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with your host **chris carter**

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9AM

* Featured LP of the morning

* **The Beatles - Here Comes The Sun - Abbey Road**

(Harrison)

Lead vocal: George

The second of two CLASSIC songs George Harrison delivered for the "Abbey Road" album. "Here Comes The Sun" and "Something" was a phenomenal one-two punch that had to have Lennon and McCartney wondering what else Harrison had up his sleeve.

George wrote the song while walking around the sunny back garden of Eric Clapton's home, strumming one of Eric's acoustic guitars. Harrison had skipped out of one of the many Apple business meetings that day. Recording in 13 takes on July 7, 1969, Ringo's 29th birthday, with George on his Gibson J-200 acoustic guitar, Paul on his Rickenbacker bass guitar and Ringo on drums. John was sidelined for the week due to be hospitalized following a car accident in Scotland. The next day George overdubbed his lead vocal, and Paul and George recorded their backing vocals twice, rather than simply double-tracking. Additions continued on July 16 (handclaps and harmonium), and August 6 and 11 (George's acoustic guitar). George Martin's orchestral score was recorded on August 15.

George Harrison – Here Comes The Moon - George Harrison '79

This was considered "this little brother" to Here Comes the Sun. George wrote this in Hawaii in a psilo-cybin-induced state in February 1978.

HARVEST MOON LAST NIGHT

* **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 Sun & Moon in stereo courtesy of John, Paul
George & Ringo**

9.10 BREAK

* The Beatles - **Maxwell's Silver Hammer** - Abbey Road

(Lennon-McCartney)

Lead vocal: Paul

Paul began work on "Maxwell's Silver Hammer" in October 1968, which was too late for the song to be considered for the "White Album." He introduced the still unfinished song to the band during the "Get Back" sessions, on January 3, 1969, and the band is seen running through it in the film "Let It Be." The first proper recording took place at Abbey Road Studios on July 9, 1969. The backing track features Paul on piano, George on Fender Bass VI (a six-string bass guitar) and Ringo on drums. Sixteen takes were recorded. Overdubs included John on his Gibson J-160E acoustic guitar and George on Telecaster. On July 10, Paul added his lead vocal, George Martin played Hammond organ and Paul, George and Ringo provided backing vocals. A proper blacksmith's anvil, rented from a theatrical agency, was brought in for Ringo to hit with a hammer. More guitar and a new vocal were added on July 11, and the song was left until August 6, when Paul overdubbed a Moog synthesizer part.

The Beatles - **Fixing A Hole** - Sgt. Pepper's Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocal: Paul

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 - **Dig A Pony** - Let It Be

(Lennon-McCartney)

Lead vocal: John

Recorded live on the rooftop of the Apple headquarters building, 3 Savile Row, on January 30, 1969. In re-producing the tapes for the "Let It Be" album, Phil Spector edited out the opening and closing line of the song ("All I want is ...") which can be heard on the "Anthology 3" album and in the film "Let It Be." The idea to go on the rooftop and play live in front of a few people was conceived by Paul on January 26.

From a technical standpoint, this simple request to perform on the rooftop was a gigantic headache for the film crew and the Apple/EMI sound engineers. In addition to accommodating the space required for five film cameras, and various sound equipment which needed electricity to run, there was also the issue of the cold temperature – the temperature would be in the mid-40s and windy when the Beatles performed. In a few

cases, sound engineers wrapped ladies' stockings around microphones to camouflage the sound of the wind blowing against them. John and George wore heavy coats and Ringo wore his wife's raincoat in a futile attempt to stay warm. Throughout the 42-minute rooftop set John can be seen rubbing his hands together in between songs to keep warm. At the conclusion of the released version of "Dig A Pony," John says, "Thank you brothers, me hand's gettin' too cold to play the chords." The song was so new that John had an assistant hold up a clipboard with the lyrics in case he forgot them. Engineer Alan Parsons: "No one ever questioned the Beatles. They want to do it on the roof? Fine, it will be done. That was one of the greatest and most exciting days of my life. To see the Beatles playing together and getting instant feedback from the people around them, it was just unbelievable. A magic, magic day."

The Beatles at work on a Sunday morning Digging a Pony...

Fixing A Hole...with Maxwell Silvers Hammer from our featured LP of the morning Abbey Road...and speaking of... here's Ringo...underwater...

The Beatles - **Octopus's Garden** - Abbey Road

(Starkey)

Lead vocal: Ringo

"Octopus's Garden" is Ringo Starr's second solo composition in the Beatles catalog, credited to his real name, Richard Starkey. He got the idea for the song after he abruptly "quit" the group for one week during the making of the "White Album, in August 1968. He traveled to Sardinia on the Mediterranean and spent time on actor Peter Seller's yacht. On board, Ringo was told that octopus go around the ocean bed and pick up stones and shiny objects and build gardens in front of their caves. The still unfinished song was played for George on January 26, 1969. This segment was shown in the "Let It Be" film. A proper rerecording of the song took place on April 26. The group went through 32 takes with Ringo on drums and guide vocal, George on his Stratocaster through a Leslie speaker, John on Epiphone casino electric guitar and Paul on Rickenbacker bass guitar. Overdubs were recorded on July 17 and 18 with Ringo's lead vocal with ADT (artificial double tracking), Paul adding piano and more drums, and backing vocals from Paul, George and Ringo. During the instrumental break Ringo can be heard blowing through a straw into a glass of water for bubbling sounds.

The Beatles - **Rain** - Non-LP B-side

(Lennon-McCartney)

Lead vocal: John

Recorded on April 14 and 16, 1966. The track is notable for the backwards vocal from John Lennon at the end of the song. The section is John singing part of the first verse but the tape is superimposed backwards in the mix. The song contains slowed down instruments, guitar distortion, and vocals recorded and played back at variable speed.

Aside from Paul McCartney's dominant bass part, the song features a striking drum performance from Ringo, who has called "Rain" his favorite Beatles song. The B-side of "Paperback Writer." Issued in America on May 23, 1966 and the UK on June 10, 1966, several months in advance of the "Revolver" album.

On U.S. album:

Hey Jude - Capitol LP (1970)

Wings – **Café On The Left Bank** – London Town '78

These were recollections of Paul's trips to Paris, starting with the 1961 holiday with John Lennon (who had been gifted a good sum of money from his Uncle Charlie). This track was recorded in the Virgin Islands on May 2nd, 1977.

The Beatles - **Yellow Submarine** - Revolver

(Lennon-McCartney)

Lead vocal: Ringo

The Beatles' thirteenth single release for EMI's Parlophone label.

One of The Beatles' most innovative creations to date, a children's sing-along, was written mostly by Paul with assistance from John for Ringo's vocal contribution to the "Revolver" album. The track would later be used as the title song of the group's animated film project, which was released in 1968 in the UK. Pop singer Donovan helped Paul with the lyrics, coming up with the memorable line, "Sky of blue, sea of green." Although at the time of its release it was rumored to be about drugs, McCartney denied this, saying, "I knew 'Yellow Submarine' would get connotations, but it really was a children's song in the key of Ringo." The basic rhythm track was recorded in four takes on May 26, 1966. The session is notable in Beatles recording history because producer George Martin had taken ill with food poisoning and his future wife, Judy, manned the console to capture all of the action in his absence. Lead and background vocals were then added. Six days later, on June 1, with Martin back at the helm, recording resumed. On this date Lennon added his shout out ("Full speed ahead Mr. Boatswain, full speed ahead"), additional backing vocals, and sound effects, including bells, whistles, crashing waves, clinking glasses, etc., were superimposed. Participating in the backing vocals along with George Martin and the four Beatles were guests including Brian Jones of the Rolling Stones, Pattie Harrison, and band assistants Neil Aspinall and Mal Evans. The song was issued as a double-A side single, paired with "Eleanor Rigby." This strayed purposely from The Beatles' usual release pattern. Generally they would not issue songs from an LP as single sides. But John and Paul had tired of other artists recording their album tracks and having chart hits with them, so this time out The Beatles opted to have the hit single version of two of their album tracks. The "Yellow Submarine"/"Eleanor Rigby" single, issued simultaneously with the "Revolver" album, marked the first time the band issued LP songs on a single in Britain. In the U.S., the single sold a remarkable 1.2 million copies in the first month of release, and became the

group's 21st gold record. This is the first time a Ringo Starr lead vocal had appeared on the A-side of a Beatles single.

On U.S. album:

Revolver - Capitol LP

Yellow Submarine - Capitol LP

9.42 BREAK

The Beatles - **Come Together** - Abbey Road

(Lennon-McCartney)

Lead vocal: John

The Beatles' twenty-first single release for EMI, and fourth on the Apple Records label.

When John and Yoko were in Montreal staging their second and last Bed-In For Peace they were visited by Timothy Leary, an outspoken proponent of LSD. During their visit, Leary and his wife participated in John and Yoko's hotel room recording of "Give Peace A Chance," singing on the chorus. Timothy is even name-checked in the lyrics. He asked John to write a song titled "Come Together – Join The Party" for his bid to become governor of California. Lennon obliged and responded with lyrics such as: "Come together right now/Don't come tomorrow, don't come alone/Come together right now over me." Lennon recorded a demo for Leary, who started using it as his campaign song. After being imprisoned for possession of marijuana in late 1969, Leary dropped out of the gubernatorial race, which was won by Ronald Reagan. Lennon reworked and expanded the song for the Beatles.

Chuck Berry's - **You Can't Catch Me** - Single
("Here come a flat top, he was movin' up with me")

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 - **Back In The U.S.S.R.** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

Written while in India, Paul's "Back In The U.S.S.R." is based on Chuck Berry's 1959 hit "Back In The U.S.A.," but was written to mimic the classic sound of the Beach Boys.

Beach Boys lead singer Mike Love was on the Transcendental Meditation sojourn in India with the Beatles in the spring of 1968 and as McCartney was working on his new song, Love suggested the lyrics about Ukraine and Moscow girls, similar to his lyrics in "California Girls." Recording began on August 22, 1968, and it was during this session that Ringo Starr officially quit the band. His departure was blamed on a disagreement with Paul over his drumming. Ringo flew to the Mediterranean to spend time on actor Peter Sellers' yacht. It was there that he wrote "Octopus's Garden." On September 3, Ringo returned to the studio to find his drum kit smothered in flowers. Ringo: "I felt tired and discouraged ... took a week's holiday, and when I came back to work everything was all right again." But Ringo added, "Paul is the greatest bass guitar player in the world. But he is also very determined; he goes on and on to see if he can get his own way. While that may be a virtue, it did mean that musical disagreements inevitably arose from time to time."

Paul - **I Saw Her Standing There** – Back In The US

(McCartney-Lennon)

Lead vocal: Paul

On U.S. albums:

Introducing... The Beatles (with "1, 2, 3" inexplicably missing from Paul's count-in) - Vee-Jay LP

Meet the Beatles! - Capitol LP

QUIZ HERE...Name the 2 songs Billy Preston played on the Abbey Road LP...

BREAK/NEWS

10.10 BREAK

* The Beatles - **I Want You (She's So Heavy)** - Abbey Road

(Lennon-McCartney)

Lead vocal: John

The Beatles, with Billy Preston on keyboards, and with Glyn Johns as producer, recorded 35 takes at Trident Studios on February 22, 1969. From that session, take 9 was the

best for the early part of the song, take 20 had the best middle eight, and take 32 was the best for the rest. The three "best" sections were edited into one all-encompassing master take. On April 18, at Abbey Road Studios, without Preston, and with Chris Thomas producing, John and George overdubbed layers of guitar parts onto the Trident "best" take, and a reduction mixdown was made, called "take 1." Overdubs were added onto that. More overdubs followed on April 20. Fast forward to August 8. Now with George Martin producing, John overdubs sounds from the white noise generator of Harrison's Moog synthesizer which produced the swirling, gale-force wind effect for the last three minutes of the song, and Ringo adds more drums (mostly crash cymbals). To complicate things, the group has been adding overdubs to two different master tapes of the song, so the best of each master is edited together to create the final album version of the song. The final album master has "take 1" for the first 4:37 and the original Trident tape for the remaining 3:07. The final album master of John's sprawling song ran 8:04, but John opted for a surprise ending. Engineer Alan Parsons: "We were putting the final touches to that side of the LP and we were listening to the mix. John said, 'There! Cut the tape.' Geoff [Emerick] cut the tape and that was it. End of side one." At 7:44 it is second only to the sound collage/clip compilation "Revolution 9" as the longest Beatles track. It was the last song to be mixed for inclusion on the "Abbey Road" album. This final mixing date, August 20, 1969, is significant in Beatles history - it is the last time all four Beatles were together in a recording studio.

* The Beatles - **Something** - Abbey Road

(Harrison)

Lead vocal: George

The Beatles' twenty-first single release for EMI, and fourth on the Apple Records label.

Although initially crediting Lennon and McCartney as the songwriters, legendary crooner Frank Sinatra called George Harrison's "Something" "the greatest love song ever written." Commonly referred to as George's first Beatles A-side, some sales chart makers at the time considered the single a "double-A," as both sides of the record received significant radio airplay, and charted both "Something" and its flip side (John's "Come Together") as one combined chart listing. The song is the first of two CLASSIC songs George delivered for the "Abbey Road" album, the other being "Here Comes The Sun." It was a phenomenal one-two punch that had to have Lennon and McCartney wondering what else Harrison had up his sleeve.

The Beatles - **Drive My Car** - Rubber Soul

(Lennon-McCartney)

Lead vocals: Paul and John

The lead off track to *Rubber Soul* on the UK version was recorded on October 13, 1965. This session was the first in Beatles recording history to go past midnight. The music was written by Paul but he needed help with the lyrics. He and John worked through the song and came up with "baby you can drive my car" in place of temporary lyrics Paul was using ("you can give me golden rings"). "Drive my car" is an old blues expression for sex. The basic track was completed in four takes. Thanks to overdubbing, McCartney

plays bass, piano and slide guitar (his Epiphone Casino). Paul provides the guitar solo in the song's introduction, middle and ending.

Paul McCartney & Wings – **Helen Wheels**

"Helen Wheels" was the name of Paul's land rover – a play on "Hell On Wheels."

Recorded in Lagos with Paul on lead guitar, bass and drums. Linda is on keyboards with Denny on guitar. This song is a true single, in that it did not appear on the Band on the Run album in the UK, but was included in the US version.

Ringo – **Don't Go Where The Road Don't Go** – Time Takes Time

Produced by Jeff Lynne

Ringo - Lead vocals, drums, percussion

Jeff Lynne - Guitar, bass, piano, keyboards, backing vocals

Jim Horn - Saxophone

Suzie Katayama - Cello

10.42 BREAK

The Beatles - **Oh! Darling** - Abbey Road

(Lennon-McCartney)

Lead vocal: Paul

Paul's "Oh! Darling" had been run-through a few times during the "Get Back" sessions, but the first proper recording was at Abbey Road Studios on April 20, 1969. The backing track was recorded in 26 takes with Paul on Rickenbacker bass, John on piano, George on Telecaster through a Leslie speaker and Ringo on drums. Paul's lead vocal was recorded on April 26, but he was not happy with it. The band moved on to other songs. Paul would return to "Oh! Darling" in mid-July. He wanted to record his lead vocal in one single take when his voice was most gravelly. Engineer Alan Parsons: "Perhaps my main memory of the "Abbey Road" sessions is of Paul coming into Studio Three at two o'clock or 2:30 each afternoon, on his own, to do the vocal on 'Oh! Darling.' That was a feature of the "Abbey Road" sessions. You rarely saw all four Beatles together. It was either John or Paul or George working on their various things, perhaps only getting together to her something back. But Paul came in several days running to do the lead vocal on 'Oh! Darling.' He'd come in, sing it and say, 'No, that's not it, I'll try it again tomorrow.' He only tried it once per day, I suppose he wanted to capture a certain rawness which could only be done once before his voice changed. I remember him saying 'five years ago I could have done this in a flash,' referring, I suppose, to the days of 'Long Tall

Sally' and 'Kansas City.'" McCartney made lead vocal attempts on July 17, 18, 22, and 23, and his July 23 lead vocal appears on the finished master. On August 8, Paul overdubbed lead guitar and tambourine. Paul, John and George added backing vocals on August 11.

The Beatles - **Because** - Abbey Road

(Lennon-McCartney)

Lead vocal: John, Paul and George

The group recorded 23 takes on August 1, 1969, with George Martin on a Baldwin spinet electric harpsichord matching note with John on his Epiphone Casino electric guitar and Paul on his Rickenbacker bass guitar. For the backing track Ringo kept the beat gently tapping out a beat on the hi-hat. This was for the musician's headphones and was not recorded on the tape. Take 16 was deemed the best backing track and John, Paul, and George added their lush harmonies to it. On August 4, the three recorded their vocals two more times, adding to the already thick layers of harmony. Lennon was inspired to write the song when he heard Yoko playing Beethoven's piano sonata in C Sharp minor, opus 27 number two (aka "The Moonlight Sonata"). He asked her to play the chords backwards and wrote "Because" around that reversed chord sequence. The gorgeous three-part harmonies of "Because" are showcased on an a cappella mix of the song on the "Anthology 3" album.

Wings – **We're Open Tonight** – Back to the Egg '79

For a time this track's title was considered to be the name of the album. Paul's acoustic guitar was taped in a stairwell of Lympne Castle.

Paul – **Vanilla Sky** – SDTK

11.12 BREAK

The Beatles - **You Never Give Me Your Money** - Abbey Road

(Lennon-McCartney)

Lead vocal: Paul

The famous "Abbey Road" medley begins with Paul's "You Never Give Me Your Money," a song which itself consists of three segments. In Barry Miles' "Many Years From Now,"

McCartney states that the first part of the song was him "directly lambasting Allen Klein's attitude to us: no money, just funny paper, all promises and it never works out. It's basically a song about no faith in the person." The reference to "funny paper" was the numerous bank statements and other official looking documents that claimed they had stocks and bonds or money in various bank accounts, but to the band members it always seemed imaginary; they were rich on paper. The second part is a nostalgic bit about being out of college with money spent, leading to the third section, about an optimistic escape ("Soon we'll be away from here. Step on the gas and wipe that tear

away”) inspired by Paul and Linda hitting the road to get away from it all. Recording began on May 6, 1969, at Trident Studios, with Paul on piano and offering a guide vocal marching the group through 36 takes. John playing a distorted guitar part on his Epiphone Casino, George playing his Telecaster and Ringo on drums. At Abbey Road Studios, Paul recorded his lead vocal on July 1 and added bass guitar on July 11. On July 15, Paul, John and George recorded backing vocals. It was during this session that the nursery rhyme ending (“One, two, three, four, five, six, seven, all good children go to heaven”) was recorded. The finishing touch, added August 5, was the crossfade (tubular bells, birds, chirping crickets and bubbles) which takes the song into “Sun King”.

The Beatles - **Across The Universe** - Let It Be

(Lennon-McCartney)

Lead vocal: John

Prior to leaving for an extended trip to India to study Transcendental Meditation in early 1968, the Beatles recorded several new songs to fill the sides of their upcoming single, which would be released while they were away. John had originally wanted his new composition, “Across The Universe,” for the A-side of the single but was still not happy with the mix of the song. When the Beatles sat down to decide which two of their new recordings should be used, John preferred “Across the Universe” remain on the shelf for the time being, giving Paul’s more commercial “Lady Madonna” the A-side. “Across The Universe” was written entirely by John and was recorded February 4, 1968, in eight takes. Overdubs were recorded on February 8. Comedian and author Spike Milligan had been at Abbey Road when the group was working on the song and some months later inquired about it. He was surprised to learn that “Across the Universe” was sitting unreleased in EMI’s vault, so Milligan asked Lennon to donate the song to a charity album he was organizing for the World Wildlife Fund. Milligan was a British comedy legend who, along with Peter Sellers, starred in “The Goon Show,” one of John’s all-time favorite programs. Lennon not only gladly contributed the song to be used on the charity album, but arranged to have the songwriting royalties from the recording given to the World Wildlife Fund. This charity album version, known by fans as the “Wildlife” version, was released in December 1969. Although it is popularly believed that the two versions of “Across The Universe” are different recordings, they are not. Both the “Wildlife” version and the Phil Spector re-produced version are derived from the same February 8, 1968, master tape. For the charity album, the sound of birds was added and the tape was sped up to give it a higher pitch. On April 1, 1970, Spector stripped some elements from the original February 8, 1968, master tape, slowed it down and added an orchestra and choir. The instrumental line-up is John on acoustic guitar, Paul on piano, George on tamboura and wah-wah guitar (second and third refrains only) and Ringo on drums.

A Break here

11.42 BREAK

The Beatles - **Love Me Do** (McCartney-Lennon) – Single/ Past Masters

Recorded in 15 Takes on 4th September 1962 - Ringo on Drums
18 Takes on 11th September - A remake with Andy White on Drums
UK / Parlophone 45-R 4949 (mono)
Released: October 5, 1962

Parlophone, Tollie, Oldies 45, and Capitol Starline single
Parlophone LP *Please Please Me*

Parlophone EP *The Beatles' Hits*
Vee-Jay LP *Introducing the Beatles*
Greatest Records LP *The Original Greatest Hits*
Capitol LP *The Early Beatles*

The Beatles - **P.S. I Love You** – Please Please Me

(McCartney-Lennon)

Lead vocal: Paul

Recorded in ten takes on September 11, 1962, with Andy White on drums. The b-side of "Love Me Do," released October 5, 1962, in the UK. The Beatles originally intended this to be the A-side of their first Parlophone single but because another song with the same title had been released by Peggy Lee they were persuaded to put this on the b-side. One of the three original compositions they performed during their EMI audition. Written mostly by Paul McCartney in April or May 1962 while The Beatles were in Hamburg, Germany. John has said it was Paul's attempt to mimic "Soldier Boy" by The Shirelles, which was a hit in April of 1962. One of several Beatles songs Paul McCartney owns with Yoko Ono. Starting with the songs recorded for their debut album on February 11, 1963, Lennon-McCartney's output was attached to their Northern Songs publishing company. Because their first single was released before John and Paul had contracted with a music publisher, EMI assigned it to their own, a company called Ardmore and Beechwood, which took the two songs, "Love Me Do" and "P.S. I Love You." Decades later McCartney and Ono were able to purchase the songs for their respective companies, MPL Communications and Lenono Music.

On U.S. albums:

Introducing... The Beatles (Version 1) - Vee-Jay LP
The Early Beatles - Capitol LP

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 - **Her Majesty** – Abbey Road

Recorded July 2, 1969.

Originally fit between "Mean Mr. Mustard" and "Polythene Pam"

McCartney 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

The Beatles – **Golden Slumbers** - Abbey Road

Recorded w/ "Carry That Weight" as one song on July 2nd 1969

Based on a 400 year old poem by Thomas Decker whose original words were:

Golden Slumbers kiss your eyes;

Smiles awake you when you rise.

Sleep pretty wantons do not cry,

And I will sing a lullaby.....Paul wrote the rest of the lyrics.

McCartney .7 / Decker .3

The Beatles – **Carry That Weight** - Abbey Road

Recorded July 2nd 1969

Featuring all 4 fabs on "Carry That Weight" but Ringo bowed out on the "I never give you my pillow" line.

The Beatles – **The End** –Abbey Road

Recorded July 23rd 1969

John, Paul and George take turns on the lead fills at the end....of The End.

McCartney 1.00

Long Chord

