That track was the first song to be recorded for what would be known as the “White Album.” Ultimately, the song ran over 10 minutes. Much of it was cut out and used to create the sound collage entitled “Revolution 9,” which would also appear on side four of the new album. Shortly before his death in 1980, John explained the reason for the song’s remake into a fast rocker: Paul and George refused to allow the original slower recording to be released as the next Beatles single, fearing it was not upbeat enough. So Lennon decided they would record the song fast and loud. Recording began on the fast and loud single version of “Revolution” on July 10, 1968. Additional overdubs were added on July 11 and 12, and the final mix was completed on July 15. The single was issued on August 30, 1968, in the UK, and on August 26 in the U.S. The “Hey Jude”/”Revolution” single would go on to sell nearly five million copies in the U.S. and eight million copies worldwide.

On U.S. album:
Hey Jude - Capitol LP
The Beatles - **She Loves You** - A Collection Of Oldies ’66

(Lennon-McCartney)

Lead vocal: John and Paul

**The Beatles’ fourth single release for EMI’s Parlophone label.**

With a July 1, 1963 recording date looming The Beatles knew their latest composition would be their next a-side: a song then entitled “Get You In the End,” shortened to “I’ll Get You” by the time it was released. But things changed on June 26, 1963. In a hotel room a few hours prior to a show in Newcastle-upon-Tyne, John and Paul sat facing each other on twin beds and proceeded to write from Paul’s suggestion. The song they created was “She Loves You.” The next day, with The Beatles having a rare day off from touring, John met up with Paul in the dining room of the McCartney’s Forthlin Road home to finish up the song.

Beatles manager Brian Epstein had encouraged John and Paul to try to write songs that would appeal to the American market, specifically American teenagers. Soon American colloquial sayings and words started showing up in their songs. The most memorable was the use of the Americanism “yeah” instead of the more proper “yes” in “She Loves You.” When John and Paul played their newly written song for Paul’s father he chided them for the slang, saying, “There’s enough of these Americanisms around. Couldn’t you sing ‘She loves you, yes, yes, yes?’” Released August 23, 1963, with “I’ll Get You” on the flip side, the 45 became The Beatles’ first million-selling single and broke all previous 45 r.p.m. single sales records in Britain, with 1.3 million copies sold. George Harrison is credited with the idea of adding a sixth note to the harmony on the final 'yeah.'

**U.S.**

**Non-album single (Swan)**

**On U.S. album:**

*The Beatles’ Second Album* - Capitol LP
UK: Non-album single (a-side)

-----NEWS HERE-----

10.12 BREAK

The Beatles - Don’t Let Me Down – Non-LP B-Side
(Lennon-McCartney)
Lead vocal: John with Paul

The Beatles’ nineteenth single release for EMI, and second on the Apple Records label.
The “Get Back” sessions, as the January 1969 recording sessions were now known, produced about 475 hours of film and 141 hours of audio tape that had to be sifted through. But proper multi-track recordings weren’t made until the band was recording in the basement of the Beatles’ Apple headquarters between January 21-31, 1969. Producer/Engineer Glyn Johns attempted to construct an album entitled “Get Back” from the tapes but his versions were rejected. The tapes would be left dormant in the vault for a year, with the exception of a single (“Get Back”/“Don’t Let Me Down”). John Lennon’s “Don’t Let Me Down” was a love song for Yoko Ono and was the first song given a full run-through by the group when sessions for the new album began at Twickenham Studios on January 2, 1969. But proper multi-track recording takes were not done until the band changed location to the basement recording studio at their Apple headquarters. The master take was recorded on January 28, 1969. Like Paul McCartney’s “Get Back,” the song features Billy Preston on keyboards. Rush-released as a single with the hope of being in stores in the UK on April 11, 1969, the single showed up a week later. Although the single did not list a producer credit, it did, for the first time on a Beatles single, list an artist in addition to the Beatles: “THE BEATLES with Billy Preston” graced both sides of the single. “A great honor,” said Preston. The single debuted at number one on the Record Retailer singles chart. In America, the single was issued on May 5, 1969, and it topped the Billboard sales chart for five weeks. It is the first Beatles single released in stereo, but the stereo mixes were for the American market, not the UK. The UK would have to wait until the next single release (“The Ballad Of John And Yoko”) to get its first stereo Beatles 45. Prior to this all previous Beatles singles had been issued in mono. Although the song appears in the “Let It Be” film, it is not included on the soundtrack album.

On U.S. album:
Hey Jude - Capitol LP (1970)

• RiNGO – Cookin In The Kitchen Of Love (Lennnon) — Rotogravure

MIC ON HERE
The Beatles - Good Day Sunshine - Revolver
(Lennon-McCartney)
Lead vocal: Paul

One of the fastest recorded tracks during the sessions for the “Revolver” album. The song, written primarily by Paul with assistance from John, was originally known as “A Good Day’s Sunshine,” and was recorded on June 8 and 9, 1966. McCartney said the song “was very much a nod” to the Lovin’ Spoonful’s 1966 hit “Daydream.”

On U.S. album:
Revolver - Capitol LP
Paul McCartney & Wings – **Big Barn Bed** – Red Rose Speedway ’73

The first two lines of this track and the album were first used on the "Ram" album at the end of "Ram On (reprise)."

The Beatles - **I Feel Fine**- A Collection Of Oldies

(Lennon-McCartney)

Lead vocal: John

**The Beatles’ eighth single release for EMI’s Parlophone label.**

Recorded in nine takes on October 18, 1964. Written entirely by John Lennon. He based the guitar riff on Bobby Parker's obscure R&B record “Watch Your Step.” The recording marked the first occasion in which guitar feedback had been deliberately incorporated into a pop song. The sound was achieved by Paul plucking a single bass string and John getting amplifier feedback from his guitar. Issued in the U.S. on November 23, 1964,
and in U.K. four days later. Not included on the “Beatles For Sale” LP, which was released on December 4, 1964 in the UK.

**On U.S. albums:**
**Beatles ’65 - Capitol LP**

**UK:**
**Non-album single (A-side)**

**On UK album:**
**A Collection of Beatles Oldies - Parlophone LP (1966)**

The Beatles - **Little Child** – With The Beatles  
(Lennon-McCartney)

Lead vocal: John

Composed in about two hours just days before being recorded, “Little Child” was originally written for Ringo Starr to sing on The Beatles’ second album. When he passed, John and Paul penned a similar and simpler song for him to sing entitled “I Wanna Be Your Man.” John Lennon provides the lead vocal. Overdubs include John’s harmonica
part and Paul on piano. The song was never performed in concert by The Beatles. Recorded September 11 and 12, and October 3, 1963.

**On U.S. album:**
*Meet The Beatles!* - Capitol LP

The Beatles - **Any Time At All** - A Hard Day’s Night

(Lennon-McCartney)
Lead vocal: John

Recorded June 2, 1964, the last day of recording for the “A Hard Day’s Night” album. John Lennon: “An effort at writing ‘It Won't Be Long’ - same ilk. C to A minor, C to A minor with me shouting.” The song was in an unfinished state when Lennon brought it to the band to record on June 2. The group worked out the arrangement throughout the day and night. Up against the wall on a deadline to submit the album, the piano section in the middle eight was left without lyrics. They had run out of time. On April 8, 1988, Lennon’s handwritten lyrics for “Any Time At All” were sold for £6,000 at an auction held at Sotheby’s in London.

**On U.S. album:**
*Something New* - Capitol LP

10.42 BREAK

*And boom!*
The Beatles - **Hello Goodbye** - Non-LP track
The Beatles’ sixteenth single release for EMI’s Parlophone label.

Originally titled “Hello Hello,” Paul’s “Hello, Goodbye” was recorded during the sessions for the “Magical Mystery Tour” TV movie, but was intended for release as a stand-alone single to be issued two weeks before the “Magical Mystery Tour” EP, and would not be included in the film. Work began on October 2, 1967 with 14 takes of the rhythm track. Over the next month, the Beatles added overdubs to create the finished recording. Specifically, Paul’s lead vocal and John and George’s backing vocals on Oct. 19, outside musicians playing two violas on Oct. 20, Paul’s bass guitar on Oct. 25, and a second bass guitar line from Paul on Nov. 2. From the very first take the song included its unique reprise ending, which the group nicknamed, somewhat strangely, the “Maori finale.” Issued November 24, 1967 in the UK and November 27, 1967 in the U.S.

On U.S. album:
*Magical Mystery Tour - Capitol LP*

The Beatles - **Glass Onion** - The Beatles

In 1980 John described “Glass Onion” as one of his “throwaways,” but the wordplay in the song is fascinating. Aside from many references to other Beatles songs, listeners were probably left guessing what Lennon meant by phrases such as “bent backed tulips,” “cast iron shore,” and “dovetail joint.” Specifically the phrase “looking through the bent backed tulips to see how the other half lives” referred to a floral arrangement on display at the posh London restaurant Parkes. The Cast Iron Shore is a name for Liverpool’s beach, and a dovetail joint is not a drug reference, but a type of construction wood joint. The title “Glass Onion” is British slang for monocle (or eye piece), and was one of the names suggested by John for the Iveys, an Apple band that changed its name to Badfinger.

The Beatles - **Tomorrow Never Knows** - Revolver

The first song recorded for what would become the “Revolver” album. John’s composition was unlike anything The Beatles or anyone else had ever recorded. Lennon’s vocal is buried under a wall of sound -- an assemblage of repeating tape loops and sound effects – placed on top of a dense one chord song with basic melody driven by Ringo’s thunderous drum pattern. The lyrics were largely taken from “The Psychedelic Experience,” a 1964 book written by Harvard psychologists Timothy Leary and Richard Alpert, which contained an adaptation of the ancient “Tibetan Book of the Dead.” Each Beatle worked at home on creating strange sounds to add to the mix. Then they were added at different speeds sometime backwards. Paul got “arranging” credit. He had discovered that by removing the erase head on his Grundig reel-to-reel tape machine, he could saturate a recording with sound.

On U.S. album:
*Revolver - Capitol LP*
John Lennon – **Nobody Loves You (When You’re Down and Out)** - Walls And Bridges ’74

Although most of the compositions on the album were composed before John came to LA – “Nobody Loves You” was the only song to be written in Los Angeles. John had hoped that someday Frank Sinatra would sing it.

**BREAK HERE...**

* Paul & Linda McCartney – **Eat at Home** – Ram ’71

Although Lennon loathed the Ram Album, he was quite fond of this track. While music critics have said that this is Paul’s homage to Buddy Holly.

**11.12 BREAK**
Recorded specifically for the American market at the urgent request of Capitol Records executives, who needed two songs to fill out their upcoming “Beatles VI” album. Of course, Capitol had four songs in its possession it could have included (“From Me To You,” “Misery,” “There’s A Place” and the German-language version of “She Loves You,” had all yet to appear on an LP in America), but they went to the Beatles and asked for something new ASAP. With no new material ready to go the band pulled two Larry Williams’ songs from their pre-fame club repertoire, “Bad Boy” and “Dizzy Miss Lizzy,” that could be recorded in one day and then the tapes would be air-freighted to Capitol Records in Los Angeles.

“Dizzy Miss Lizzy” was added as the album closer on the UK “Help!” LP when several songs earmarked for the project fell through (“That Means A Lot” and “Wait”) and they decided against including the two most recent B-sides.

**On U.S. album:**

*Beatles VI - Capitol LP*
The Beatles - **When I Get Home** - A Hard Day’s Night
(Lennon-McCartney)
Lead vocal: John
Recorded in 11 takes on June 2, 1964. It was the next to last song completed for the “A Hard Day’s Night” album. In his 1980 interview with Playboy magazine John Lennon said: “That’s me trying to get that Wilson Pickett type sound, a four-in-the bar cowbell song.”

**On U.S. album:**
*Something New - Capitol LP*

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Paul McCartney – **Honey (Turner)** Hush (Turner) – Run Devil Run ‘99

Written by Big Joe Turner. Paul was more familiar with Johnny Burnette’s version. Paul: "John and Stuart used to have a flat in Gambier Terrace. I remember waking up, burning eyes job, and one of the guys put on 'Come into this house, stop all that yakety yak'. It's my favorite on the whole album to sing."
Traveling Wilburys – **She’s My Baby** – Traveling Wilburys
Vol. 3 ‘90

This rocking little ditty was considerably ballsier than anything on Vol. 1 Warners in the US had doubts about the tune, since the song was certainly tougher than anything the Wilburys had done. The Execs yanked the single at the last minute, though it was released in the UK as planned.

The Beatles - **Roll Over Beethoven** – *With The Beatles*

*(Berry)*

Lead vocal: George

Chuck Berry’s rock and roll standard was released as a single in May 1956 on Chess Records. It peaking at #29. A staple of The Beatles’ live show from the earliest days, Beatles fans will be surprised to learn that John Lennon was the lead singer of the song in those very early club days. In 1961 George Harrison took over lead vocals. “Roll Over Beethoven” was the opening song at The Beatles’ first concert in America, February 11, 1964 in Washington D.C., and opens Capitol’s “The Beatles’ Second Album,” released on April 10, 1964.

**On U.S. album:**

*The Beatles’ Second Album - Capitol LP*
The Beatles – **Leave My Kitten Alone** – Beatles For Sales sessions.

* John Lennon – **Meat City** - Mind Games ’73
  Described as a “cacophony of sound,” Meat City is a fun, energetic track. It also contained a “backwards message” which John encouraged “an affinity for certain farm animals.”

11.42 BREAK
George Harrison – **Apple Scruffs** - All Things Must Pass ‘70

This was a salute to the girls (and sometimes boys) who stood vigil at Apple, Abbey Road and anyplace a Fab was to likely to be. Upon recording the tune, George invited the “Apple Scruffs,” into the studio to have a listen.
A Paul McCartney solo composition originally entitled “On Our Way Home.” Thought by many to be a song about John and Paul, "Two of Us" is actually a song written by Paul about himself and his soon-to-be wife, Linda Eastman. The lyrics are derived from various experiences where the two would get in the car with Paul’s dog, Martha, and just drive in the countryside until they were lost. One particular day, Linda parked the car and went for a walk with her camera and Paul sat in the car and wrote the basic tune for the song. Paul introduced the song to the other Beatles during the January
1969 sessions in which the group was working up seven or eight new songs to include in a one-hour concert television special. At this time, “On Our Way Home” was not the Everly Brothers-styled acoustic version heard on the released album. Both John and producer Glyn Johns suggested to Paul that an acoustic arrangement might suit the song better, but McCartney was thinking in terms of how it might play in the concert TV special, so he wanted a fast song. On January 24, after numerous run-throughs that seemed to go nowhere, John again suggested they try it with acoustic guitars, and Paul agreed. The line-up was Paul on his Martin D-28 acoustic guitar, John on acoustic guitar, George on his Fender Telecaster (playing a bass part on the top strings) and Ringo on drums. The first performance with acoustic guitar featured a solo John vocal on the first verse. For the mixes submitted to Apple, Glyn Johns selected a January 24 take of the song (one without Lennon’s whistling at the end of the song). One of these non-whistling takes can be heard on the “Anthology 3” album. The version found on the “Let It Be” was the second performance of three (numbered Takes 10, 11, 12) on January 31. This is the performance shown in the “Let It Be” film. John’s opening dialog (“‘I Dig A Pygmy’ by Charles Hawtrey and the Deaf-aids. Phase one in which Doris gets her oats”) followed Ringo hitting his snare drum was recorded before the group played “I Dig A Pony” on January 21. Charles Hawtrey was a British actor and deaf-aids is British slang for hearing aids. American Beatles fans got their first glimpse of a bearded Paul McCartney and the Beatles performing “Two Of Us” when a clip of the song as seen in the “Let It Be” film was shown on “The Ed Sullivan Show” on March 1, 1970.