

*Paul's got the groovy boots hookup and George sings 'I Me Mine' for  
the first time*

*January 8, 1969*

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*NAGRA TRANSCRIPTION*

**GEORGE:** They sell boots that high, but not that type, and not particularly leather. Maybe softer. Groovy ones, like, you know, those Afghan coats--

**PAUL:** Yeah--

**GEORGE:** --we all had embroidered. I've got boots like that, but they're slippers--

**MICHAEL LINDSAY-HOGG:** [*CROSSTALK*] --Michael Raines<sup>1</sup> has got those, I think.

**GEORGE:** --they're slippers for the home.

**PAUL:** Yeah.

**GEORGE:** And it is- it is great--

**PAUL:** Well, I've got boots of those.

**GEORGE:** --'cause you just tuck your pants in.

**PAUL:** I've got-- You want boots of those?

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<sup>1</sup> Not sure "Raines" is right and couldn't find any references on Google to get me closer, but someone probably knows and can correct me.

**GEORGE:** Yeah.

**PAUL:** I've got boots of them.

**GEORGE:** Have you?

**PAUL:** Yeah.

**GEORGE:** You know where you can get 'em?

**PAUL:** Yeah, you get 'em off me. *[BOTH LAUGH]* I got the merchandising right, didn't I boy? *[SOFTER]* I'll give you 'em. I never wear 'em.

**GEORGE:** You wanna hear a song I wrote--

**PAUL:** Yeah--

**GEORGE:** --last night?

**PAUL:** Yeah.

*[MLH/INAUD]*

**GEORGE:** It's just a very short one. *[CLEARS THROAT]* It's called 'I Me Mine.' *[BEGINS STRUMMING]*

**PAUL:** 6/8?

**GEORGE:** *[INAUDIBLE]* --the timing. *[SOFT LAUGHTER FROM PAUL]* 1/2-- 3/4, but- but-- 3/4 not-- 3/4 when you don't do it 'bom-dit-dit, bom-dit-dit--'

**PAUL:** --Yeah, right. Go 'head.

*[GEORGE PLAYS THE BASIC LICK OF 'I ME MINE' TWICE, WITH A BIT OF A SALSA FLOURISHED BRIDGE. PAUL BEGINS HUMMING ALONG ENCOURAGINGLY AT THE END AND CONTINUES FOR A COUPLE OF BARS AFTER GEORGE FINISHES PLAYING. THANKS TO "GET BACK" WE ARE ABLE TO KNOW THAT PAUL WAS LEANING INTENTLY OVER GEORGE'S GUITAR SHOULDER AT THE END, SURROUNDED BY RINGO, MAL, GLYN, AND TONY RICHMOND. THEY SEEM TO HAVE HAD A GOOD MORNING AND ALONG WITH WHAT WE'VE CAUGHT IN OTHER PLACES IN THE DOC, EVERYTHING — INCLUDING THE TALK, THE VOICES, THE PEOPLE HERE, AND THEIR TIGHTLY FORMED CIRCLE — HINTS THAT THEY'VE BEEN SMOKING A JOINT<sup>2</sup> DURING SOME OF THIS (YES, OF COURSE THIS INCLUDES GEORGE'S AWESOME TV TALK THAT I DON'T HAVE ACCESS TO.)]*

**GEORGE:** What's, uh-- gra-- uh, is that grammatical? 'Flowing more freely than wine'?

**MLH:** Yeah.

**GEORGE:** Flowing much *free-er*.

**MLH:** More freely.

**GEORGE:** Freer. It's funny when-- if you're writing, yet thinking of how you say it--

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<sup>2</sup> See Jan. 14 "drug movie" talk after Paul's "Sing a Song of Love... Thank you, Michael Lindsay Xhoggg, director of this EPIC" as they start bringing in the sets and before this regular wake-and-bake party (core group of: Tony Richmond, Glyn, Ringo, Paul, George, Mal and MLH who doesn't seem to partake or even be welcome) all go climb the chains like little boys. Ahhh, yes. Makes sense now, right? Pictures are an unfair advantage.

**PAUL:** Freer.

**GEORGE:** *[CROSSTALK]* But I got fr--

**PAUL:** --Like 'sticky out ear.'<sup>3</sup>

**GEORGE:** *[CROSSTALK]* --I was thinking--

*[LAUGHTER]*

**MLH:** Yeah, yeah.

*[CROSSTALK]*

**GEORGE:** 'Freer,' if you-- if there was a such a word as 'freer.' Is it f-r-e-e-r? *[CROSSTALK]/PAUL INAUDIBLE]*

**MLH:** --No, it's f-r-e-e-r. It's f-r-e-e-r.

**PAUL:** Free. *[GEORGE STRUMS HIS GUITAR]* Like 'queer.' 'Freer.' Freer, queer.

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*transcribed by Serene Tami Sargent*  
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<sup>3</sup> I've listened to this at least 25 times, and even though every transcription — from Sulpy to the "GET BACK" captions — has it as "sticky out here" I stand by 'sticky out ear' -- said in the same sweet, teasing brotherly tone as the boots talk -- and I will stand alone if need be on this bit of trivia. 😊 (It also makes the laughter make sense, which it doesn't otherwise.)