

GOT TO GET YOU INTO MY LIFE:  
THE INFLUENCE OF THE BEATLES' MUSIC ON A POST-BEATLES  
GENERATION

THESIS

Presented to the Graduate Council of  
Southwest Texas State University  
in Partial Fulfillment of  
the Requirements

For the Degree  
Master of MUSIC

By

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San Marcos, Texas  
August 2003

“And a time will come when you see we’re all one,  
and life flows on within you and without you.”

Dedicated  
to the loving memory  
of

George Harrison

‘the quiet Beatle’

February 25<sup>th</sup>, 1943 - November 29<sup>th</sup>, 2001

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## ACKNOWLEDGEMENTS

I would like to begin by thanking Sharon Miley, of the Department of Sociology, for providing valuable resources to this study. I would next like to thank Dr. Naymond Thomas, Dr. James Polk, Grant Mazak, of the School of Music, along with Jean Davis, of the Department of Mathematics, for their assistance in the distribution of the questionnaires to the student population at Southwest Texas State University. Likewise, I would also like to thank Dr. Paul Raffeld, the Director of the Testing, Research, and Evaluation Center, for his assistance in computing the results of the student's questionnaire.

I am extremely thankful for the members of my thesis committee. I would like to express my appreciation to Dr. John C. Schmidt and Dr. Russell Riepe. I am grateful for their knowledge and commitment to my success. It is to Dr. Nico Schöler, my thesis advisor, to whom I am most indebted. I have yet to witness the confines of his expertise, his encouragement, and his unselfish interests in his students.

I am thankful to my parents, Gene and Betty Cole, for granting me the strength and abilities to accomplish my goals. And lastly, it is to my wife, Xin, whom I need to express my deepest gratitude, for it was her patience, persistence, and motivation which has allowed me to succeed. And it is to her whom I promise: I will not listen to the Beatles for a long time.

This manuscript was submitted on July 9<sup>th</sup>, 2003

## Table of Contents

	Page
LIST OF TABLES .....	ix
LIST OF FIGURES .....	x
 SO MAY I INTRODUCE TO YOU, THE ACT YOU'VE KNOWN FOR ALL THESE YEARS .....	  1
 I. YESTERDAY .....	 4
I.1. Meet the Beatles, 1956-1963 .....	4
I.2. From the British Invasion to Revolver, 1964-1966 .....	22
I.3. From Sgt. Pepper to Let It Be, 1967-1970 .....	38
I.4. Ob-La-Di, Ob-La-Da . . . Life Goes On, 1970-today .....	51
 II. . . . AND TODAY .....	 57
II.1. You Say You Want a Revolution . . . We All Want to Change the World .....	  61
II.2. Sgt. Pepper Taught the Band To Play .....	102
II.3. Please Please Me .....	127
 III. TOMORROW NEVER KNOWS .....	 144
III.1. Ask Me Why .....	148
III.2. Tell Me Why .....	157
 IV. DO YOU WANT TO KNOW A SECRET: COMMENTARY FROM THE AUTHOR .....	  183

APPENDICES .....	186
Appendix A: Letter of Consent to Professors at Southwest Texas State University .....	187
Appendix B: Departments at Southwest Texas State University in which the questionnaire was distributed (outside of the School of Music) ...	188
Appendix C: Letter of Consent to Radio Disc Jockeys in Austin / San Antonio areas .....	189
Appendix D: Radio Stations in the Austin / San Antonio areas in which the questionnaire was distributed .....	190
Appendix E: Questionnaire #1: distributed to Southwest Texas State University Professors and Radio Disc Jockeys in the Austin / San Antonio areas .....	191
Appendix F: Letter of Consent to students at Southwest Texas State University .....	196
Appendix G: Questionnaire #2: distributed to students at Southwest Texas State University .....	197
 BIBLIOGRAPHY (With A Little Help From My Friends) .....	201
 VITA .....	209

## LIST OF TABLES

	Page
Table 1: Radio Stations in the Austin / San Antonio areas that play the Beatles' music .....	129
Table 2: Types of popular music, based on total student population .....	161
Table 3: Types of popular music, based on student's ethnicity .....	163
Table 4: Results to Question #7: "Yes, I like <u>all</u> of the music of the Beatles," based on student demographics .....	168
Table 5: Results to Question #7: "Yes, I like <u>most</u> of the music of the Beatles," based on student demographics .....	169
Table 6: Results to Question #7: "Yes, I like <u>some</u> of the music of the Beatles," based on student demographics .....	169
Table 7: Results to Question #7: "No, I <u>do not</u> like the Beatles' music," based on student demographics .....	170
Table 8: Lyrical contents within the music of the Beatles .....	173
Table 9: Musical features within the music of the Beatles .....	174
Table 10: Results to Questions #10 and #11: "Which album of the Beatles do you like the most?" .....	178

## LIST OF FIGURES

	Page
Figure 1: Demographics of the Student Population .....	159
Figure 2: Student responses to Question #8 .....	166

## SO MAY I INTRODUCE TO YOU, THE ACT YOU'VE KNOWN FOR ALL THESE YEARS . . .

In his book *Tell Me Why*, Tim Riley states that “so much has already been written about the Beatles, so many biographies, memoirs by friends, and scattered critical tracts, that another volume requires justification. Their story is so big, means so many different things to so many different people, that it would be impossible for one book to tell it all” (1988, 8). What seems to be amazing about the Beatles, is how their story is unending. In 1996, the *Beatles Anthology* was released and sold millions. According to Ian MacDonald, “their *Anthology* video and compact disc series (the latter comprising 145 previously unissued out-takes and alternative mixes) achieved massive commercial success during 1995-6, when, without playing concerts or recording more than a handful of new notes, the Beatles registered among the world’s highest-selling popular artists, earned around \$100 million” (2001, 22). Likewise in 2000, the album simply entitled *One*, a compilation of the Beatles’ 27 #1 hits, was released and sold over 20 million copies around the world. The Beatles officially split up in 1970, they haven’t toured in over 30 years, and never had a video made for MTV. Yet in 2000, with their album *One*, they found themselves again at the top of the charts.

How, after three decades, have the Beatles been able to maintain their control over much of today’s popular music culture? How much of today’s popular music culture is still being impacted by the Beatles?

Most of the previous books written about the Beatles focus on a wide variety of topics, from chronological studies and musical analysis, to memorabilia price guides and the ‘Paul-is-Dead’ mythology<sup>1</sup>. All of the books discuss the impact of the Beatles during the 1960s, or the impact of the Beatles on the generations of people alive during the 1960s. Yet the Beatles continue to influence even the young people of today.

This thesis focuses on the generation of individuals born between 1972 and 1984, individuals who have no recollection of the 1960s or of the original ‘Beatlemania’. This thesis determines how much of their lives have been impacted from the music of the Beatles.

The study is divided into three major sections:

I. Yesterday

II. . . . and Today

III. Tomorrow Never Knows.

The first section, “Yesterday”, serves as reference for the remainder of the study. This section supplies the study with biographical history of the Beatles and their music. The goal of this section is to provide ample background information on the Beatles and their music, and to eliminate any ambiguity, in regard to the timeline of the Beatles, that might exist.

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<sup>1</sup> The release of the album *Abbey Road* (1969) and its picture of the alleged funeral procession helped to create many rumors, along with lists of apparent clues (from within previous albums and lyrics) explaining the supposed death of Paul McCartney. Books, such as Andru J. Reeves’ *Turn me on, dead man: the complete story of the Paul McCartney death hoax* (Popular Culture, 1994) and R. Gary Patterson’s *The Walrus was Paul: the Great Beatle Death Clues* (Simon & Schuster, 1996), have since been published, shedding some light onto the history and hysteria surrounding the myth.

The second section, “. . . and Today”, focuses on today’s popular music culture and society within the United States. This section examines the music of the Beatles and the different avenues within society, from MTV and the Home Shopping Network to MUZAK and radio stations, which continue to be influenced by the music of the Beatles. This section also discusses the many ways in which the Beatles have impacted today’s classrooms. From elementary schools to college lecture halls, the Beatles have managed to be incorporated into many of today’s lectures and lesson plans.

The third section is entitled “Tomorrow Never Knows”. Today is yesterday’s tomorrow. The society we live in today (2002 - 2003) is, to the society of the 1960s (and the Beatles), the ‘tomorrow’ that few ever imagined would happen. This section examines the results of a survey, distributed to Southwest Texas State University students. Information from the two preceding sections is used to interpret the student’s responses on the survey. The goal of this study is to determine what effects, if any, the Beatles’ music has on today’s youth and popular culture.

# I. YESTERDAY<sup>2</sup>

## I.1. Meet the Beatles, 1956-1963

On February 7<sup>th</sup>, 1964, the Beatles boarded Pan American flight #101 at London Airport on route to New York's Kennedy Airport. For the Beatles, their first opportunity to play in America was about to begin. As America sat unbeknownst, the first wave of 'Beatlemania', which would forever change and shape the American society and popular music culture, headed across the Atlantic. In his book simply entitled *the Beatles*, Allan Kozinn states "the Beatles ventured forth and quickly conquered the music world with an original amalgam of rock, rhythm and blues, country, English folk and traditional music, a touch of avant gardism and a healthy measure of imagination" (1995a, 206).

The music of the Beatles, which has mesmerized millions of people for more than three decades, has its roots in the small sea port Liverpool as early as 1956. John Lennon, who was attending Quarry Bank High School at the time, formed the Quarry Men, a skiffle band. "Skiffle", according to Reebee Garofalo, is "rock 'n roll mingled

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<sup>2</sup> "Yesterday" is a compilation of information based upon primary and secondary sources on the Beatles and their music. Most of the information found in this chapter has been taken from the following books: Hunter Davies' *The Beatles: the Authorized Biography* (McGraw-Hill, 1968); Reebee Garofalo's *Rockin' Out: Popular Music in the USA* (Allyn and Bacon, 1997); Allan Kozinn's *the Beatles* (Phaidon, 1995a); Timothy R. Mahaney's *American Beatles: From Popular Culture to Counterculture* (University of Auburn, 1993); Phillip Norman's *Shout! The Beatles in Their Generation* (Simon and Schuster, 1981); Tim Riley's *Tell Me Why* (Knopf, 1988); and Tom Schultheiss's *A Day In The Life: the Beatles Day-by-Day 1960 - 1970* (Pierian, 1980).

with British folk styles.” Garofalo describes Liverpool as a “dreary, gray, industrial seaport town located along the Mersey River”, with a “flourishing rock ‘n roll culture amongst its working class residents due to the steady stream of American seamen who brought records over” (1997, 203). In an interview with the Rolling Stone Magazine in 1970, John Lennon reiterated saying: “It was poor, a very poor city, and tough. But people have a sense of humor because they are in so much pain. . . . It is cosmopolitan, and it’s where the sailors would come home with the blues records from America on ships” (quoted in Kozinn, 1995a, 15).

On June 15<sup>th</sup>, 1956, Ivan Vaughan, a mutual friend to John Lennon and Paul McCartney, invited Paul to a concert at a church picnic in Woolton. The Quarry Men provided the music at the picnic. Paul was introduced afterwards to John, and soon after became a member of the band. “McCartney,” Kozinn adds, “made his first appearance with the Quarry Men on 18 Oct 1957, and apparently had designs on the lead guitar spot, an ambition he dropped after botching his solo moment” (ibid., 21).

Kozinn continues stating: “By early 1958 the Quarry Men’s personnel had stabilized, with Lennon, McCartney and Eric Griffiths on guitars, Colin Harton on drums, Len Garry on bass, and John ‘Duff’ Love as occasional pianist. As the skiffle boom faded, Lennon & McCartney were pushing the band’s repertory toward Elvis and Little Richard, a taste the bandmates did not share. Within months, Griffiths and Garry left, and McCartney brought in a guitarist he knew from the Liverpool Institute, George Harrison” (ibid., 22).

By late 1958, the Quarry Men disbanded, due to a lack of performance opportunities. Lennon and McCartney continued to work together, composing new songs. The duo had written over 100 songs since 1956. In late August 1958, the group, now with drummer Ken Wood, rejoined to play at the Casbah Club in West Derby, Liverpool. Now under the name “Johnny and the Moondogs”, the group auditioned and made the finals of the local talent show, the “Carroll Levis Discovery Show.”

John Lennon later enrolled at the Liverpool College of Art, where he would meet his future wife, Cynthia Powell. Kozinn adds: “He [Lennon] also became friendly with Stuart Fergusson Victor Sutcliffe, a Scottish-born art student whose Abstract Expressionist paintings showed great promise” (ibid., 26). Sutcliffe used proceeds earned at an art exhibition to purchase a bass guitar at Lennon’s request. Sutcliffe soon joined the band, but as Kozinn points out, “Sutcliffe’s talents were not musical, and he never did master the instrument. But for Lennon to bring him in showed that even in light of the band’s professional ambitions he still thought of it partly as a social club, and wanted his friends to be in it, musical abilities notwithstanding” (ibid., 27). Even though Sutcliffe’s stay with the band was short-lived, his contributions would never be forgotten. Out of admiration for Buddy Holly and the Crickets, Sutcliffe suggested that the band formally change its name to “the Beatles”, a variation of “beetle”, with a pun on “beat”. The name was taken into consideration, as the band performed for the next few months under such names as the Silver Beats and the Silver Beetles (ibid.).

In 1960, performance opportunities started to increase for the band. Not long after Sutcliffe's arrival into the band, Allan Williams, owner of a local club called the Jacaranda, became the acting manager of the group. Williams was uncertain at first, since the band had no permanent drummer. Pete Best, son of the Casbah Club's owner Mona Best, was the drummer of another local Liverpool band, the Blackjacks. The Silver Beetles occasionally used Best as their drummer.

Allan Williams was successful at finding venues for the band to play. One of the first opportunities came at William's New Cabaret Artistes, accompanying strippers at an illegal strip club. Williams soon lined the Silver Beetles up with a short tour of Scotland. For this tour, Williams acquired Tommy Moore, a 36 years old forklift operator, as the drummer of the band. Moore accompanied the band through Scotland, but left soon afterwards to keep his day job at Garston Bottle Works. Moore was temporarily replaced by another drummer, Norman Chapman.

Towards the end of 1960, Allan Williams was able to provide the group with performances in Hamburg, Germany. Williams contracted the band to play at several clubs, including the Indra and Kaiserkeller, which were owned by Bruno Koschmider. Koschmider owned several clubs on Reeperbahn, the red-light district in Hamburg. With the first trip to Hamburg approaching, problems with finding a permanent drummer continued. The band's search sent them back to the Casbah Club, to Pete Best. With problems arriving in his own band, the Blackjacks, Best agreed to join the group on their trip to Hamburg.

While in Hamburg, the Silver Beetles, with Lennon, McCartney, Harrison, Best, and Sutcliffe, performed daily at the Indra Club. Kozinn states that "the

ambience was entirely decadent, and living conditions were dismal: Koschmider gave the group poorly-lit quarters behind the screen at the Bambi, a decrepit cinema” (ibid., 31-32). By October, the German authorities closed the Indra Club, so the group moved its performances to the Kaiserkeller.

Koschmider soon discovered that the band spent its time between performances at the Top Ten Club, a local competitor in Hamburg. The group made several appearances at the Top Ten Club, playing for such artists as Tony Sheridan. Upon discovering this, Koschmider soon cancelled the band’s contract.

Harrison, only seventeen at the time, was suddenly discovered by German authorities and deported back to England for being underage. “When McCartney and Best gathered their belongings from the Bambi in order to move to the Top Ten”, according to Kozinn, “they set a condom afire to provide light, leaving burn marks on the wall. Koschmider had them arrested for arson, and they too were deported” (ibid., 35). As the group returned to Liverpool, Sutcliffe remained in Hamburg to pursue a relationship with Astrid Kirchherr, a local photographer, who along with Jürgen Vollmer “took what became the classic early photographs of the group” (ibid., 32). Even though Sutcliffe enjoyed his time in the group, his poor musicianship gave rise to increasing tensions within the band. Kozinn also adds that “Sutcliffe remained in Hamburg; effectively resigning from the band, although he sat in with them occasionally during their Hamburg stint in 1961” (ibid., 35).

Ironically, after temporarily solving the frustrations caused by no permanent drummer, now that Sutcliffe was out the band needed a bassist. According to Kozinn, “Lennon tried to persuade Harrison to take the job, but he declined, having worked so

hard to perfect his rock and country style solo spots. That left McCartney, whose decision to take up the bass proved more momentous than it could have seemed at the time. Its immediate effect was to thin the group's texture from three guitars to two, sharpening the distinction between the chordal bed provided by Lennon's rhythm guitar and Harrison's embellishments. More significantly, the switch to bass gave McCartney an opportunity to distinguish himself instrumentally in a way not available to him as one of three guitars" (ibid., 38).

By 1961, the Silver Beetles, now known simply as the Beatles, "became the top rock 'n roll group in Liverpool's Merseyside, playing regularly at the Casbah Club" (Schultheiss, 20). According to Kozinn, "they also found something of a headquarters: the Cavern Club, a crowded, unventilated, poorly lit cellar that had once been a vegetable warehouse, remained their principle haunt until August 1963" (1995a, 41).

The Cavern Club was opened in 1957 by Alan Sytner, and originally presented only jazz and skiffle groups. By 1960, the club began to offer rock 'n roll groups as entertainers. In December 1960, the Beatles made their debut at the club and soon became a regular act.

In March 1961, the Beatles ventured back to Hamburg for performances at the Top Ten. For three months, the group lived together in a small flat above the club. Many of the performances included alternating sets with Tony Sheridan. Kozinn states that "they seemed to have thrived upon these conditions, and they particularly enjoyed their reunion with Sheridan, who, from their point of view, was already a star, having made recordings and performed on British television" (ibid.). While with

Sheridan, the group managed to record a few ballads and rocked-up standards.

Several songs, such as 'My Bonnie' and 'When the Saints Go Marching In,' were released a few months later as singles.

By the end of 1961, the Beatles had successfully completed their second trip to Hamburg, which opened up their first recording opportunity. Kozinn states, "they were now considered a hot band locally, but they knew that if they were going to make an impact, they had to perform beyond Merseyside and they had to make records" (ibid., 42). In July, the group had returned to Liverpool, after signing on to Germany's Polydor Records. The band continued to perform regularly at the Cavern Club with such groups as Gerry and the Pacemakers and The Bluegenes.

The demand for the Beatles' first single, 'My Bonnie,' began to increase around Liverpool record stores. One such record store, the North End Music Store, was located on Whitechapel Street, not too far from the Cavern Club. Brian Epstein, an employee at the store, had noticed an increase in orders for 'My Bonnie' and had soon become interested in the Beatles. As the demand for the Beatles increased, Epstein searched, but was unable to find any record importer who had heard any records of the Beatles.

Kozinn adds that Brian Epstein "made it a point of pride not to turn customers away unsatisfied, and when he learned that the group played regular lunchtime sessions at a club ten minutes walk from his shop, he decided to seek them out. His search brought him to the Cavern Club for the Beatles' lunchtime set on 9 November 1961" (ibid., 43-4).

Epstein had no managerial experience, nor any particular interest in rock ‘n roll, yet he was enthralled by what he saw and heard. In Hunter Davies’ *The Beatles: the Authorized Biography*, Epstein is quoted as saying: “All I was interested in was selling records. But in a few weeks I’d found myself coming to the Cavern more and more often. I also found myself asking my record contacts what managing a group meant. How did one do it? What sort of contact one would have with a group, supposing, just supposing, one wanted to become a manager” (1968, 127). After scouting several of the Beatles’ performances at the Cavern Club, Epstein soon approached the group, expressing his desire to function as the band’s manager. Recognizing the Beatles’ potential, Epstein wanted to get the group into a larger market outside of Liverpool. “When he [Epstein] met with the Beatles in early December, he promised to improve the quality of their bookings, get them higher fees, arrange performances outside Liverpool, and get them a contract with a major British record label” (Kozinn, 1995a, 44).

From the outset, Epstein had many concerns about the band, if they wanted to accomplish their goals. Epstein’s first major decision, and probably his most noticeable as acting manager, according to Timothy Mahaney, “was to make immediate cosmetic and stylistic alterations to the group’s appearance and public image” (1993, 38). The Beatles’ stage presence quickly changed, as obscenities, smoking, and drinking were eliminated from their performances. Epstein also organized the group’s sets, strictly limiting their time on stage. The group would also exchange their leather jackets for matching suits and ties. The “identical neatly-

tailored suits and dress boots,” according to Mahaney, “standardized their appearance and fostered a uniform visual effect” (ibid.).

On January 1<sup>st</sup>, 1962, the Beatles traveled to London for an audition with Decca Records. The Beatles performed fifteen songs during their first audition. After a rather dismal performance, the record label decided not to sign the group.

For the next few months, the Beatles continued to play regular daily sets at the Cavern Club. Epstein continued working to find a label that would sign the band. According to Kozinn, “the first nibble, actually, came not from a record label but from a publisher – Sid Colman of Ardmore and Beechwood, an EMI subsidiary – who liked the sound of the three Lennon-McCartney songs” (1995a, 46). Colman had arranged for Epstein to meet with George Martin, the head of Parlophone, another EMI subsidiary. Kozinn states that “Martin liked what he had heard on Epstein’s tapes, and drew up a provisional contract that covered their formal audition session, on 6 June 1962” (ibid.). At the time, the Beatles found themselves in Hamburg, performing at the Star-Club. Upon hearing the news, the group quickly returned to Liverpool.

George Martin was originally uninterested in signing the group. As Kozinn states, “Martin was satisfied enough to commit Parlophone to the group, but he felt that the recordings themselves were not suitable for release” (ibid., 47). According to Philip Norman, “he [Martin] knew that in signing such an offbeat and potentially uncommercial group, he could risk his own small position within EMI” (1981, 157).

Norman states that Martin “liked the Beatles, and felt there was definitely ‘something’ there” (ibid.). However, Martin felt that Pete Best’s drumming was not

appropriate for the recording. In *Shout! The Beatles in Their Generation*, Martin is quoted as saying: “I don’t know what you intend to do with the group as such, but the drumming isn’t at all what I want. If we do make a record, I’d prefer to use my own drummer - which won’t make any difference to you because no one will know who’s on the record anyway” (ibid.). According to Kozinn, “he did not recommend replacing Best, who he considered the best looking and likely to be a focus of their visual image. But he [Martin] told Epstein that he intended to bring in a session drummer” (1995a, 47).

After having several doubts about Best, Lennon, McCartney, and Harrison began looking elsewhere. While in Hamburg, the group had become good friends with fellow drummer Richard Starkey of Roy Storm and the Hurricanes. Starkey had adopted the stage name Ringo Starr, and as Kozinn states, “he fitted into the group better than Best. And when he joined, the constellation was complete: Lennon, McCartney, Harrison and Starr out front, Epstein and Martin working behind the scenes” (ibid.). Ringo was introduced to George Martin as Best’s replacement, yet as Norman points out, “he [Martin] saw no reason to depart from his original plan. He knew nothing about Ringo as a drummer, he said, and preferred not to take any chances” (1981, 165).

In September 1962, the Beatles entered Abbey Road Studios to record their first single under George Martin. The band first recorded ‘How Do You Do It’. Unsatisfied with the group’s performance of the song, Martin persuaded the group to use an original song as their first release. According to Kozinn, “they turned their attention to ‘Love Me Do’, lavishing considerable effort – fifteen takes plus overdubs

– on what must be the simplest Lennon-McCartney composition the Beatles ever recorded” (1995a, 50).

In Hunter Davies’ *The Beatles*, Martin is quoted saying: “I didn’t rate Ringo very highly . . . it was obviously best to use someone with experience” (1968, 165). Martin decided to book another session with the Beatles on September 11<sup>th</sup>, this time using the experienced session drummer Andy White. Allan Kozinn states that “‘Love Me Do’ was tackled again, this time with White on drums and Starr playing tambourine. White also drummed (with Starr on maracas) on ‘P.S. I Love You’, a McCartney ballad with a trace of a Latin beat” (1995a, 50). The band managed to convince Martin that, given time, Starr would adjust and be a suitable drummer for the group. By the end of the recording session, Martin and the Beatles settled on ‘Love Me Do’ and ‘P.S. I Love You’ as the group’s first official single. According to Kozinn, “it did not set the British charts on fire when it was released on October 5, but it reached Number 17, not bad for a first release by an unknown provincial band” (ibid.). According to Norman, “If ‘Love Me Do’ had not taken the country by storm, it had confirmed George Martin’s instinct that the Beatles could be successful singing the right song. He reached the conclusion even before ‘Love Me Do’ made its brief Top Twenty showing. The second single under their first year’s contract was due to be recorded on November 26” (1981, 168).

After their fourth short trip to Hamburg in late 1962, the Beatles returned to record their second single, ‘Please Please Me’. Like ‘P.S. I Love You’, ‘Please Please Me’ was originally intended as a slow ballad. George Martin liked the song, but hated the manner in which it was played. The band returned to Abbey Road on the 26<sup>th</sup> of

November, and had accelerated the tempo of 'Please Please Me', brightening up the arrangement. Mahaney states that "Martin was optimistically correct when he told the Beatles that 'Please Please Me' would prove to be their first number-one song" (1993, 44).

Behind the scenes, Brian Epstein worked to find the band a publisher. George Martin advised Epstein to contact Tin Pan Alley music publisher Dick James.

According to Timothy Mahaney, "after listening to the yet-released 'Please Please Me,' James became enchanted with the Beatles' sound and expressed a desire to publish the song" (ibid.). "In five minutes," according to Davies, "Dick James had arranged the Beatles' first London TV appearance. Brian Epstein was naturally very much impressed. Over lunch, Dick James became the Beatles' music publisher" (1968, 169). James had contracted a friend, Philip Jones, who at the time produced the Saturday night pop show "Thank Your Lucky Stars." According to Norman, "Dick James had guaranteed them exposure on what has – after BBC-TV's 'Juke Box Jury' – the show with greatest influence over the record-buying public" (1981, 171). The Beatles were promised to appear on the TV show the same week that 'Please Please Me' was due to be released.

Throughout the winter of 1962-3, Britain had experienced its worst winter storm in over a century. The weather helped to provide the lucky break the Beatles needed. 'Please Please Me' was released in the UK on January 11<sup>th</sup>, the day before they were scheduled to perform on TV. According to Norman, "on January 12, the nation, still snowed into its homes, provided a bumper audience for BBC-TV's Saturday night pop show, 'Thank Your Lucky Stars'" (ibid., 173). As the Beatles

performed, “six million snowbound British teenagers heard what George Martin, on his musician’s stool, had heard; what Dick James in his Tin Pan Alley garret had heard; what Philip Jones had heard even down the telephone. It was the indefinable yet unmistakable sound of a ‘Number One’” (ibid., 174). By February 16<sup>th</sup>, after five weeks on the British charts, ‘Please Please Me’ officially ranked Number One. Unbeknownst to the Beatles, ‘Please Please Me’ would prove to be the first of many Number One hits.

The Beatles’ next concern was capitalizing on their opening success of ‘Please Please Me’. To do this, the group released their first LP under the same name. According to Philip Norman, the philosophy “was a simple, shameless catchpenny device to persuade the teen age public to buy the same song again, but at thirty shillings instead of six shilling sixpence” (ibid., 177). On February 11<sup>th</sup>, 1963, George Martin and the Beatles hurried to record their fourteen-track LP<sup>3</sup>. According to Timothy Mahaney, “amazingly, it was thrown together in one day during a single thirteen-hour recording session as Martin, their classically-trained producer, feverishly put them to their paces. Martin knew that Parlophone needed to move quickly to maximize the popularity of the hit single that gave the album its title” (1993, 54). Martin wanted the album to be more than a collection of standards. The album consisted of several new Lennon-McCartney compositions, including ‘I Saw Her Standing There’, ‘Misery’, ‘Do You Want To Know A Secret?’, and ‘Ask Me

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<sup>3</sup> *Please Please Me* (1963), a long-playing record issued by Parlophone, England, consisted of the following songs: ‘I Saw Her Standing There’; ‘Misery’; ‘Ask Me Why’; ‘Please Please Me’; ‘Love Me Do’; ‘P.S. I Love You’; ‘Do You Want To Know A Secret?’; ‘There’s A Place’; ‘Anna’\*; ‘Chains’\*; ‘Boys’\*; ‘Baby It’s You’\*; ‘A Taste of Honey’\*; ‘Twist & Shout’\*; \* - songs not composed by the Beatles.

Why.’ “McCartney opens the album,” as Kozinn states, while “Lennon closes it, singing the Isley Brothers’ ‘Twist & Shout’ with an explosive grittiness” (1995a, 59).

For the next few weeks, the Beatles’ nurtured their opening success with their maiden tour around Britain. The group toured around the country, accompanying the sixteen-year-old singer Helen Shapiro. The band returned to the Abbey Road Studios on March 5<sup>th</sup>, 1963, to record their third single, ‘From Me to You’ / ‘Thank You Girl’. On March 9<sup>th</sup>, 1963, the Beatles ventured around Britain on their second official tour of the country. The band officially released their first LP, *Please Please Me*, on the 22<sup>nd</sup> of March. According to *The Beatles: Unseen Archives*, on April 5<sup>th</sup>, 1963, “the Beatles receive their first silver disk, for selling 250,000 copies of their single, ‘Please Please Me’” (Hill and Clayton, 2002, 16).

On April 11<sup>th</sup>, 1963, the Beatles released ‘From Me to You’ in the UK. The single was not released in the US until May 27<sup>th</sup>. The Beatles continued touring throughout the spring and summer of 1963. The most notable tour came on May 18<sup>th</sup>, when the Beatles set off on their third tour of Britain, traveling alongside one of their American influences, Roy Orbison. The tour originated with Orbison as the headlining act; however, this quickly changed, as the Beatles’ popularity continued to rise. By the end of the tour in June, the Beatles had replaced Orbison as the top-billed act on the tour. As Timothy Mahaney points out, “this turn of events undoubtedly boosted the Beatles’ morale and self-confidence, producing a more conducive frame of reference within which to cope with the stresses and strains of their ever-increasing popularity in the UK during 1963 and thereafter” (1993, 57).

'From Me to You', like 'Please Please Me', quickly found itself at the top of the charts, and was soon awarded a silver disk. With the success of their third single, the Beatles believed they had found the right equation for creating chart-topping hits. This "new theory," according to Kozinn was "the notion that songs in which 'me' and 'you' were used prominently and repeated frequently would strike listeners as personal, and would have a special appeal" (1995a, 63). The Beatles celebrated the success of their latest hit in the Abbey Road Studios, recording their next single. Lennon and McCartney were anxious to put their 'new theory' to the test. On July 1<sup>st</sup>, the group recorded 'She Loves You.' Their newest song would prove to be the first of many masterpieces of the Beatles' career.

Throughout the summer of 1963, the demand for the Beatles continued to increase. The BBC created a new weekly radio show entitled *Pop Go the Beatles*. On July 12<sup>th</sup>, the group officially released its first EP<sup>4</sup>, *Twist & Shout*<sup>5</sup>. According to Neville Stannard, "the EP entered the charts on July 17<sup>th</sup> at No. 13 and reached its highest position of No. 4 on August 7<sup>th</sup>. It was at No. 4 for two weeks and in the Top 10 for six weeks, and was also the first EP to enter the *New Musical Express* Top 10 – up to 1967 it was the highest placing achieved by an EP in the singles charts" (1982, 15). On August 13<sup>th</sup>, the Beatles officially sold over 250,000 copies, and the EP was the first of its genre to be awarded a silver disk.

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<sup>4</sup> EP- an extended-playing record usually consisted of four songs. The EP differed from the single, which consisted of two songs, and the LP, which had fourteen songs (on average). The Beatles released their singles and EPs on 45s (i.e., 45 revolutions per minute (RPM)); however, the LPs were released on 33 1/3s.

<sup>5</sup> *Twist & Shout* (July 1963), an extended-playing record issued by Parlophone, England, consisted of the following songs: 'Twist & Shout'; 'A Taste of Honey'; 'Do You Want To Know A Secret?'; 'There's A Place'.

On August 23<sup>rd</sup> the Beatles officially released ‘She Loves You’ in the UK. Hunter Davies points out that, “as early as June, even before it [‘She Loves You’] had a title, thousands of fans had already ordered the next Beatles’ single” (1968, 183). The day before its scheduled release, over 500,000 advance orders had already been taken. The song entered the UK charts on August 28<sup>th</sup> at No. 2, and by September 3<sup>rd</sup>, with well over 500,000 copies sold, the single had reached No. 1, where it stayed for four weeks. The Beatles had reached a unique position amongst popular artists in Britain. By September, the group had the country’s top-selling LP, *Please Please Me*, the top-selling EP, *Twist & Shout*, and the top-selling single, ‘She Loves You’. By November 1963, ‘She Loves You’ had sold an estimated 1,050,000 copies, and had earned the Beatles their first gold disk.

Towards the end of 1963, the Beatles found themselves once again in the Abbey Road Studios, this time to record their second LP. The format for this album, entitled *With the Beatles*<sup>6</sup>, was very similar to the first. The album consisted of fourteen songs, of which eight songs were Beatles’ originals. Such originals included ‘It Won’t Be Long’ and ‘All My Loving.’ The album incorporated six covers<sup>7</sup>, such as Chuck Berry’s ‘Roll Over Beethoven’ and Barrett Strong’s ‘Money.’

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<sup>6</sup> *With the Beatles* (Nov 1963), a long-playing record issued by Parlophone, England, consisted of the following songs: ‘It Won’t Be Long’; ‘All I’ve Got To Do’; ‘All My Loving’; ‘Don’t Bother Me’; ‘Little Child’; ‘Hold Me Tight’; ‘I Wanna Be Your Man’; ‘Not a Second Time’; ‘Till There Was You’\*; ‘Please Mr. Postman’\*; ‘Roll Over Beethoven’\*; ‘You Really Got a Hold on Me’\*; ‘Devil in Her Heart’\*; ‘Money’\*; \* - songs not composed by the Beatles.

<sup>7</sup> Geoffrey P. Hull defines ‘cover’ in *The Recording Industry* (Allyn and Bacon, 1998): ‘Cover (band or versions)’ is “recordings or performances of a song by artists and performers other than the artists who originally recorded the song” (270).

Throughout the recording session, Martin had encouraged the Beatles to be open to more experimentation. The first form of experimentation came by means of instrumentation. Martin slightly changed the group's sound by adding piano parts to songs like 'Money' and 'You Really Got a Hold on Me.'

By the end of the recording sessions, EMI had upgraded the Abbey Road Studios with four-track recording equipment. Up until then, Martin was forced to record the instruments on one track and the vocals on another. The process of overdubbing usually resulted in a loss of sound quality. According to Kozinn, "four-track recording solved the problem. Now the instruments could take two or more tracks. Lead and backing vocals could be recorded separately, and the stereo mixing sessions would yield more artfully balanced recordings" (1995a, 71).

Throughout the busy recording sessions, the Beatles continued to find opportunities to perform. On October 13<sup>th</sup>, the group topped the bill on the weekly *Sunday Night at the London Palladium*, which was viewed by an estimated fifteen million television viewers. During the *With the Beatles* sessions, the group had brought in their new ideas for their next single. On October 17<sup>th</sup>, the Beatles recorded 'I Want To Hold Your Hand' and 'This Boy'. The Beatles officially released *With the Beatles* on November 22<sup>nd</sup>. The LP replaced *Please Please Me* at the top of the charts, which at the time had sat on top for twenty-nine weeks. *With the Beatles* would remain at the top of the charts for the next twenty-one weeks.

On November 29<sup>th</sup>, 1963, the Beatles released their fifth single, 'I Want To Hold Your Hand' / 'This Boy' in the UK. Like 'She Loves You', 'I Want To Hold Your Hand' had received many advanced orders. An estimated 940,000 advance

orders were received just prior to its release. On December 4<sup>th</sup>, the single entered the charts at No. 1, where it would remain for the next six weeks. By the end of December, the single had sold over 1,250,000 copies, which not only gave the Beatles their second gold disk, but also secured the song as the year's top-selling single.

By the end of 1963, the Beatles had left their mark on Britain as the year's top-selling band. Allan Kozinn points out that "according to a report in the British trade publication *Record Retailer*, the group's record sales for 1963 totaled some 6,250,000 (pounds)" (ibid., 72).

With Beatlemania well underway in Britain, the group set their sights across the Atlantic to the world's largest record market and the source of their earliest inspirations: America.

## **I.2. From the British Invasion to Revolver, 1964-1966**

By the end of 1963, Brian Epstein had managed to secure several concerts in the US for the Beatles. Sid Bernstein, a concert promoter for General Artist Corporation, had contacted Epstein in November 1963, and had arranged two concerts in Carnegie Hall for February of the following year. Brian Epstein was skeptical at first, since the Beatles had experienced no success in the US up to that point.

Throughout 1963, Epstein worked to have the Beatles' first two albums released in America. Epstein had contacted Capitol Records, the American subsidiary of EMI, but was unable to get the group signed. EMI licensed the Beatles' materials to smaller labels, such as Swan and Vee Jay, in America with limited success. The album *Introducing the Beatles*, according to Neville Stannard, was "the first album released by The Beatles in America on the Vee Jay label" and "was equivalent of the British *Please Please Me* album, with the exclusion of two tracks, 'Please Please Me' and 'Ask Me Why', which had been released as a single by Vee Jay" (1982, 126).

Brian Epstein didn't want to send the band across the Atlantic for, what seemed like, two small concerts. He instead wanted the Beatles to perform for the same size audience they had on October 13<sup>th</sup>, when they performed on Britain's *Sunday Night at the London Palladium*. The only show that had this caliber of audience was the Ed Sullivan Show, the hour-long variety show broadcasted on CBS every Sunday evening. According to Kozinn, "as it turned out, Sullivan also knew about the Beatles. He had been at London Airport on 31 October, when a mass of screaming fans greeted them on their return from Sweden" (1995a, 78).

While in New York, in November 1963, Epstein managed to convince Sullivan to have the Beatles on the show. The band was contracted to be the headlining act on three consecutive shows in February of 1964. Epstein had also managed to meet with the executives of Capitol Records, who reconsidered their first disinclination to issue the band's recordings.

The first single to be released by Capitol Records in America was 'I Want To Hold Your Hand'. Capitol changed the single, replacing the Parlophone B-side, 'This Boy', with the earlier 'I Saw Her Standing There'. Capitol also assembled their first album of the Beatles, entitled *Meet the Beatles*.<sup>8</sup> The album consisted of both songs from the American single, along with 'This Boy' and nine of the fourteen tracks on *With the Beatles*. The album *Meet the Beatles*, was released in the US on January 20<sup>th</sup>, 1964, a couple of weeks before the group's scheduled appearance on the Ed Sullivan Show. Capitol Records seized the rights of the Beatles' material from the smaller Swan and Vee Jay labels and quickly rushed to have earlier material re-released. By late January 1964, Capitol Records re-released both *Introducing the Beatles* and the single 'Please Please Me', with 'From Me to You' as the B-side.

Before the Beatles set off for America, they ventured to France for eighteen days. Although their concerts in Paris were far short of being perfect, the group managed to leave the country on a bright note. While in Paris, the Beatles received news that 'I Want To Hold Your Hand' reached No. 1 on the US Charts, and that the

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<sup>8</sup> *Meet the Beatles* (Jan 1964), a long-playing record issued by Capitol Records, consisted of the following songs: 'I Want To Hold Your Hand'; 'I Saw Her Standing There'; 'This Boy'; 'It Won't Be Long'; 'All I've Got To Do'; 'All My Loving'; 'Don't Bother Me'; 'Little Child'; 'Till There Was You'; 'Hold Me Tight'; 'I Wanna Be Your Man'; 'Not A Second Time'.

single had sold more than a million copies in merely a couple of weeks. The band now felt more confident about their upcoming trip to America.

The Beatles arrived at New York's Kennedy Airport on February 7<sup>th</sup>, 1964. Thousands of screaming fans had ventured to the airport to witness the band's arrival. Two days later, the Beatles made their landmark performance on the Ed Sullivan Show in front of a television-viewing audience of seventy three million, a record for the time. According to Allan Kozinn, "some sixty per cent of American televisions were tuned in, and newspapers made much of reports that for that one hour, crime statistics plummeted" (ibid., 87).

Ed Sullivan, realizing the extent of success that was in his hands, allowed the Beatles substantial more airtime than the usual guest. On February 9<sup>th</sup>, the band was permitted to play five songs, instead of the typical two. One week later, the Beatles made their second appearance on the Ed Sullivan Show, playing another six songs, again to over seventy million television viewers.

The Beatles followed their Ed Sullivan appearance with two live concerts, first at the Washington Coliseum, then at Carnegie Hall. A third performance on the Ed Sullivan Show was scheduled for February 23<sup>rd</sup>. Although the Beatles returned to England on the 22<sup>nd</sup> of February, they had managed to leave three pre-recorded songs for their contracted appearance with Ed Sullivan.

The Beatles' first tour was a huge success, not only for themselves, but for other British bands as well. The Beatles' maiden visit produced an insatiable market for other bands, such as The Dave Clark Five, Herman's Hermits, The Rolling Stones, The Animals, The Yardbirds, and Gerry & the Peacemakers.

Capitol Records soon found itself in the perfect position to exploit the demands of both Beatlemania and this new British invasion. According to Kozinn, “while EMI awaited new material, Capitol Records could draw on a backing of early Beatles recordings which it released in the most parsimonious way” (ibid., 90). Capitol Records also contemplated combining earlier singles, releasing them as new compilations, an idea the Beatles knowingly avoided.<sup>9</sup>

The Beatles returned to London on February 22<sup>nd</sup>, 1964, and were granted a hero’s welcome, having dissolved America’s defiance towards British pop music. Most of the Beatles’ attention, for the weeks following their return from America, was spent on their first film, *A Hard Day’s Night*. During the seven weeks of filming, from March 2<sup>nd</sup> through April 24<sup>th</sup>, the Beatles managed to tape a few television and radio appearances, even though they had a short reprieve from concerts. The band used up most of their time writing and recording the soundtrack, which included both film songs and new material not to be used in the film. The Beatles had managed to

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<sup>9</sup> In *Tell Me Why*, Tim Riley explains: “The Beatles signed with the Parlophone label, a subsidiary of Electrical & Mechanical Industries (EMI) in Britain, after producer George Martin heard their audition in August of 1962. Until 1968, when they formed their own label, Apple, EMI distributed their records in Britain, and Capitol Records in America. After Apple was formed, Capitol retained distribution rights to Beatles records in America, even though the records bore the Apple label. The American versions of Beatles albums were assembled by Capitol, and until the release of *Sgt. Pepper’s* in 1967, they bore little resemblance to their Parlophone counterparts. (The British EP, an extended-playing single averaging 4 songs, was also disregarded by Capitol.) Most American Capitol albums contain ten songs; Parlophone’s average 14. This meant that the extra songs on Britain albums that the Americans didn’t get would be synthetically arranged in collections in order to produce more product from the same amount of material. Capitol’s *Yesterday . . . and Today* and *Hey Jude* albums are the grossest examples – they have no Parlophone counterparts whatsoever. It was profiteering at its most aesthetically corrupt. The discrepancy between the British and American releases makes for some confusing perceptions. Because the Beatles were sensitive to the way an album laid out, the Parlophone releases remain the truest display of what they wanted to publish” (Riley, 1988, xi).

write several of the songs during their stay in Paris a few months earlier. By the end of the recording sessions, the Beatles had seventeen new songs, thirteen of which were used on the soundtrack to *A Hard Day's Night*<sup>10</sup>. Their latest LP was the greatest accomplishment for the band up to that point. It is full of confidence and energetic songs, and is the band's first compilation to use only original compositions and no covers. *A Hard Day's Night* is most likely the epitome of the Beatles' early period.

As soon as the filming was completed, the Beatles quickly resumed their concert schedule, which included a twenty-six-day tour of the Netherlands, Hong Kong, Australia, and New Zealand. In his book *The Beatles: The Authorized Biography*, written in 1968, Hunter Davies states "the biggest crowd which ever turned out to watch the Beatles was in Adelaide in June 1964. This was a crowd which thronged the streets of Adelaide simply to watch the Beatles arrive. Every newspaper that day put the figure at over 300,000. Numbers like this had never turned out to see them in New York, or even in Liverpool on their triumphal return the following month" (1968, 208).

By July, the Beatles had returned to England, for more concerts as well as for the opening of *A Hard Day's Night*. The LP was officially released on June 26<sup>th</sup>, 1964 in the US, and on July 10<sup>th</sup> in the UK. On July 6<sup>th</sup>, 1964, at the London Pavilion Cinema, the film *A Hard Day's Night* made its world premiere. At attendance for the premiere were Princess Margaret and Lord Snowdon.

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<sup>10</sup> *A Hard Day's Night* (1964), a long-playing record issued by Parlophone, England, as the soundtrack for the film, consisted of the following songs: 'A Hard Day's Night'; 'I Should Have Known Better'; 'If I Fell'; 'I'm Happy Just To Dance With You'; 'And I Love Her'; 'Tell Me Why'; 'Can't Buy Me Love'; 'Any Time At All'; 'I'll Cry Instead'; 'Things We Said'; 'When I Get Home'; 'You Can't Do That'; 'I'll Be Back'.

Throughout the summer of 1964, preparations for the Beatles' first major tour of the US were being completed. Meanwhile, the Beatles returned to the Abbey Road Studios on August 11<sup>th</sup>, 1964, to begin work on their next album. EMI was beginning to pressure the band for another release by the holidays. On August 18<sup>th</sup>, the Beatles left London, heading once again towards America. However, unlike the short two-week trip in February, this new tour was to last thirty-two days, well into September. The tour was the longest and most fatiguing tour the Beatles would ever do. In all, the band played thirty performances, visiting twenty-four cities throughout the US and Canada.

The Beatles returned home for another tour of the UK and to finish their next album. On October 9<sup>th</sup>, 1964, the band began a tour around England with Motown star Mary Wells. On November 8<sup>th</sup>, the Beatles held their first concert in nearly a year in their hometown at the Liverpool Empire.

On November 23<sup>rd</sup>, 1964, the single 'I Feel Fine' / 'She's A Woman' was released in the US. The single sold a million copies in its first week, and entered the charts at No. 22. On December 26<sup>th</sup>, the single reached No. 1 on the US charts, where it would remain for the next three weeks.

On December 4<sup>th</sup>, 1964, the Beatles officially released their next LP in the UK entitled *Beatles for Sale*<sup>11</sup>. The album was very similar to the first two albums (*Please Please Me* and *With the Beatles*) in that it consisted of eight original songs and six

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<sup>11</sup> *Beatles for Sale* (1964), a long-playing record issued by Parlophone, England, consisted of the following songs: 'No Reply'; 'I'm A Loser'; 'Baby's In Black'; 'I'll Follow The Sun'; 'Eight Day's A Week'; 'Every Little Thing'; 'I Don't Want To Spoil The Party'; 'What You're Doing'; 'Rock and Roll Music'\*; 'Honey Don't'\*; 'Mr. Moonlight'\*; 'Kansas City / Hey Hey Hey Hey'\*; 'Words Of Love'\*; 'Everybody's Trying To Be My Baby'\*; \*-Songs not composed by the Beatles.

covers. Due to touring, the Beatles had limited time and energy to compose the same number of songs as they were early in the year; however, they did manage to include on the album original songs like 'Eight Days A Week' and 'Every Little Thing', both Lennon-McCartney collaborations. Covers to Chuck Berry's 'Rock and Roll Music' and Little Richard's 'Kansas City' were also added to the album. *Beatles for Sale* is quite different from the year's earlier album, *A Hard Day's Night*. The album seemed to be quite dark, less tenacious, and lacking in creative energy from before. It was evident that all of the media coverage and touring was beginning to take its toll upon the group. The Beatles were desperate for a break, and one was not near.

Soon after the release of the LP *Beatles for Sale* came its American counterpart, *Beatles '65*. On December 15<sup>th</sup>, 1964, Capitol Records released their LP, *Beatles '65*<sup>12</sup>, in the US. Basically, the LP was the American equivalent of the British LP, *Beatles for Sale*. It contained eight tracks from the British LP, along with one left over from *A Hard Day's Night*, and the single 'I Feel Fine'.

By January 9<sup>th</sup>, 1965, the Beatles had successfully managed to have all eight of their American albums in the Top 200 album chart: No. 1, *Beatles '65*; No. 6, *A Hard Day's Night*; No. 7, *The Beatles Story*; No. 13, *Something New*; No. 69, *Meet the Beatles*; No. 70, *The Beatles' Second Album*; No. 138, *Songs, Pictures and Stories of the Fabulous Beatles*; and No. 146, *Introducing the Beatles*.<sup>13</sup>

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<sup>12</sup> *Beatles '65* (1964), a long-playing record issued by Capitol Records, consisted of the following songs: 'No Reply'; 'I'm A Loser'; 'Baby's In Black'; 'Rock and Roll Music'; 'I'll Follow the Sun'; 'Mr. Moonlight'; 'Honey Don't'; 'I'll Be Back'; 'She's A Woman'; 'I Feel Fine'; 'Everybody's Trying To Be My Baby'.

<sup>13</sup> *The Beatles Second Album*, released on April 10<sup>th</sup>, 1964, is the second album by Capitol Records. Included on the album are five tracks from the British *With the Beatles*, four tracks from American singles, along with two tracks from the yet to be

The Beatles started working on their next LP. Like *A Hard Day's Night*, this next album would also double as a soundtrack for their next film. The band stumbled through several names for the film, including *Beatles No. 2* and *Eight Arms to Hold You*, before they settled on *Help!*. The film was to begin shooting on February 23<sup>rd</sup> in the Bahamas, while other scenes for the film were filmed in various locations throughout England, along with the Austrian Alps. The band managed to complete the filming process by the end of May.

The Beatles needed to quickly finish the soundtrack, so that the musical scenes throughout the film could be choreographed. On February 15<sup>th</sup>, 1965, the band was back in the Abbey Road Studios. The Beatles emerged eight hours later with three new songs recorded, Lennon's 'Ticket To Ride', McCartney's 'Another Girl', and Harrison's 'I Need You'. Throughout the next week, the band managed to record eight more songs for the album. The next recording session didn't take place until the end of March, and was finally completed in mid-June. In all, at the end of the *Help!* recording sessions, the Beatles had successfully recorded twenty new songs. Only three songs of the twenty were covers, Buck Owen's 'Act Naturally', and two Larry William's songs, 'Bad Boy' and 'Dizzy Miss Lizzy'. These recording sessions, throughout early 1965, were the most productive sessions the band had since *A Hard*

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released British EP *Long Tall Sally* (Stannard, 1982, 130); *Something New*, released on July 20<sup>th</sup>, 1964, is the third album of Capitol Records. The album includes five songs from the United Artist's *A Hard Day's Night*, three songs from the British *A Hard Day's Night*, two songs from the British EP *Long Tall Sally*, and 'Komm, Gib Mir Deine Hand' – the German version of 'I Want To Hold Your Hand' from the Swan label (Stannard, 1982, 133); *Songs, Pictures, and Stories of the Fabulous Beatles*, released on October 12<sup>th</sup>, 1964, is simply another re-packaged and re-distributed version of the Vee Jay, *Introducing the Beatles* (Stannard, 1982, 135).

*Day's Night*, which helped to end the compositional drought that the band was experiencing due to their over-demanding tour schedule throughout the end of 1964.

Also evident in the latest session was the Beatles interests in seeking new sound colors and textures in their compositions. Electronic piano and exotic percussion, such as the South American guiro, were being introduced in their songs. "The biggest departure," according to Kozinn, "was the use of outside musicians" (1995a, 120). On Lennon's 'You've Got To Hide Your Love Away', George Martin brought in flautist John Scott to play during the song's final measures. Overdubbed were delicately ornamented versions of the melody, played on both alto and tenor flutes. The McCartney composition 'Yesterday' was originally composed for solo guitar. Martin convinced McCartney to add a string accompaniment to the song, arguing that the song would sound more elegant and artistic. McCartney and Martin worked together to arrange the song for string quartet.

On June 12<sup>th</sup>, 1965, the Beatles appeared on Queen Elizabeth's Birthday Honours List and were officially awarded MBE's, Membership in the Most Excellent Order of the British Empire. By the end of June, the band was back on tour, performing throughout Europe, in France, Italy, and Spain.

On July 29<sup>th</sup>, 1965, the film *Help!* had its world premiere at the London Pavilion. The soundtrack for *Help!* was officially released in the UK on August 6<sup>th</sup>, 1965.<sup>14</sup> The album made its debut in the US on August 13<sup>th</sup>, two days before the band

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<sup>14</sup> *Help!* (1965), a long-playing record issued by Parlophone, England, consisted of the following songs: 'Help!'; 'The Night Before'; 'You've Got To Hide Your Love Away'; 'I Need You'; 'Another Girl'; 'You're Going To Lose That Girl'; 'Ticket To Ride'; 'Act Naturally'; 'It's Only Love'; 'You Like Me Too Much'; 'Tell Me What You See'; 'I've Just Seen A Face'; 'Yesterday'; 'Dizzy Miss Lizzy'.

was scheduled to arrive in the country. On August 15<sup>th</sup>, 1965, the Beatles opened up a new tour of the US with their landmark performance at Shea Stadium in New York City, for a record crowd of 55,600. The latest tour lasted seventeen days and consisted of live concerts at sport stadiums. When the tour was completed, the Beatles returned to England to begin work on another album.

From October 12<sup>th</sup> through November 12<sup>th</sup>, the Beatles worked in the studios, pressured to have their next LP released in time for the holidays. “This pressure,” according to Kozinn, “yielded *Rubber Soul*, one of the most consistent and satisfying of all their albums” (ibid., 129). Like *A Hard Day’s Night*, *Rubber Soul* contained only original compositions. The album proved to be a huge breakthrough for the band. They were finally able to escape the use of cover songs completely from their albums, a characteristic that would continue through the remainder of their career.

*Rubber Soul* also showed the Beatles’ desire to create a more artistic style of album. The Beatles strived to make the album into a complete song-cycle, in which each composition was seemingly connected with a larger idea. Even though it is not formally considered a song-cycle, *Rubber Soul* does prove to be a creative collaboration of love songs. Although it is not uncommon for pop artists to use love songs on their albums, *Rubber Soul* is unique in the point-of-view through which it views love. The album introduces the themes of sexuality and servility with McCartney’s ‘Drive My Car’, and toys with the idea of infidelity in Lennon’s ‘Norwegian Wood’. Another theme, present in ‘Run For Your Life’, is that of jealousy and revenge. The latter topic is best displayed in the following excerpts from ‘Run For Your Life’ (*Rubber Soul*, 1965):

Verse One: *Well I'd rather see you dead little girl, than to be with another man.  
You'd better keep your head little girl, or you won't know where I am.*

Chorus: *You'd better run for your life if you can little girl,  
Hide your head in the sand little girl,  
Catch you with another man, that's the end little girl.*

Verse Two: *Well I'd know that I'm a wicked guy, and I was born with a jealous  
mind.  
And I can't spend my whole life tryin' just to make you toe the line.*

What is evident in *Rubber Soul* is how the Beatles began to change. The echoes of close-minded, jealous anger in 'Run For Your Life' was a great departure from the innocence of 'She loves you, Yeah, Yeah, Yeah' (1963), or the simplicity of 'I'm happy just to dance with you' from the year prior. As early as 1965, the Beatles began to manifest in their songs not only a heightened degree of artistic maturation, but also a maturation out of the innocence of childhood into adulthood.

By 1965, the Beatles wanted a change. Many factors were contributing to the transformation in the Beatles' attitudes. With the Vietnam War and issues in civil rights unfolding, the Beatles discovered their growing interests in global political and social concerns. For over a year, the band had periodically experimented with marijuana, but by the end of 1965, had found themselves in the new psychedelic world of LSD. Brian Epstein was beginning to lose his tight control over the band. The Beatles refused many of Epstein's suggestions for end-of-the-year performances. By December, the band, growing tired of touring, decided to make one last tour around England.

The tour began in Glasgow on December 3<sup>rd</sup>, 1965. On the same day, Parlophone released their latest effort, *Rubber Soul*.<sup>15</sup> Capitol Records officially released the album on the 6<sup>th</sup> of December.<sup>16</sup> After playing two shows in Liverpool, the Beatles tour came to an end on December 12<sup>th</sup>, in the town of Cardiff.

The small changes that started to develop throughout 1965 gave way to new forms of experimentation during 1966. This experimentation within the Beatles was a signal that the early period was coming to a close and something completely different was just along the horizon.

The Beatles' schedule at the beginning of 1966 was rather empty. During the break, Lennon and Starr accompanied their wives to Trinidad. Harrison married Patty Boyd, and flew to Barbados for the honeymoon. Paul stayed in London, attending concerts by Luciano Berio and Karlheinz Stockhausen, as his interests in electronic music increased.

On February 21<sup>st</sup>, 1966, Capitol Records released their next single, 'Nowhere Man' / 'What Goes On,' two songs they cut from their version of *Rubber Soul*. On March 4<sup>th</sup>, 1966, Parlophone released their newest EP, *Yesterday*. This EP is unique in that each Beatle takes a turn in singing the lead vocals: Paul on 'Yesterday'; Ringo

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<sup>15</sup> *Rubber Soul* (1965), a long-playing record issued by Parlophone, England, consisted of the following songs: 'Drive My Car'; 'Norwegian Wood'; 'You Won't See Me'; 'Nowhere Man'; 'Think For Yourself'; 'The Word'; 'Michelle'; 'What Goes On'; 'Girl'; 'I'm Looking Through You'; 'In My Life'; 'Wait'; 'If I Needed Someone'; 'Run For Your Life'.

<sup>16</sup> In *Tell Me Why*, Tim Riley explains: "The American issue of *Rubber Soul*, for example, although it features the same portrait on the cover, omits three of the songs that appeared on the Parlophone version and contains 2 songs that appeared on the Parlophone version of *Help!* For some American fans, it is still hard to imagine a *Rubber Soul* that begins with 'Drive My Car,' as the Beatles intended it to" (Riley, 1988, xi).

on ‘Act Naturally’; George on ‘You Like Me Too Much’; and Lennon on ‘It’s Only Love’.

The band reentered Abbey Road Studios on the 6<sup>th</sup> of April to begin work on their next album. The Beatles took time out of their busy recording schedule to give their final live performance in England. On May 1<sup>st</sup>, 1966, the Beatles gave their last formal British concert at Empire Pool in Wembley. By the end of the month, the recording sessions were completed, and the next single was ready to be released. ‘Paperback Writer’/ ‘Rain’ had its official US release on May 30<sup>th</sup>, 1966, and its UK release on the 10<sup>th</sup> of June.

By the end of June, the Beatles had become the center of several controversies. On June 20<sup>th</sup>, 1966, the Capitol Records LP entitled *Yesterday . . . and Today* was released. The album had no counterpart from Parlophone, and bears little resemblance to any specific Parlophone LP. *Yesterday . . . and Today* was basically a marketing device, manufactured by Capitol Records to generate more profit. The album consists of material from the previous albums *Help!* and *Rubber Soul*, along with the yet to be released *Revolver*. The cover to the album depicted the Beatles in butcher smocks, with slabs of raw meat and bloodied heads of decapitated dolls around them. The album was quickly recalled, re-released shortly thereafter, with a new cover and under the title *Yesterday and Today*.

On June 24<sup>th</sup>, 1966, the band ventured off to Germany, Japan, and the Phillipines on a short tour. While in Manila, the Beatles played for the largest crowd of their career, 100,000. Afterwards, due to scheduling complications, the Beatles failed to appear at a party hosted by Imelda Marcos, the wife of the President. This

supposed act of discourtesy resulted in violent outbreaks towards the band by an entourage of angry fans and government officials.

Conflicts for the Beatles continued to rise when, on July 29<sup>th</sup>, 1966, the teenage magazine *Datebook*, published an interview with John Lennon, in which he was quoted as saying: “Christianity will go. It will vanish and shrink. I needn’t argue about that; I’m right and will be proved right. We’re more popular than Jesus now; I don’t know which will go first, rock and roll or Christianity” (quoted in Kozinn, 1995a, 147). Lennon’s remarks created an uprising amongst religious conservatives throughout the US. Radio stations openly held bonfires across the country, burning the albums and other merchandise of the Beatles, while members of the Ku Klux Klan rallied and marched outside concerts. John Lennon later retorted, explaining how he felt that popular culture and its music was beginning to carry more weight, and was becoming more influential towards the younger generation than religion.

Amongst all of the controversies, the Beatles were able to release their newest album. The latest LP, entitled *Revolver*<sup>17</sup>, was released in the UK on August 5<sup>th</sup>, 1966, and in the US on the 8<sup>th</sup>. The album is a complex blend of new sounds, including sound effects and non-Western materials, creatively mixed together. *Revolver* is significant, for it marked the end to one phase of the Beatles, while signifying the beginning of another: “*Revolver* single-handedly made Beatlemania irrelevant,” according to Tim Riley, “there was no longer any need for touring to keep the idea of

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<sup>17</sup> *Revolver* (1966), a long-playing record issued by Parlophone, England, consisted of the following songs: ‘Taxman’; ‘Eleanor Rigby’; ‘I’m Only Sleeping’; ‘Love You To’; ‘Here, There and Everywhere’; ‘Yellow Submarine’; ‘She Said She Said’; ‘Good Day Sunshine’; ‘And Your Bird Can Sing’; ‘For No One’; ‘Dr. Robert’; ‘I Want To Tell You’; ‘Got To Get You Into My Life’; ‘Tomorrow Never Knows’.

the Beatles alive. It is clearly the work of *recording* artists that the idea of them running through their hits on that last tour now seems ridiculous, a compromise of all the creative progress they had made in the studio” (1988, 176).

Like the Beatles’ first LP, *Please Please Me*, *Revolver* also begins with a count-off. The count-off to ‘I Saw Her Standing There,’ on *Please Please Me*, captured the fundamental quality to the live sound of the Beatles. ‘Taxman’, on the other hand, with its off-mike studio noise and coughing, depicts the true essence to the new studio aesthetics of *Revolver*.<sup>18</sup> The innocence of life has been completely stripped from this album. *Revolver* presents the Beatles’ new social consciousness in ‘Taxman’, along with the understanding of death and despair (‘Eleanor Rigby’ / ‘For No One’). Overall, the album can be viewed as an individual celebration of both life and death, but also one of several pieces that can be placed into a larger voyage. The unassuming simplicity and innocence of *Please Please Me* journeyed through experience and disillusion with *Rubber Soul* and later *Revolver*, surrendering ultimately to the alternative worlds of escape in ‘Tomorrow Never Knows’.

On August 11<sup>th</sup>, 1966, the Beatles flew to Chicago to begin what was to be their final tour. The tour lasted almost three weeks and culminated in San Francisco on the 29<sup>th</sup>. The Beatles were scheduled to play at Candlestick Park. Before taking the stage, the band had to come to an agreement to end touring.

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<sup>18</sup> Terence O’Grady commented on the album *Revolver*: “The very first Beatles’ album, *Please Please Me* (1963), had also begun with such a countdown to introduce ‘I Saw Her Standing There’ and the contrast between the 2 introductions may be seen as a symbolic gesture underlying the loss of innocence – both musical and social – which have occurred between the 2 albums” (O’Grady, 1983, 96).

When the tour was completed, the Beatles temporarily went their separate ways. Lennon took time off to film *How I Won The War*, with Richard Lester. McCartney worked on the film score to *The Family Way*. Harrison spent time in India with Ravi Shankar, learning how to play the sitar, while Starr went to Spain to visit Lennon.

On November 24<sup>th</sup>, 1966, the band returned to Abbey Road Studios for their next recording sessions. Lennon brought a new composition, 'Strawberry Fields Forever,' which he had been working on while in Spain. The Beatles worked in the studios for the remainder of 1966, experimenting with new recording techniques and polishing their newest songs. Unlike previous years, the band didn't feel they had to rush to have new material released for the upcoming holidays. Instead, the band ended 1966 rather quietly, working diligently to prepare the next LP, which wouldn't be released until mid-1967.

### I.3. From Sgt. Pepper to Let It Be, 1967-1970

The Beatles started 1967 by signing a new nine-year contract with EMI Records. Their latest single, 'Strawberry Fields Forever' / 'Penny Lane,' was released on February 13<sup>th</sup>, 1967. The band continued to work on new material at Abbey Road. These recording sessions were undoubtedly the most intensive for the Beatles to date. During the earlier sessions (i.e. 1963-1965), the Beatles managed to record complete albums in a span of several hours or days. However, in early 1967, the band was using the same amount of time to record individual songs. For months, the Beatles labored in the studios, engineering their newest LP, *Sgt. Pepper's Lonely Hearts Club Band*.

On April 19<sup>th</sup>, 1967, The Beatles & Co., a legal business partnership, was founded, binding the band together until 1977. The next day, the Beatles were at EMI Studios, recording new material for their next project, *Magical Mystery Tour*.

On May 26<sup>th</sup>, 1967, the band rushed to release their album *Sgt. Pepper's Lonely Hearts Club Band* in the UK.<sup>19</sup> The album wasn't released in the US until June 2<sup>nd</sup>, 1967. The Beatles shocked millions of people around the world with *Sgt. Pepper's* and its kaleidoscopic blend of studio innovations, creative instrumental colors, and psychedelic drug experimentation. The album marks the beginning of

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<sup>19</sup> *Sgt. Pepper's Lonely Hearts Club Band* (1967), a long-playing record issued by Parlophone, England, consisted of the following songs: 'Sgt. Pepper's Lonely Hearts Club Band'; 'With A Little Help From My Friends'; 'Lucy In The Sky With Diamonds'; 'Getting Better'; 'Fixing A Hole'; 'She's Leaving Home'; 'Being For The Benefit Of Mr. Kite'; 'Within You, Without You'; 'When I'm Sixty-four'; 'Lovely Rita'; 'Good Morning, Good Morning'; 'Sgt. Pepper's (reprise)'; 'A Day In The Life'.

Paul McCartney's dominance on the group's creative direction. McCartney composed over half of the songs on *Sgt. Pepper's*, yet the album's most significant individual efforts, 'A Day In The Life' and 'Lucy In The Sky With Diamonds,' were created by Lennon.

The album entered the charts at No. 1, where it would remain for the next twenty-two weeks. *Sgt. Pepper's* was the biggest-selling British LP of all time (until 1969, when it was surpassed by *Abbey Road*). In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett writes: "When *Rolling Stone* magazine polled seventeen diverse critics in 1987 to rank the '100 Best Albums of the Last Twenty Years,' *Sgt. Pepper's Lonely Hearts Club Band* was chosen the best of the best, with the justification that the album - fresh and inventive, artistically ambitious and yet 'their funniest record ever' - revolutionized rock and roll" (1999, 124).

At the end of June 1967, the Beatles helped to promote the global broadcast of *Our World*. The program was created in an effort to induce a mass spiritual awakening across a world wracked by the violence of war and civil injustice. The Beatles performed 'All You Need Is Love' to a global audience of 400,000,000. The performance was the world's first global satellite TV link-up. It turned out to be the last live TV performance for the band. The single, 'All You Need Is Love' / 'Baby You're A Rich Man' was later released in the UK on July 7<sup>th</sup>.

The band's spiritual awakening led them to attend a conference at London's Hilton Hotel, led by the Maharishi Manesh Yogi. George Harrison had introduced the other band members to the philosophies of Hinduism and transcendental meditation. In *The Beatles*, Hunter Davies writes: "The group's spiritual awakening did have one

concrete effect. By August 1967 they had given up drugs. By actively thinking, reading, and discussing spiritual matters, they decided that artificial stimulants like drugs were no real help” (1968, 237). On August 24<sup>th</sup>, 1967, the Beatles attended the conference to hear lectures by Maharishi. Afterward, the Beatles had agreed to attend Maharishi’s weekend seminar in Bangor, Maine.

The band had invited their manager, Brian Epstein, to attend the weekend conference. Ever since the Beatles’ decision to quit touring, Epstein had been suffering from periodic episodes of depression. Epstein declined the offer, choosing to spend the weekend with several new friends. The Beatles’ spiritual weekend was interrupted by the terrible news of Brian Epstein’s death. On August 27<sup>th</sup>, 1967, Epstein’s body was found in his London home. The coroner ruled Epstein’s death to be an accidental overdose from barbiturates. Although the Beatles didn’t attend the official funeral in Liverpool, they did have a separate memorial service later at the New London Synagogue.

The Beatles reconvened at Paul’s house in St. John’s Wood around the first of September to discuss the future of the band. The Beatles agreed to keep working, and on September 11<sup>th</sup>, 1967, began filming their latest project, a TV-film entitled *Magical Mystery Tour*. “The filming,” according to Kozinn, “was fraught with the problems one might anticipate when a bus full of actors sets off on an improvisatory journey, led by four musicians without directorial experience and varying levels of interests” (1995a, 168). On November 27<sup>th</sup>, 1967, the LP *Magical Mystery Tour* had

its official release in the US.<sup>20</sup> Capitol manufactured the LP to have the soundtrack of the film on the A-side, with the band's recent singles on the B-side. Parlophone released the album as an EP on December 8<sup>th</sup>, 1967, choosing only to release the songs on the soundtrack. The band planned to have the premiere of the film in time for the holidays; however, when the BBC transmitted the film over the air, it failed horribly. The film was considered by many to be inappropriate for the holiday season. Kozinn states, "the BBC stacked the cards against it [*Magical Mystery Tour*] by screening it in black and white, thereby negating its vivid hues and rendering meaningless the stretches of film that depend on altered colour registration to make their effect" (ibid., 168). Even though the film was far from being successful, the soundtrack flourished on the US charts for well over a year. While *Magical Mystery Tour* represents a decline for the Beatles, the band members had been seeking new achievements in various areas throughout 1967. Together, the band opened Apple Boutique, a company designed to oversee all of the group's activities. Such endeavors included mod fashions and merchandise to musical efforts, which incorporated sponsoring projects by other musicians and artists.

In 1968, the Beatles kept their attention on business, announcing the creation of Apple Corp Ltd. According to *The Beatles: Unseen Archives*, "the plan was that Apple would have several divisions covering such areas as music, film, electronics, merchandise and the arts, and one of its functions was to provide creative people with

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<sup>20</sup> *Magical Mystery Tour* (1967), a long-playing record issued by Capitol Records, consisted of the following songs: 'Magical Mystery Tour'\*; 'The Fool On The Hill'\*; 'Flying'\*; 'Blue Jay Way'\*; 'Your Mother Should Know'\*; 'I Am The Walrus'\*; 'Hello Goodbye'; 'Strawberry Fields Forever'; 'Penny Lane'; 'Baby, You're A Rich Man'; 'All You Need Is Love'; \* - the songs from the soundtrack that appear on the Parlophone EP version of *Magical Mystery Tour*.

funds to get them started – not in a philanthropic way, but as a business investment” (Hill and Clayton, 2002, 227).

By February 1968, the Beatles followed their interests in the teachings of Maharishi to Rishikesh, India, to study transcendental meditation for three months. While in India, the Beatles lost interests in meditation and Hindu philosophy: “Only Lennon and Harrison came close to finishing their course,” according to Terence O’Grady (1983, 145). On March 15<sup>th</sup>, 1968, the Beatles released their first single featuring an Indian-influenced composition by Harrison. McCartney’s ‘Lady Madonna’ was accompanied by Harrison’s ‘Inner Light,’ which made use of classical Indian musicians brought in from Bombay, India.

After returning from India, the Beatles began turning Apple from its original concept into a genuine production company. On May 11<sup>th</sup>, 1968, John and Paul flew to New York to announce the opening of their Apple business venture. An eclectic blend of blossoming artists helped to make the opening of Apple Records a success. Both, Western folk-singer Mary Hopkins and American folk-rock singer James Taylor, made early recordings through Apple. Other artists and bands to record under the Apple included: the rock band Badfinger, organist/singer Billy Preston, soul-singer Doris Troy, and the American jazz ensemble the Modern Jazz Quartet.

John Lennon met young Japanese avant-garde artist Yoko Ono at a premiere of her work at the Indica Gallery several months earlier in London. Ono was a member of Fluxus, an underground group of conceptual artists, such as composers LaMonte Young and Jackson Mac Low, and artist George Machiunas. The group of artists and musicians were influenced by the Dadaist techniques of Marcel Duchamp

and John Cage. In mid-May, Lennon and Ono spent the night together, while Cynthia Lennon was away for the weekend. Proclaiming the growing love for each other, the two recorded their first avant-garde collaboration, *Unfinished Music No. 1: Two Virgins*. The album consisted of improvisatory instrumental and vocal songs and was eventually released several months later on the Apple label. The album's cover, with its images of the two performers entirely nude, created a disturbance amongst the conservative status quo, and had to be re-released with a censored cover. On May 22<sup>nd</sup>, 1968, John and Yoko appeared in public together for the first time at a premiere of another Apple Boutique.

On July 17<sup>th</sup>, 1968, the Beatles premiered their animated cartoon *Yellow Submarine* at the London Pavillion. The psychedelic cartoon was loosely based on the two singles 'Sgt. Pepper's Lonely Hearts Club Band' and 'Yellow Submarine,' from the 1966 LP *Revolver*. The cartoon was successful in that it allowed the Beatles to not only produce a popular soundtrack several months later, but also more Beatles merchandise and novelties.

On August 22<sup>nd</sup>, 1968, Cynthia Lennon publicly sued John for divorce for his adulterous affair with Yoko Ono. The battle between Cynthia and John was one of many growing disputes the Beatles were beginning to experience. The latest recording sessions were becoming more and more intense, as Lennon and Ono became inseparable. Lennon insisted that Ono be allowed to sit in at the group's recording sessions. The other members of the band grew irritable with Lennon and Ono, desiring more privacy while in the studios.

On August 26<sup>th</sup>, 1968, the band released their newest single ‘Hey Jude’/ ‘Revolution,’ in the US. McCartney composed ‘Hey Jude’ in an effort to heal Julian Lennon’s grief caused by his parent’s divorce. ‘Revolution’ captures Lennon’s restlessness with the forewarnings to revolution by groups of militant student movements created by the Vietnam War, both in the US and Europe.

George Harrison used Apple Records to begin work on the soundtrack for the film *Wonderwall*. On November 1<sup>st</sup>, 1968, *Wonderwall Music* was released by Harrison in the US as the first solo project by a Beatle. On November 11<sup>th</sup>, 1968, Lennon and Ono’s album *Unfinished Music No. 1: Two Virgins* had its official release in the US. On November 22<sup>nd</sup>, 1968, the Beatles managed to release their next LP, *The Beatles* (or better known as *The White Album*), in the UK.<sup>21</sup> “There was a certain irony in calling this collection of solo projects *The Beatles*, a title that asserts the band’s unity,” according to Kozinn, “but then, this was the Beatles as they were: four musicians whose musical personalities had been forged together in the same crucible, but who were now intent on exploring different terrain” (1995a, 183). Their latest album was the complete antithesis to the 1967 LP *Sgt. Pepper’s Lonely Hearts Club Band*. While *Sgt. Pepper’s* was the collaboration of the group’s unity and desire to compose and experiment, *The Beatles* is a collection of several different solo efforts.

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<sup>21</sup> *The Beatles (The White Album)* (1968), a double long-playing record issued by Apple Records, consisted of the following songs: disc one – ‘Back In The USSR’; ‘Dear Prudence’; ‘Glass Onion’; ‘Ob-La-Di, Ob-La-Da’; ‘Wild Honey Pie’; ‘The Continuing Story of Bungalow Bill’; ‘While My Guitar Gently Weeps’; ‘Happiness Is A Warm Gun’; ‘Martha My Dear’; ‘I’m So Tired’; ‘Blackbird’; ‘Piggies’; ‘Rocky Raccoon’; ‘Don’t Pass Me By’; ‘Why Don’t We Do It In The Road’; ‘I Will’; ‘Julia’; disc two – ‘Birthday’; ‘Yer Blues’; ‘Mother Nature’s Son’; ‘Everybody’s Got Something To Hide Except Me And My Monkey’; ‘Sexy Sadie’; ‘Helter Skelter’; ‘Long, Long, Long’; ‘Revolution’; ‘Honey Pie’; ‘Savoy Truffle’; ‘Cry Baby Cry’; ‘Revolution 9’; ‘Good Night’.

The all-white cover, which almost instantly gave the album the name *The White Album*, is completely opposite to the brightly colored, elaborately designed cover to *Sgt. Pepper's*. *The White Album* seemed to support the myth that everything was all right amongst the Beatles; however, internally the band was heading in different directions.

By 1969, Harrison, Lennon, and Starr seemed rather content with the path the group was heading towards. As pop music icons, the band was viewed as remaining virtually untouchable and on top of the world. And at the same time, Apple Records provided the band members opportunities to explore projects that did not fit comfortably into the Beatles' hallmark. Lennon continued working with Yoko Ono, recording several experimental collaborations, including the yet to be released *Unfinished Music No. 2: Life with the Lions*. Harrison worked with composer Bernie Krause, recording electronic compositions for his next release entitled *Electronic Sounds*. Starr's interests shifted to films. After making a cameo appearance in the film *Candy*, Starr collaborated with Peter Sellers in the film *The Magic Christian*, which was later released in February.

The Beatles returned to the studios on January 2<sup>nd</sup>, 1969, to work on their newest material. In late 1968, the band had discussed returning to the concert stage to perform live again, but as 1969 commenced, doubts began to surface. The group continued debating the format of the concert: "The rehearsals would be filmed for a television special," according to Kozinn, "and then they would go to some exotic location – a Roman amphitheatre in North Africa, the Sahara desert and even a big ship in the Mediterranean were mentioned – to play a single concert, which would

also be filmed” (ibid., 187). To a degree, the plans were carried out, except the final destination for the band’s ‘exotic location’ was the roof of their new Apple office building, located in central London. The band began filming *Get Back*, which they later renamed *Let It Be*.

Throughout the turmoil, the band was able to release the soundtrack LP to *Yellow Submarine*. The LP was officially released in the US on January 13<sup>th</sup>, 1969.<sup>22</sup> On January 30<sup>th</sup>, the Beatles performed live for the final time on the rooftop of their Apple office in London. The following day, the group filmed their last performance, playing ‘The Long and Winding Road,’ ‘Let It Be,’ and ‘Two Of Us.’

By February 1969, the Beatles’ finances were becoming unstable. The problem was that Apple was spending money at a faster pace than the Beatles’ capability to produce it. McCartney turned to the New York law firm, Eastman & Eastman, to oversee the band’s financial situation. At the time, McCartney was courting photographer Linda Eastman, whom he had met several months earlier. The other Beatles, however, viewed McCartney’s appointment of Eastman & Eastman from a completely different point of view. “The catch,” according to Kozinn, “was that Lee Eastman and his son John were about to become McCartney’s future father-in-law and brother-in-law” (ibid., 198).

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<sup>22</sup> *Yellow Submarine* (1969), a long-playing record issued by Apple Records as the soundtrack to the cartoon, consisted of the following songs: ‘Yellow Submarine’; ‘Only A Northern Song’; ‘All Together Now’; ‘Hey Bulldog’; ‘It’s All Too Much’; ‘All You Need Is Love’; and additional material provided by George Martin and Orchestra.

Lennon sought after a new proposal for the band's finances. Allen Klein, a music manager from New York who had worked with the Rolling Stones, flew to London for a discussion with the band. Lennon was impressed with Klein's abilities and wanted to sign Klein after a single meeting. Harrison and Starr agreed with Lennon, but McCartney refused. The band settled, having both John Eastman and Allen Klein dually oversee the interests of the band. Problems continued for the band as they fought for publishing rights to their music. Dick James, the publisher who originally signed Lennon and McCartney in 1963, strongly opposed Allen Klein's involvement, and refused to relinquish the rights to the duo's compositions. As Klein looked to seize control of the company that Dick James owned, James sold the shares to his company to Lew Grade's ATV Music. After several months of disputes, Grade eventually won control of the company. By May, Klein signed a contract, formally installing him as the acting manager of the band, a contract McCartney refused to sign.

By the end of May, the band had decided to temporarily go their separate ways. On June 1<sup>st</sup>, 1969, John Lennon and Yoko Ono formally created the Plastic Ono Band with several acquaintances and recorded the single 'Give Peace A Chance.'

The Beatles reconvened in July to record what they knew would be their last album. At first, the LP was to be titled *Everest*, after the brand of cigarettes smoked by the studio engineers. The band even joked about photographing the album's cover atop Mt. Everest. However, the idea was soon dropped, as they felt it was not an appropriate title, and eventually settled on *Abbey Road*. Iain Macmillan was

commissioned to photograph the band crossing the street outside of the Abbey Road Studios on August 8<sup>th</sup>, 1969. On August 20<sup>th</sup>, 1969, the four Beatles worked together in the studio for the last time, preparing songs for their final album.

On September 13<sup>th</sup>, 1969, John Lennon decided to quit the Beatles, while on his way to Toronto for a performance with the Plastic Ono Band. A week later, Allen Klein negotiated with Capitol / EMI Records for an increase in royalty rates for the Beatles. The LP *Abbey Road* was officially released in the UK on September 26<sup>th</sup>, 1969.<sup>23</sup> Although *Abbey Road* pales in comparison to *Sgt. Pepper's* and *Revolver* in regard to experimentation, as Terence O'Grady states, "its technical excellence and polish, as well as its intrinsic musical interest, made it phenomenally successful" (1983, 164). The album eventually sold more than five million copies and surpassed *Sgt. Pepper's* as the top-selling Beatles' album of all time.

Even though the single 'Something' / 'Come Together' was released in the US on October 6<sup>th</sup>, 1969, the members of the Beatles continued to work on individual projects. Paul began working on his first solo album *McCartney* while Lennon and Ono produced their next LP entitled *Wedding Album*. Lennon and Ono held two 'bed-ins' in an effort to raise spiritual awareness amongst a nation saturated in violence and civil unrest.<sup>24</sup> By December, the Plastic Ono Band released the LP *Live Peace in*

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<sup>23</sup> *Abbey Road* (1969), a long-playing record issued by Apple Records, consisted of the following songs: 'Come Together'; 'Something'; 'Maxwell's Silver Hammer'; 'Oh! Darling'; 'Octopus Garden'; 'I Want You (She's So Heavy)'; 'Here Comes The Sun'; 'Because'; 'You Never Give Me Your Money'; 'Sun King'; 'Mean Mr. Mustard'; 'Polythene Pam'; 'She Came In Through The Bathroom Window'; 'Golden Slumbers'; 'Carry That Weight'; 'The End'; 'Her Majesty'.

<sup>24</sup> Bed-ins: After getting married in Gibraltar, Lennon and Ono flew to Amsterdam for their honeymoon in March 1969. The couple held a seven-day 'bed-in' for peace

*Toronto* worldwide. On December 15<sup>th</sup>, 1969, the Plastic Ono Band, including Lennon and Harrison, played at a charity concert for UNICEF in London's Lyceum Ballroom. At the end of 1969, John Lennon was featured, alongside John F. Kennedy and Mao Tse Tung, in the threepart ITV program entitled *Man of the Decade*.

1970 began with three of the Beatles (excluding Lennon) participating in their final recording session, recording Harrison's 'I, Me, Mine'. John Lennon continued to set off controversies, as his lithograph exhibition, *Bag One*, was closed on the grounds of obscenity. On February 6<sup>th</sup>, 1970, the single 'Instant Karma' / 'Who Has Seen the Wind' was released by Lennon and Ono in the UK.

The Beatles released their LP *Hey Jude* on February 26<sup>th</sup>, 1970, in the US.<sup>25</sup> On March 6<sup>th</sup>, 1970, the Beatles released the single 'Let It Be' / 'You Know My Name (Look Up The Number)' in the UK. The individual efforts continued, as Ringo Starr released his solo album *Sentimental Journey* in the UK on March 27<sup>th</sup>, 1970. On April 10<sup>th</sup>, 1970, newspapers around the world printed Paul McCartney's statement that the Beatles would cease to work together. McCartney followed the remarks by releasing his first solo LP, *McCartney*, in the UK on April 17<sup>th</sup>, 1970.

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at the Hilton in Amsterdam. Lennon and Ono held a second 'bed-in' from March 26<sup>th</sup> through June 2<sup>nd</sup> while in Montreal, Canada. The couple refused to leave their bed for several weeks as a non-violent protest towards the growing tension caused by the Vietnam War.

<sup>25</sup> *Hey Jude* (also entitled *The Beatles Again*) (1970), a long-playing record issued by Capitol, consisted of the following songs: 'Can't Buy Me Love'; 'I Should Have Known Better'; 'Paperback Writer'; 'Rain'; 'Revolution'; 'Hey Jude'; 'Old Brown Shoes'; 'Don't Let Me Down'; 'The Ballad of John and Yoko'.

On May 8<sup>th</sup>, 1970, the Beatles last LP, *Let It Be*, was finally released in the UK.<sup>26</sup> On May 11<sup>th</sup>, the single ‘The Long and Winding Road’ / ‘For You Blue’ was released in the US. The Beatles’ film *Let It Be* made its world premiere in New York on May 13<sup>th</sup>, 1970, for which none of the band members appeared.

By September 25<sup>th</sup>, Ringo Starr released his second solo LP, *Beaucoups of Blues*, in the UK. Starr’s single ‘Beaucoups of Blues’ / ‘Coochy-Coochy’ was later released only in the US. Harrison released his single ‘My Sweet Lord’ / ‘Isn’t It a Pity’ on November 23<sup>rd</sup>, 1970. Shortly thereafter, on the 27<sup>th</sup>, Harrison followed up the release of his latest single with the LP *All Things Must Pass*. Lennon and Ono released another album worldwide entitled *John Lennon / The Plastic Ono Band* on December 11<sup>th</sup>, 1970. On December 31<sup>st</sup>, 1970, McCartney filed a lawsuit in the London High Court with the intention to dissolve The Beatles & Co. and to officially assign a beneficiary to oversee the band’s affairs.

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<sup>26</sup> *Let It Be* (1970), a long-playing record issued by Apple, consisted of the following songs: ‘Two of Us’; ‘I Dig a Pony’; ‘Across the Universe’; ‘I, Me, Mine’; ‘Dig It’; ‘Let It Be’; ‘Maggie Mae’; ‘I’ve Got a Feeling’; ‘One After 909’; ‘The Long and Winding Road’; ‘For You Blue’; ‘Get Back’.

#### **I.4. Ob-La-Di, Ob-La-Da . . . Life Goes On, 1970 – today**

*“We live in a world where John Lennon was murdered, yet Barry Manilow continues to put out fuckin’ albums.”* – Bill Hicks (quoted in *Dangerous*, Rykodisc, 1990)

On February 19<sup>th</sup>, 1971, a hearing for the disbanding of the Beatles & Co. began in the London High Court. The only Beatle to attend the hearing was McCartney, who was accompanied by his wife Linda. The other members of the band felt that Allen Klein still upheld the best interests of the group. McCartney argued that his efforts were to save the band, since most of the Beatles’ profits were benefiting others outside of the group. On March 12<sup>th</sup>, 1971, the High Court convened to settle the Beatles’ disputes. According to Hill and Clayton, “it soon became apparent that Allen Klein had taken at least \$500,000 more than he was entitled to on the Beatles’ American royalty deal, and the High Court judge finally ruled in favor of Paul” (2002, 307).

Even though the Beatles’ career as a group was officially over, the individual efforts from the members of the group were only beginning. John Lennon and Yoko Ono continued to release new material. On March 12<sup>th</sup>, coincidentally the same day as the High Court’s ruling, Lennon and Ono released ‘Power to the People’ / ‘Open Your Box’ in the UK. For several months, the couple continued experimenting with new projects. Lennon and Ono produced a variety of avant-garde films, including *Apotheosis (Balloon)* (1971) and *Fly* (1971).

Apart from the various films produced by Lennon and Ono, the couple primarily worked in the studios, creating new LPs. On October 8<sup>th</sup>, 1971, Lennon

released his LP *Imagine* in the UK.<sup>27</sup> The album presented a variety of Lennon's growing social concerns with the world. Politically conscious songs, such as 'I Don't Want To Be A Soldier' and 'Give Me Some Truth,' were juxtaposed with gently lyrical love songs like 'Jealous Guy' and 'Oh My Love.' As opposition to the Vietnam War increased, so too did the number of socially conscious youth and young adults. 'Imagine,' the title song to Lennon's LP, along with 'Give Peace a Chance' (the Plastic Ono Band) grew to become the idealist anthem to the millions of people around the world who demonstrated against the war effort. 'Imagine,' with its utopian visions of a world free of greed or political boundaries, would become the global anthem for those around the world suffering from social or political oppression.

For several years, Lennon continued recording new material in the studios. Throughout the remainder of the 1970s, Lennon managed to release many new LPs, such as *Sometime in New York City* (with Ono, 1972), *Mind Games* (1973), *Walls and Bridges* (1974), *Rock 'n Roll* (1975), and *Double Fantasy* (with Ono, 1980).

By 1980, millions demanded a reunion by the Beatles. Every so often, Sid Bernstein, the New York promoter who had worked with the Beatles since 1964, would frequently place full-page advertisements in newspapers, offering millions for a single concert by the band. In *Shout! The Beatles in Their Generation*, Phillip Norman writes: "A decade after their partnership officially ended and the magic entity split into four all-too-human fragments, rumors of a second coming had

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<sup>27</sup> *Imagine* (1971), a long-playing record issued by Apple Records, consisted of the following songs: 'Imagine'; 'Crippled Inside'; 'Jealous Guy'; 'It's So Hard'; 'I Don't Want To Be A Soldier'; 'Give Me Some Truth'; 'Oh My Love'; 'How Do You Sleep?'; 'How?'; 'Oh Yoko'.

persisted – even strengthened. In 1980 even more than in 1963, the world seemed to be waiting for the Beatles” (1981, 12-13).

However, on December 8<sup>th</sup>, 1980, all hopes for a Beatles’ reunion came to end as Mark David Chapman approached Lennon’s apartment in New York City. According to Kozinn, “Chapman was a demented fan for whom he [Lennon] had autographed a copy of *Double Fantasy* earlier that day” (1995a, 213). As Lennon and Ono left their limosine and approached the entrance to the Dakota Apartments, Chapman revealed his .38-caliber revolver, from underneath his signed autograph book and Beatles’ recordings, and shot John Lennon dead. On December 14<sup>th</sup>, 1980, at 7:00 P.M. GMT, millions around the world observed ten minutes of silence in the loving memory of John Lennon.

Like Lennon, Ringo Starr also continued working in the studios after his career with the Beatles. On April 9<sup>th</sup>, 1971, Starr released his next single, ‘It Don’t Come Easy’ / ‘Early 1970,’ in the UK. Starr used the remainder of 1971 to continue his interests in films. In November 1971, Starr made cameo appearances in two films: *Blindman* and *200 Motels*. In March 1972, Starr directed the filming of T. Rex in concert entitled *Born to Boogie*. By the end of 1972, another film for Starr, *That’ll Be The Day*, was under way.

Starr released several LPs, both as solo efforts and with many of his friends (known as the All-Starr Band), including: *Ringo* (1973), *Goodnight Vienna* (1974), *Blast From the Past* (1975), *Ringo’s Rotogravure* (1976), *Ringo the 4<sup>th</sup>* (1977), *Bad Boy* (1977), *Stop and Smell the Roses* (1981), *Ringo and his All-Starr Band* (1990), *Time Takes Time* (1992), *Live at Montreaux* (1993), *Ringo and his 3<sup>rd</sup> All-Starr Band*

(1997), *Vertical Man* (1998), *VH1 Storytellers* (1998), *I Wanna Be Santa Claus* (1999), and *The Anthology . . . So Far* (2001). Although Starr managed to work on various films including *Caveman* (1980), Starr's career between projects was spent far away from the spotlight, performing sporadically with his All-Starr Band.

George Harrison's solo career flourished after the separation of the Beatles. Harrison released several solo albums, including: *The Concert for Bangla Desh* (1972), *Living in the Material World* (1973), *Dark Horse* (1974), *Extra Texture (Read All About It)* (1975), *Thirty Three and a Half* (1976), *George Harrison* (1979), *Somewhere in England* (1981), *Gone Troppo* (1982), *Best of Dark Horse* (1989), and *Brainwashed* (2002).

Known by many as 'the quiet Beatle', Harrison lived up to his nickname, spending the majority of his time living in solitude at his residence in England. The main focus of Harrison's attention, since his time with the Beatles, was devoted to charity work, including a benefit concert in 1971 to raise money for famine relief and the homeless in Bangla Desh. Harrison spent much of his time with Indian sitarist Ravi Shankar, becoming a loyal follower of the philosophies of Hinduism. In 2001, news spread around the world of George Harrison's battle with cancer, which for months Harrison publicly denied. However, on November 29<sup>th</sup>, 2001, George Harrison died quietly at a friend's house in Los Angeles.

Shortly after the High Court's decision in March 1971, Paul McCartney ventured back into the studio to continue producing new material. McCartney released his second solo LP, *Ram*, in the US on May 17<sup>th</sup>, 1971. In August, McCartney moved farther away from the Beatles' spotlight by forming another band,

Wings. On November 8<sup>th</sup>, 1971, McCartney held a fancy dress party for his new career with Wings at the Empire Ballroom in London. *Wild Life*, the first LP for Wings, was released in the UK on December 7<sup>th</sup>, 1971. Throughout 1972, Wings toured British universities, even giving an impromptu performance at Nottingham University. The band finished the year with a second tour around Europe. For the next few years, Wings continued to tour and released several new LPs, such as: *Red Rose Speedway* (1973), *Band on the Run* (1973), *Venus and Mars* (1975), *Wings at the Speed of Sound* (1976), *Wings Over America* (1976), *London Town* (1978), and *Back to the Egg* (1979).

In 1980, McCartney released another solo album in the UK, entitled *McCartney II*. McCartney's time with Wing's was successful; however, like the Beatles, Wing's career was short-lived, as the band officially disbanded on April 27<sup>th</sup>, 1981. McCartney continued with his solo career after Wings, releasing several new recordings, including: *Tug of War* (1982), *Pipes of Peace* (1983), *Press to Play* (1986), *All the Best* (1987), *Chopa B CCCP (Back in the USSR)* (1988), *Flowers in the Dirt* (1989), *World Tour Special Edition* (1990), *Hope of Deliverance* (EP, 1993), *Off the Ground* (1993), *Flaming Pie* (1997), *Standing Stone* (1997), *Run Devil Run* (1999), *Wingspan: Hits & History* (2001), and *Driving Rain* (2001).

Like George Harrison, McCartney used his time, after the separation of the Beatles, for charitable work. In 1985, for instance, McCartney made an appearance at the Live Aid concert for famine relief in Ethiopia, Africa. Recently, McCartney joined several other pop icons such as David Bowie and Mick Jagger (of

the Rolling Stones) in the benefit ‘Concert for New York’ on October 20<sup>th</sup>, 2001, to raise money after the tragic terrorist attacks of September 11<sup>th</sup>, 2001.

For years, many have debated over the official year and date of the Beatles’ break-up. All that is clear, is that several days before releasing his first solo album, *McCartney*, Paul McCartney released a statement to newspapers around the world, claiming that the Beatles would never work together again. By the end of 1970, McCartney had filed the lawsuit in the High Court to dissolve The Beatles & Co., which was later ruled in McCartney’s favor. By March 31<sup>st</sup>, 1973, Allen Klein finally reached the end of his term as business managers of Apple and all of the Beatles companies. By November 1973, Lennon, Harrison, and Starr had sued Klein in the High Court for misrepresentation. Klein soon counter-sued; however, on October 28<sup>th</sup>, 1974, Allen Klein lost his court battle against the three members of the Beatles. On January 9<sup>th</sup>, 1975, the London High Courts formally dissolved the Beatles & Co. partnership. It was not until 1977 that all outstanding litigations between Allen Klein and the Beatles were eventually settled.

## II. . . . AND TODAY

This chapter will examine today's (2002-2003) society and popular music culture in the United States. This chapter will examine: 1) the relationship of today's society and popular music culture with that of the 1960s by discussing the chronology and development of the popular music culture from the 1960s (and Beatlemania) through today; 2) the influences of the Beatles' music and career on the development of the society and popular music culture, both in the United States and England, from the mass media and music industry to the musicians and their music, from the 1960s through today; and 3) the influence of the Beatles' music and career on the millions of people, specifically the youth of the United States, from the 1960s through today.

'Popular music' is the term frequently used to describe music typically of lower value and less complex than art music, and which is readily available to large numbers of musically uneducated listeners instead of an elite. However, 'popular music' is a term that is difficult to precisely define. Over time, the meaning of the term has historically shifted and varies from culture to culture. Scholars and observers often blur the boundaries of popular music, as individual pieces or genres move in and out of the category. This is also partly due to the extensive historical practices of the word 'popular' that has given it a semantic abundance that resists diminution. So, what is 'popular' about popular music? For years, music scholars have debated over the true definition of the term 'popular music'. In an article for the *New Grove Dictionary of Music and Musicians*, Richard Middleton examines the many

definitions and theories surrounding ‘popular music.’ Some of these discussions will be summarized in the following paragraphs.

Some scholars have determined that popular music should be defined within the scale of its activity. In other words, the weight of the music’s popularity should be measured in terms of its consumption. It is safe to assume that ‘popular music’ is created to appeal to large audiences. Richard Middleton points out: “There are well-known methodological difficulties standing in the way of credible measurement, and perhaps more seriously – this approach cannot take into account qualitative as against quantitative factors: for instance, repeat hearings are not counted, depth of response does not feature, socially diverse audiences are treated as one aggregated market and there is no differentiation between musical styles. Thus sales figures, however useful, measure sales rather than popularity” (Middleton, 2001).

Another traditional way to define popular music is in terms of distribution and especially through the development and function of the music industry and mass media. The history of popular music (particularly the popular music of the late 20<sup>th</sup> century) has an intimate connection to the technologies of mass dissemination (i.e., print, recording, radio, film, etc.). However, according to Middleton, “a piece could be described as ‘popular music’ does not cease to be so when it is performed live in public, or even strummed in the amateur’s home, and conversely it is clear that all sorts of music, from folk to avant-garde, are subject to mass mediation” (ibid.).

A third approach to defining popular music is to associate popularity with specific social groups, either a mass audience or a particular class (most often, however not always, the working class). Middleton supplies two approaches to this

interpretation of popular music: ‘top-down’ and ‘bottom-up’. ‘Top-down’ portrays the groups as “undifferentiated dupes of commercial manipulation; this tends to accompany pessimistic scenarios of cultural decline,” while ‘bottom-up’ represents the groups as the “creative source of authentic (as opposed to Ersatz) popular music; this tends to accompany populists scenarios of leftist opposition” (ibid.). In either case, distinction is made between “production for the people” and “production by the people.” Musical categories, however, tend to cross social boundaries. Jazz, for instance, is often described as ‘popular music’. Tensions arise when approaching the concept of what popular music is. Often, popular music is defined in terms of what it is not. (For example, popular music is not folk music, art music, commercial music, etc.) Popular music has always ranked as subordinate in the field of music as a whole, and seems to be condemned to the category of ‘other’. Middleton adds: “Even if ‘the masses’ or particular classes can be given precise sociological definitions, which is doubtful, the structure of the musical field cannot be mapped straight on to the social structure, and musical categories do not walk on this historical stage in socially or musically pure forms” (ibid.).

These three approaches establish important directions for music scholars who are seeking to define popular music. Each approach is too partial and too static. As Middleton points out: “For most popular music scholars, it is better to accept the fluidity that seems indelibly to mark our understanding of the ‘popular’” (ibid.). There is no permanence in regard to popular music’s musical characteristics or social connections. On the other hand, the term ‘popular music’ more likely refers to a

subordinate “socio-musical space” with “contents that are contested and subject to historical mutation” (ibid.).

Without creating any new arguments over the semantics and definitions of ‘popular music,’ for the purposes of this study the term ‘popular music’ will refer to the styles and practices of music that developed within the popular culture of the United States, together with the styles originating in England, throughout the 20<sup>th</sup> Century, specifically from the 1960s through today (2002-2003). There are several musical styles that have flourished over the past several decades, such as ‘country,’ ‘rock and roll,’ and ‘rap.’ Each of these styles can subsequently be divided into smaller categories, and can equally be described in terms of ‘popular music.’

Although the majority of the focus within this study will be directed towards the musical style of rock and roll, it will not be the only style discussed. With the growth of the music industry and mass media, it is extremely difficult to examine one musical style within popular music, without mentioning influences from other styles.

## **II.1. You Say You Want a Revolution . . . We All Want to Change the World**

Rebellion has always been the driving force behind rock and roll. During the mid-1950s and into the 1960s, the youth of America, through rock and roll, confidently challenged the system of authoritarianism that had been so well defined in America throughout the 1940s and 1950s. According to Neal Ullstad, “rock and roll was the ‘soundtrack’ for the emergence of a youth culture that has had significant effects on social discourse and intercourse over the past half century” (1992, 39). The 1960s quickly became a turbulent decade in the United States, due to several events, including: the assassinations of President John F. Kennedy, Senator Robert Kennedy, and Dr. Martin Luther King Jr.; the African-Americans’ struggle for civil rights; and the growing conflicts in Vietnam.

The youth used the popular music of the 1960s, particularly rock and roll, as a means to channel their growing frustrations and social concerns. Throughout the decade, the Beatles were major figures within the popular music cultures of the United States and England. The Beatles revolutionized the role of rock and roll within society by allowing their music to be the voice for many of their social concerns throughout the 1960s. Even though the Beatles were not the only musicians to voice their social and political opinions throughout the 1960s, it is safe to assume, based on the statistics of Beatles’ albums sold during the 1960s, that the Beatles were able to spread their political and social concerns to a larger market than the average musician. In *The Beatles: A Collectors Guide to Beatles Memorabilia*, Courtney

McWilliams writes: “They [the Beatles] reached into the fabric of our ideals and gave them a little tweak, thereby changing popular culture forever. Young people were changing their hairstyles and the way they dressed and expanding their minds to encompass a whole new way of thinking. There was a great revolution. The Beatles had broken free of the role put forth by the establishment. Everything they did in their careers seemed to break new ground of some sort. They were forging a new way for their own generation, as well as those that would follow” (1997, 5). Much of the Beatles’ lasting appeal comes from their ability to raise society’s cultural and political awareness. “The Beatles,” according to Courtney McWilliams, “represent a great cultural revolution, in which the world was changed forever. They were a part in America’s coming of age. Teens of the 1960s decided that they could change the world, one person at a time, and they did. They held sit-ins for peace at Berkeley. The Haite Ashbury district in San Francisco was blossoming with flower children. What was it these kids were looking for? How to resolve conflicts in a peaceful manner? Where was this new way of thinking coming from? It was in the music, in the air and it was very much a part of what the Beatles stood for. It was lyrics like ‘all you need is love’ and ‘the love you take is equal to the love you make’ that were making a difference in the world” (ibid.).

Although the Beatles were not directly responsible for creating the rebellion that fuels rock and roll, they did influence the growth of rebellion in rock and roll and encouraged many musicians from the 1960s through today to use popular music as an avenue for social expressions. There are several events within the career of the Beatles, including the experimentation with drugs, the protests towards the politics of

the 1960s, and the struggle against commercialism and the media, which continue to motivate social changes and rebellion within rock and roll and the popular music culture of today.

In the comedy album *Relentless* (Rykodisc, 1992), Bill Hicks jokingly comments: “Man, the Beatles were so high, they let Ringo sing a couple of tunes.” With the release of *Sgt. Pepper’s Lonely Hearts Club Band* in 1967, the Beatles exposed the mainstream world to psychedelic rock and roll. In the article “Repressive Presentations: Patriarchy and Femininities in Rock Music of the Counterculture,” Sheila Whiteley writes: “Drug use had caught up with the drug orientation of rock and *Sgt. Pepper’s* had finally bridged the gap right down to suburbia” (1998, 161). This form of rock and roll was influenced by the use of psychedelic drugs, such as LSD. The exposure of psychedelic drugs had significant effects on the popular culture of the 1960s. Through the use of drugs, the Beatles began to separate themselves from the mainstream popular culture in the United States. In *American Beatles: from Popular Culture to Counterculture*, Timothy Mahaney points out: “The Beatles’ experimentation with psychedelic drugs fundamentally transformed their personal and professional lives, cementing their position as high profile pied pipers of the counterculture” (1993, v). Although *Sgt. Pepper’s* is the most notable album to express the Beatles’ experimentation with psychedelic drugs, it was not their first. While performing in Hamburg, Germany, as the Silver Beetles, Lennon and the others used amphetamines, which, similar to caffeine and other stimulants, gave the band the energy they needed to perform well into the night. In 1964, while on their first US tour, the Beatles were formally introduced to Bob Dylan, who subsequently

introduced the band to marijuana. According to Mahaney, “the American multitude was unaware that the Beatles were making a pivotal transition in their personal lives and professional career when, in 1965, they began experimenting with LSD” (1993, 123). In fact, *Revolver* (1966) was the first album to contain references to the band’s drug usage. In his book *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett made a reference to Robert Freymann, “a New York medicine man who administered mixtures of vitamins and mind-altering substances, including then-legal hallucinogens or amphetamines, to his well-to-do clientele. Lennon thought the practice a suitable topic for a song, perhaps a vignette-sketch answer to ‘Paperback Writer,’ with musical and poetic overtones of ‘Drive My Car’. So he wrote ‘Doctor Robert,’ perhaps with McCartney’s help in the bridge. The result contained the most overt drug references of any published Beatles song, and the Beatles found musical ways to portray the doctor as a saint” (Everett, 1999, 45). However, ‘Doctor Robert’ was not the only song on *Revolver* to reveal the band’s new encounters with psychedelic drugs. According to Walter Everett, the lyrics of ‘Tomorrow Never Knows’ “are taken directly from a prose source: a set of instructions for a drug-enhanced search for spiritual bliss given in *The Psychedelic Experience*, an interpretation of the Tibetan Book of the Dead – the Buddhist guide to nirvana – written by Timothy Leary and Richard Alpert. LSD leads to realms of consciousness analogous to the illumination achieved by Tibetan-taught meditation on the nature of death and rebirth. John Lennon is quoted as saying: ‘I’d imagined in my head that in the background you would hear thousands of monks chanting. This was impractical of course and we did something different’” (Everett, 1999, 34-35).

The Beatles' experimentation with LSD had a prominent effect on the music and thinking of the band and helped to propel the group into the beginning of a new era. This new phase of the Beatles was known for their experiments, both with drugs and in the studio, and culminated with the release of *Sgt. Pepper's Lonely Hearts Club Band* (1967). In "Repressive Representations: Patriarchy and Femininity in Rock Music of the Counterculture," Sheila Whiteley writes: "The *Sgt. Pepper's* album was in perfect harmony with the mood of the time in its LSD-influenced acid rock, raga rock, and social commentary, and its huge popularity indicates that without the Beatles, the counterculture scene would have been far less significant" (1998, 161). In *The Beatles: Unseen Archives*, Hill and Clayton state: "Until now the Beatles' public 'loveable mop-top' image had more or less survived against the odds, but 'A Day In The Life' from *Sgt. Pepper* was the first Beatles song to be banned by the BBC, because of its supposed drug references" (2002, 193).

Another composition on *Sgt. Pepper* that is often assumed to be drug-influenced is 'Lucy in the Sky with Diamonds'. According to Whiteley, "the third track on the album, 'Lucy in the Sky with Diamonds,' was central to British psychedelic rock in that it suggested a musical metaphor for hallucinogenic experience" (1998, 168). Fans often claim that the words 'Lucy,' 'Sky,' and 'Diamond' are an anagram for the drug LSD. Lennon denied the rumors, claiming the inspiration for the piece came from a drawing made by his son, Julian. In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett adds: "Lennon asked his son what he called the picture, and Julian replied, 'Lucy, in the sky, with diamonds'" (1999, 104). Everett also writes: "The composer maintained that he was

never consciously aware that the title ‘Lucy in the Sky with Diamonds,’ forms an acrostic of the initials LSD, but given the Beatles’ involvement with psychotropic drugs, it is not at all inappropriate to hear the poem’s references to a ‘girl with kaleidoscope eyes,’ ‘cellophane flowers of yellow and green towering over your head,’ and ‘plasticine porters with looking-glass ties’ as psychedelic images, especially as illuminated by the highly colorful effects provided by the Beatles. Whether dream-based, drug-based, or both, the song’s amphibolous phantasms entice the listener away from all concerns with reality” (ibid.).

The following excerpts are from ‘Lucy in the Sky with Diamonds’ (*Sgt. Pepper’s Lonely Hearts Club Band*, 1967):

Picture yourself in a boat on a river,  
 With tangerine trees and marmalade skies  
 Somebody calls you, you answer quite slowly,  
 A girl with kaleidoscope eyes.  
 Cellophane flowers of yellow and green,  
 Towering over your head.  
 Look for the girl with the sun in your eyes,  
 And she’s gone.  
 Lucy in the sky with diamonds. . . .

Follow her down to a bridge by a fountain  
 Where rocking horse people eat marshmallow pies,  
 Everyone smiles as you drift past the flowers,  
 That grows so incredibly high.  
 Newspapers taxis appear on the shore,  
 Waiting to take you away,  
 Climb in the back with your head in the clouds,  
 And you’re gone.  
 Lucy in the sky with diamonds. . . .

‘Lucy in the Sky with Diamonds,’ according to Sheila Whiteley, “elicits a sense of confidence: the Beatles have enjoyed hallucinogenic experiences, they know the effect of LSD and can take the initiate through a new and heightened sense of awareness. The foregrounding of a psychedelic environment is thus strongly supported by known musical parameters while enhanced electronic effects evoke a spatial dimension similar to that experienced on a trip, where heightened awareness causes the ordinary to take on new colors and dimensions” (1998, 161).

Although the Beatles never publicly advocated the use of drugs, they certainly never denied taking mind-altering drugs, such as marijuana and LSD. The Beatles, of course, were not the first to use drugs as a stimulant for creating music; however, due to the size of the band’s publicity, it was easier for the group to gain exposure within the mainstream market and subsequently affect much of the music of the time. The band’s experiments with psychedelic drugs marked their arrival in the counterculture. Over time, the group’s publicity allowed many other bands and musicians within the counterculture, such as the Rolling Stones, to gain exposure. Likewise, the Beatles’ personal drug use helped to move rock and roll into this new phase of psychedelic rock, influencing many other musicians, such as Jimi Hendrix, Janis Joplin, Jefferson Airplane, and the Grateful Dead. In the 1990s, the psychedelic sounds from the 1960s were revived in the music of the band Phish.

The Beatles helped to expose the world to the connections between drugs and rock and roll. And, although the Beatles did manage to relinquish themselves from the excess use of the powerful mind-altering drugs, tragically too many of the greatest names in rock and roll had their downfalls due to their addictions, most notably Elvis

Presley, Jimi Hendrix, Janis Joplin, Jim Morrison, and more recently Kurt Cobain<sup>28</sup>. On his comedy album *Relentless* (1992), Bill Hicks joked: “I think drugs have had a positive effect. And if you don’t think so, I want you to go home, take all your albums, and burn them. Because the musicians who are on those albums, the musicians who have enriched all of our lives for so many years . . . were real fucking high on drugs.” Likewise, it is for this reason, why the Beatles continue to receive negative criticisms from the educated public around the world. In a recent questionnaire distributed to professors at Southwest Texas State University (2002), the question was asked, “What don’t you like about the Beatles and their music and why?”, to which a professor in the Department for Family and Consumer Science responded: “When they were experimenting with the drug culture – I did not relate to the lyrics and to the message of their later music.” A professor from the School of Music commented: “They [the Beatles] did a lot to promote drug abuse.” In a similar comment, another professor from the School of Music noted: “Their drug use detracted from their reputations and influenced rock culture to be as much about a lifestyle and its trappings as about the music.”<sup>29</sup>

Over the years, rock and roll has also been the voice for the youth around the world to express their growing concerns related to politics and humanities. According to Ian Inglis, “the Beatles’ ability and determination to go beyond conventional

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<sup>28</sup> Kurt Cobain was the lead singer of the 1990s alternative rock band Nirvana. Officially, he died from a self-inflicted gunshot wound to the head, but his suicidal tendencies can be traced back to depression, caused from an addiction to heroine.

<sup>29</sup> In 2002, a questionnaire was distributed to two groups: 1) Professors at Southwest Texas State University in San Marcos, Texas; and 2) Radio disc jockeys throughout the San Marcos, Austin, and San Antonio areas. (See Chapter 3, Tomorrow Never Knows or Appendix E.)

estimations of commercial viability, while remaining within the mass medium of records, is seen in the way that their lyrical concerns gradually shifted” (2000, 10). The album *Revolver* marked a significant change for the Beatles. The band had not only matured emotionally, but musically as well. As previously mentioned, *Revolver* represented the beginning of an experimental phase for the Beatles. Their lyrical content “shifted”, as Inglis points out, from the love song (which are fewer in number on *Revolver*, and less optimistic as before) to more politically-motivated, socially-conscious songs. In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett writes: “Outraged at their tax rate of 95 percent, Harrison composed the sarcastic ‘Taxman’” (1999, 48). Although the song does not encourage a tax revolt, according to Everett, “it has more the sound of a helpless taxpayer in misery” (ibid.).

The following excerpts are from ‘Taxman’ (*Revolver*, 1966):

Let me tell you how it will be: There’s one for you, nineteen for me.  
 ‘Cause I’m the Taxman; Yeah, I’m the Taxman.  
 Should five percent appear to small, Be thankful I don’t take it all.  
 ‘Cause I’m the Taxman; Yeah, I’m the Taxman.

If you drive a car, I’ll tax the street.  
 If you try to sit, I’ll tax your seat.  
 If you get too cold, I’ll tax the heat.  
 If you take a walk, I’ll tax your feet. . . .

The Vietnam War created the perfect avenue for the Beatles to express their political views. On November 25<sup>th</sup>, 1969, John Lennon returned his MBE to the

Queen as a protest to England's support of the United States in the Vietnam War.<sup>30</sup> A year prior, Lennon's 'Revolution' expressed the growing tensions between the political establishment and youth throughout the late 1960s. Lennon's 'Revolution' was influenced by groups of students in London and Paris and the revolutionary Maoists in China. In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett writes: "Despite Lennon's strong antiwar feelings, he was not against the establishment in 1968, as he would be a year later. Rather, he was a determined pacifist and wanted to see the plan before any government was to be toppled, so his 'Revolution' counsels against that very approach" (1999, 173).

The following excerpts are from 'Revolution' (*The Beatles* (a.k.a. The White Album), 1968):

You say you want a revolution; Well you know,  
we all want to change the world.  
You tell me that it's evolution; Well you know,  
we all want to change the world.  
But when you talk about destruction,  
don't you know that you can count me out.

Don't you know it's gonna be alright, alright.

You say you got a real solution; Well you know, we'd all love to see the plan.  
You ask me for a contribution; Well you know, we're all doing what we can.  
But if you want money from people with minds that hate, All I can tell you is,  
"Brother you have to wait." . . .

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<sup>30</sup> On October 26<sup>th</sup>, 1965, all four Beatles receive their MBE's (Member of the Order of the British Empire) from the Queen in the Great Throne Room at Buckingham Palace. The Beatles had been honored for their services to the British export system.

John Lennon and Yoko Ono held public ‘bed-ins’ as non-violent protests to the war effort in Vietnam. Lennon continued to voice his opinions for politics in 1971 on his solo LP *Imagine*, with such songs as ‘Imagine,’ ‘I Don’t Want to be a Soldier,’ and ‘Give Me Some Truth.’ According to Neal Ullstad, “John Lennon’s ‘Imagine’ stands as one of the most eloquent poetic rebellions against dominant economic, political, and cultural institutions of the day. His sentiments have been repeated and elaborated in rock by many others in the past 20 years” (1992, 44).

The following excerpts are from ‘Imagine’ (*Imagine*, 1971):

Imagine there’s no heaven, it’s easy if you try,  
no hell below us, above us only sky,  
imagine all the people, living for today. . . .

Imagine there’s no countries, it isn’t hard to do,  
nothing to kill or die for, no religion too,  
imagine all the people, living life in peace. . . .

Imagine no possessions, I wonder if you can,  
no need for greed or hunger, a brotherhood of man,  
imagine all the people, sharing all the world. . . .

In “‘If Ya Wanna End War and Stuff, You Gotta Sing Loud’ - A Survey of Vietnam-Related Protest Music,” H. Ben Auslander listed several songs from other artists during the 1960s that protested the Vietnam War, including Bob Dylan’s ‘Master’s of War’ (1963), Simon & Garfunkel’s ‘Scarborough Fair / Canticale’ (1966), Donovan’s ‘The Universal Soldier’ (1966), Buffalo Springfield’s ‘For What It’s Worth’ (1967), Country Joe and the Fish’s ‘The I-Feel-Like-I’m-Fixin’-To-Die Rag’ (1967), Jefferson Airplane’s ‘We Can Be Together’ and ‘Volunteers’ (1969), and

Crosby, Stills, Nash, & Young's 'Chicago' and 'Ohio' (1970). In R. Gary Patterson's *The Walrus Was Paul*, David Crosby (of Crosby, Stills, Nash, and Young), in reference to *Sgt. Pepper*, is quoted as saying: "Somehow *Sgt. Pepper's* did not stop the Vietnam War. Somehow it didn't work. Somebody isn't listening . . . I would've thought *Sgt. Pepper's* could've stopped the war just by putting too many good vibes in the air for anybody to have a war around" (1996, 74).

Many musicians, since the time of the Beatles, have drawn from the Beatles' experience and have continued to use music as a means for political expressions. In the mid-1970s, punk rock emerged in England through its highly political overtones. The anti-establishment rock and roll channeled the anger and frustrations being felt on the streets of London at the time. In the article "Rock Against Racism: From Music to Politics, from Politics to Music," Simon Frith and John Street write: "Punk had re-established pop (as opposed to progressive rock) as the medium for political statement; it had created a new culture of street protest, through the do-it-yourself magazine, the market stall clothes sellers, the front-room recording studios, the slogans, and the politics of gestures generally. Punk allowed cultural autodidacts to live out their theories" (1992, 68-9). Two of the earliest London punk bands included The Clash and the Sex Pistols. The two bands found similar influences from the classic British rock bands of a decade prior and the militant attitude of reggae, which made its way into London via the immigrants from Jamaica and the West Indies.

In *One Chord Wonders: Power and Meaning in Punk Rock*, David Laing discusses the Clash's first album, self-titled *The Clash*. Laing writes: "The overwhelming number (ten out of sixteen) of 'social and political comment' lyrics

came from the first Clash album. The topics and targets of these and other songs in this category included royalty, the USA, dead-end jobs, the police, watching television, record companies ('EMI' by the Sex Pistols), sexual hypocrisy, war, anarchy, and riots. Though similar issues had entered the mainstream song lyrics before, they had been infrequent and, as the 'protest song' of the 1960s, in a different manner" (1985, 29). Laing also points out: "*Third World War*, by an eponymous group, made a small media impact - this was soon after John Lennon's 'Working Class Hero' and 'Power to the People' – and its concern to denounce and literally protest, rather than persuade, made it an isolated precursor of The Clash's 1976 ranting style of lyric" (ibid.). In the book *Music for Pleasure*, Simon Frith makes a few connections between John Lennon and the music of the Clash. Frith points out: "The week John Lennon was shot, the Clash released a three-record album called *Sandinista!* Infuriating, indulgent, exciting, touching, packed with slogans and simplicities, guns and liberation, images of struggles and doubt, it is a wonderful tribute to Lennon's influence – a record that would have been impossible to imagine without him" (1988, 75). Frith compares the music of the Clash to that of Lennon, proclaiming that the music "involves an urgent eagerness to be heard (an eagerness which often obscured what was actually meant)" (ibid.).

Rock and roll reawakened its social conscience in the 1980s, after the murder of John Lennon. Politically minded pop musicians took to the stage and relayed their social concerns to the public in the form of 'benefit' concerts. For years, pop icons have used their celebrity status as a means to raise money for charities and other social interests. Like the 'protest' songs of the 1960s, these 'benefit' concerts were

designed to persuade large numbers of people into a certain course of action. The first event of this nature occurred on June 25<sup>th</sup>, 1967, with the first global-satellite broadcast known as *Our World*. 400,000,000 people around the world watched the Beatles perform their latest single, 'All You Need Is Love,' on the first global television broadcast (Hill and Clayton, 2002, 195). The concert was designed in an effort to spread a heightened spiritual awareness across a world that was, at the time, being devastated by war and civil injustices. The individual members of the Beatles, after the group disbanded, set the precedent of organizing a musical event for a global cause with events, including George Harrison's The Concert for Bangladesh (1971), John and Yoko's campaign for peace (including the Live Peace Concert in Toronto [1969]), and Paul and Linda's animal rights activism. In *Music at the Margins: Popular Music and Global Diversity*, Deanna Campbell Robinson, Elizabeth B. Buck, and Marlene Cuthbert commenced a discussion, in which musicians from around the world were asked to "think beyond their own personal experience and development and reflect on the larger picture of music in their countries and how it had changed since the beginning of rock in the 1950s" (1991, 246). Robinson, Buck, and Cuthbert write: "The most prevalent remarks in the conversations involved the importance of live music festival as catalysts and the influence of the Beatles" (ibid.).

Several 'benefit' or 'charity' concerts have taken place over the years as an effort to raise social responsibility. According to Neal Ullstad, "Pop/rock has succeeded in tapping and absorbing youthful rebellion as a rejuvenating force. Several mass media projects in the past few years have significantly activated social consciousness within the realm of popular music" (1992, 39). One such project was

Live Aid. The concert took place on July 13<sup>th</sup>, 1985, and was staged simultaneously in Philadelphia, London, and Sydney, Australia. The concert was broadcast across the world to an audience of 1.5 billion people. With the assistance of popular music icons, including Paul McCartney, Live Aid helped to expose millions of people to the growing issue of famine inside Ethiopia and other countries in Africa. Large-scale media events, such as Live Aid, resulted in several significant developments within popular music. Musically, these events provided, according to Ullstad, “a pleasurable expansion of cooperation in singing, composition, and general performance. Such expressions broke some of the structures of isolation and atomization that so control human interaction, especially among successful musicians” (ibid., 47). These events provided more possibilities for musical interaction and innovation. Sociologically, these concerts provided the means for participants, both the audience and performers, to rebel against complacency and resignation, and the concerts helped to create a new sense of belonging to the global community as well as to the rock community.

Other mass media events that soon followed Live Aid included Farm Aid, Band Aid, and USA for Africa. In 1991, Sean Ono Lennon followed in the footsteps of his father, when he and Lenny Kravitz, along with several other pop icons, known as the Peace Choir, released the single ‘Give Peace a Chance,’ a song written and recorded by John Lennon and Yoko Ono during the couple’s bed-in in June 1969, on Earth Day 1991 as an active stance for peace and protest against militarism.

Throughout the 1990s, bands, including the Beastie Boys and Rage Against the Machine, continued to communicate their political and social awareness by means of their music. The name ‘Rage Against the Machine’ in itself implies rebellion. The

‘machine’ that fuels the band’s ‘rage’ is the complex structure of both the political and corporate systems, which have dominated the history of popular culture. In 1971, in ‘Imagine’, John Lennon sang “I hope some day you’ll join us, and the world will live as one.” Like Lennon, Rage Against the Machine uses their politically conscious music as a means to persuade their audience into action. In 1992, on their self-titled album *Rage Against the Machine*, the group aggressively strives to coerce their audience to “take the power back” from the political and educational systems of control.

The following excerpts are from ‘Take the Power Back’ (*Rage Against the Machine*, 1992):

The rage is relentless,  
We need a movement with a quickness.  
You are the witness of change,  
And to counteract,  
We have to take the power back. . . .

The present curriculums  
I put my fist in ‘em,  
Eurocentric every last one of ‘em,  
See right through the red, white and blue disguise,  
With lecture, I puncture the structure of lies,  
Installed in our minds and attempting,  
To hold us back,  
We’ve got to take the power back. . . .

In 1968, John Lennon sang “You say you want a revolution; Well you know, we all want to change the world. / You tell me that it’s evolution; Well you know, we all want to change the world. / But when you talk about destruction, don’t you know that you can count me out.” With ‘Revolution,’ Lennon sought after passive means to

ending the Vietnam War. In a recent single, 'In A World Gone Mad' (2003), the Beastie Boys echo Lennon's 1968 sentiments with the lyrics "It's time to lead the way and de-escalate, / Lose the weapons of mass destruction and the hate." Like 'Revolution,' 'In A World Gone Mad' strives for a passive-aggressive means to solving current global problems.

The following excerpt is from 'In A World Gone Mad' (2003):

In a world gone mad it's hard to think right,  
 So much violence hate and spite  
 Murder going on all day and night  
 Due time we fight the non-violent fight. . . .

The next phase of rebellion within popular music, particularly rock and roll, was targeted directly at the hegemonic construction of the music industry and commercialism. In the case of the previously mentioned 'benefit' concerts, such as Live Aid, who really benefited? Using the mass media as a means for broadcasting the global events created problems for those seeking to expand social awareness. "To survive in modern society is," according to Ullstad, "to be 'coopted' to one degree or another" (1992, 43). These concerts, capable of producing millions of dollars, existed at two levels. At one level, they reproduced the idea of charity, producing a growing feeling of compassion and outpouring of social concern within society. At a second level, these concerts were exploited by the record industry, which profited from the sales of advertising space, merchandise, and sound recordings. Yet, these 'benefit' concerts are not the first aspect of popular music culture to battle commercialism. One of the earliest bands to deal with mass commercial exploitation was the Beatles.

Throughout the 1960s, the Beatles constantly struggled between the battles of love vs. materialism. In an article entitled “Taste cultures, culture classes, affective alliances, and popular music reception: Theory, methodology, and an application to a Beatles song,” Arnold S. Wolfe and Margaret Haefner (1996, 143-144) examine and chart the differences between ‘love’ and ‘materialism’ as:

Love : Materialism

Choosing a career based on what you like to do : Choosing a career based on what will get you the most money

Other-centeredness : Self-centeredness

Interests in social issues : Self-centeredness

Sincere interests in social issues : Fake interests in social issues

Opposing war : Choosing war

Wolfe and Haefner point out an interesting issue in their article: “Is the purpose of life to love or to acquire money and commodities?” (ibid., 139) With the song ‘All You Need Is Love,’ the Beatles argued in favor of anti-materialism. According to Wolfe and Haefner, “*love*, as defined or described in ‘All You Need Is Love,’ is here opposed to *materialism*” (ibid., 141). The article furthermore points out, “the song makes no mention of money, materialism, or material things, although, to be sure, the Beatles explicitly opposed *love* to *money* in ‘Can’t Buy Me Love’ (1964) and ‘She’s Leaving Home’ (1967)” (ibid.).

Although it is difficult to determine whether or not the original intentions of a musician are to make a profit from their music, the same cannot be said about the

music industry. The music industry makes the majority of their money by turning the music into a commodity. A prime example of commercial exploitation was the manufacturing of the Beatles' albums in the United States by Capitol Records.

Throughout the 1960s, Capitol Records would repackage the Parlophone releases of the Beatles and then sell the albums to the American public as their own releases. The average Parlophone LP had fourteen songs, while the majority of Capitol's release had only ten. Capitol would later release compilation albums, which included the missing songs cut from the Parlophone releases. Basically, Capitol Records was succeeding at creating the most products, thereby making a larger profit, from the same amount of material. The crudest examples of profiteering are probably the LPs *Yesterday . . . and Today* and *Hey Jude*, two albums released by Capitol Records that have no Parlophone counterparts. In reference to *Yesterday . . . and Today*, Peter G. Christenson and Donald F. Roberts point out: "The cover art, itself a protest of Capitol Records' butchering of the group's work, showed the Beatles in bloodied meatcutters' aprons surrounded by chunks of meat and dismembered baby dolls. Capitol responded to the ensuing public outcry by pulling 750,000 records from stores and reissuing them with new covers" (1998, 235).

In *Sound Effects*, Simon Frith writes: "the music business doesn't only turn music into commodities, as records, it also turns musicians into commodities, as stars. When, in 1964, two Chicago businessmen bought the pillowcase, on which the Beatles had slept in a Kansas City hotel, for \$1,000, cut them into 160,000 one-inch squares and sold the squares for one dollar each, the profit reflected the 'value' that the Beatles, as stars, brought to every object they touched" (1981, 134). Beatlemania

revolutionized the music within the popular culture in the United States. In fact, few popular musicians have equaled the Beatles' ability to impact a generation. Yet, it is easy to question whether or not the Beatles would have achieved such levels of success had it not been for the exploitive force of the mass media.

According to Dave Laing, "the difference between the Beatles and other new stars had been that the Beatles' success had benefited not only the record company for whom they recorded, but the whole industry" (1985, 7). Various merchandising companies sought after the rights to the Beatles' name or music as a selling tool for the company's products. Today, books like *The Beatles: A Collectors Guide to Beatles Memorabilia* (McWilliams, 1997) chronicle and catalogue the various products created in the image of the Beatles. Such products to use the Beatles name included clothes (T-shirts, hats, and underwear), dolls and miniature figurines, lamps, rugs, lunchboxes, combs, toothbrushes, and wigs, to name a few. According to Hill and Clayton, "Beatles wigs are just one example of the vast merchandising industry which accompanied Beatlemania. Epstein failed to realize the full potential of this market. He entered into an agreement in which 90% of merchandising profits went to a company set up to handle all such matters. One of the earliest deals was with a clothing company, which paid \$100,000 for the right to produce Beatle T-Shirts. Epstein thought this sum ludicrous, until he discovered that the company recouped this outlay in just three days. It would be 1967 before this disastrous arrangement was ended, by which time it was estimated that the Beatles had lost \$100 million" (2002, 22).

In 1966, at the height of Beatlemania, the Beatles made the decision to quit touring. In an article entitled “Beatlemania: a sexually defiant consumer subculture?”, Barbara Ehrenreich, Elizabeth Hess, and Gloria Jacobs point out that the Beatles were “the first musical celebrities to be driven from the stage by their own fans” (1997, 525). The band had already begun to move away from the mainstream market through their experiments with drugs. However, with the decision to quit touring, the group sought to completely sever their ties with the mainstream culture. Ironically, the band most often attributed with over-commercializing their music was also trying to escape. In R. Gary Patterson’s book *The Walrus Was Paul*, Ringo Starr is quoted as saying: “It was the worst and best time of my life. The best time because we played a lot of good music and had a lot of good times. The worst time . . . where it was like twenty-four hours a day, without a break: press, people fighting to get into your hotel room, climbing twenty-five stories up drainpipes. And it never stopped . . . if it had carried on, I personally would have gone insane” (1996, 42).

R. Gary Patterson adds: “Imagine, if you will, being within the storm of Beatlemania. To actually be one of those talented four musicians. Unfortunately, they had very little freedom. How did they entertain *themselves* during those quiet moments?” (1996, 9) For years, the Beatles’ entertainment came at the media’s expense. In a press conference in Adelaide, Australia, on June 12<sup>th</sup>, 1964, a reporter asked Paul: “What do you expect to find here in Australia?,” to which Paul sarcastically responded: “Australians, I should think” (Giuliano, 1994, 21). The Beatles’ relationship with the media was never perfect, but as Beatlemania progressed, the relationship became worse. Over time, the band abandoned their

clean-cut image and simple love songs and turned towards social awareness and opposition for the growing war in Vietnam. The band publicly admitted their experiments with drugs, such as marijuana and LSD. John Lennon had even suggested that the Beatles were more popular than Jesus Christ, proclaiming: “Christianity will go. It will vanish and shrink. I needn’t argue about that. I’m right and will be proved right. We’re more popular than Jesus Christ now. I don’t know which will go first, rock ‘n roll or Christianity. Jesus was all right, but his disciples were thick and ordinary. It’s them twisting it that ruins it for me” (Kozinn, 1995a, 147). The Beatles’ actions created an outrage throughout the media and public, which ultimately resulted in mass bonfires of Beatle records. Patterson points out that “the adoring fans of the past became the inquisitors of the present” (1996, 37).

By letting go of touring and other means of mainstream marketing and choosing to work strictly in recording studios, the Beatles took control of their destinies as musicians and revitalized their integrity as artists. In fact, the Beatles ultimately proved that it is possible to have commercial success without sacrificing artistic integrity. The Beatles allowed their creativity to completely blossom throughout their post-touring years in the recording studios. From within this creativity spawned an idea; an idea that evolved into one of the greatest hoaxes ever to be pulled off. According to Patterson, “a simple ‘who done it’ was instilled in the music of the greatest band in the world. The idea was Paul McCartney was killed in a car accident and an imposter was filling in within the Beatles” (ibid., 10). The genius within the ‘Paul-is-Dead’ hoax was that it provided a momentary scapegoat for the media and insecure public, which could not accept the fact that the Beatles had

changed. The public demanded answers for the change in the Beatles' behavior, and the answer was simple: Paul McCartney was dead.

For the Beatles, the plan was easy: simply insert numerous 'clues' into the LPs, either in the lyrics or on the album cover, detailing the tragic story of how Paul McCartney was decapitated in a car crash. Then, when the people begin to ask questions, reply with complete ignorance.

On October 12<sup>th</sup>, 1969, almost two weeks after the release of *Abbey Road*, radio stations around the United States began to report the news of Paul McCartney's death. It started in Detroit, Michigan, as disc jockey Russ Gibb of WKNR-FM received a phone call, over the air, from a man instructing Gibb to play a Beatles' album backward, claiming there was a suggestion of Paul's death. Within days, the Beatles' hoax had gained national attention, as all of the national news programs, major newspapers, and radio stations covered the story. In *Turn Me On, Dead Man*, Andru J. Reeves writes: "College campuses became clue centers, with students abandoning their regular studies in order to devote time toward the unearthing of more secret messages in the grooves of four Beatles albums: *Sgt. Pepper's Lonely Hearts Club Band*, *Magical Mystery Tour*, *The Beatles* (a.k.a., "The White Album"), and *Abbey Road*" (1994, xii). The elaborate hoax was almost perfect, as devoted fans began to design a theory for Paul's death, based on the 'clues' they were given.

The theory that is most often accepted proposes that McCartney died by means of decapitation in a car accident during the early morning of November 9<sup>th</sup>, 1966, leaving the Abbey Road Studios, after an all-night recording session. According to Patterson, "Paul McCartney, dubbed 'the cute Beatle,' was extremely

popular. If Paul was really gone, how were the businessmen going to keep the records selling?" (1996, 44) The remaining three Beatles, unwilling to compromise their popularity, kept the death a secret and replaced McCartney through a look-a-like contest in England. "After all," writes Patterson, "the Beatles stood to gain tremendous sums of money from the royalties of future albums. But, what if the Beatles were not profiteers? What if the Beatles wanted to be true to their fans?" (ibid., 45) The band had undoubtedly gone through a metamorphosis, but how much had the group changed? Dedicated Beatles fans believed they were left clues by the band, hidden in the lyrics of Beatles' songs and on the covers to Beatles' albums, explaining the tragic events that occurred on that early morning in the winter of 1966. While fans hurried to the nearest stores to purchase albums and search for clues, the Beatles secretly laughed and celebrated their newest financial success.

The 'Paul-is-Dead' hoax was an incredible marketing maneuver created by the Beatles. The following paragraphs examine a few of the 'clues' that have been discovered from within four of the Beatles albums.<sup>31</sup>

There are several clues from *Sgt. Pepper's Lonely Hearts Club Band* (1967), which include:

- In the opening song, people around the world are introduced to McCartney's imposter in the lyrics "So let me introduce to you / the one only Billy Shears / and Sgt. Pepper's Lonely Hearts Club Band."
- In 'With A Little Help From My Friends,' Ringo sings: "What would you do

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<sup>31</sup> For a list of all of the 'clues' regarding the 'Paul-is-Dead' hoax, refer to Andru J. Reeves' *Turn me on, dead man: the complete story of the Paul McCartney death hoax* (Popular Culture, 1994) and R. Gary Patterson's *The Walrus was Paul: the Great Beatle Death Clues* (Simon & Schuster, 1996).

if I sang out of tune? / Would you stand up and walk out on me? / Lend me your ears, and I'll sing you a song / and I'll try not to sing out of key."

Patterson questions: "Why would one of the Beatles ever have to worry about singing out of key? Was this a reference to a hidden insecurity that the public would not accept a replacement in the popular group?" (ibid., 73)

- Inside the album jacket, George Harrison points up to the words "Wednesday morning at 5:00 as the day begins," from the song 'She's Leaving Home.'
  - On the inside of the album is a picture of the band in their Sgt. Pepper's uniforms. Paul, in his blue uniform, wears a black patch that appears to read "O.P.D". Many fans interpret the O.P.D. as suggesting the British Police term for 'Officially Pronounce Dead.'
  - On the album's cover are yellow hyacinth plants in the shape of a guitar, which appear to spell out "Paul?"
  - Perhaps the most bizarre 'Paul-is-Dead' clue is located in the picture of the drumhead on the album's cover. By placing a straight-edged mirror perpendicular to the drumhead, that reads "Lonely Hearts", a hidden message will appear. The message reads "I ONE IX HE <> DIE."
- According to Patterson, "This is a direct reference to the supposed fatal car crash of November 9<sup>th</sup>, 1966 (11/9/66), and the diamond points directly at the victim (McCartney) and at the flower-covered grave where he supposedly now lies" (ibid., 55-6).

Several clues from *Magical Mystery Tour* (1967) include:

- In the booklet, inside the album, is a picture from the Beatles' video of 'I Am The Walrus.' In this picture is an image of McCartney in his socks. Next to Starr's drumhead, which reads "Love the three Beatles," are an empty pair of shoes that appear to be covered in blood.
- In the film *Magical Mystery Tour*, Paul is dressed in a military uniform, sitting in front of a sign that reads "I Was."
- In the title song 'Magical Mystery Tour,' the lyrics include "roll up for a mystery tour." But what is the mystery? The last line in the song, "the magical mystery tour is dying to take you away, / Dying to take you away, take you today," perhaps suggested that the mystery concerns death, and that the tour would be a presentation of the clues.
- Patterson points out: "the most intriguing lyrics in 'I Am The Walrus' is the repeated phrase 'Goo goo g'joob.' This phrase, supposedly taken from James Joyce's *Finnegan's Wake*, were the last words spoken by Humpty Dumpty before his famous fall. Like Paul, Humpty Dumpty also had a tragic accident and cracked his head" (ibid., 83).
- In the film *Magical Mystery Tour*, during the dance sequence to 'Your Mother Should Know,' all of the Beatles appear dressed in white tuxedos. Lennon, Starr, and Harrison are each wearing red carnations on their lapels, while McCartney's is black. According to Patterson, "McCartney later stated 'I was wearing a black flower because they [the film production crew] ran out of red ones'" (ibid., 92). However, upon closer examination, it

appears as if the flowers are painted on the lapels.

- In the booklet inserted into the album is a picture of Lennon, who is standing in front of a sign that reads “The best way to go is by M & D Company.”

Many have suggested that the M & D Company was a funeral home in Britain. Ironically, the initials M. D. & C. are those of Mark David Chapman, Lennon’s murderer, and that the *Magical Mystery Tour* LP was released on December 8<sup>th</sup>, 1967, thirteen years to the day of Lennon’s murder.

Several clues from *The Beatles* (a.k.a. “The White Album”) (1968) include:

- In the song ‘Glass Onion,’ the lyrics include: “Here’s another clue for you all / The Walrus was Paul.” In Lewis Carroll’s *Through The Looking Glass*, the Walrus fulfilled the role of the prankster. Patterson writes: “In this case, if the Walrus was Paul, it only stood to reason that the carpenter was Lennon. Together, they could have deceived the gullible press and public, who heard what they wanted to hear and saw what they wanted to see” (ibid., 103). A carpenter’s job is to construct, and as a carpenter, Lennon perhaps helped to build one of the greatest hoaxes ever perpetrated on the public. Patterson also points out: “the reference to Lewis Carroll’s conversation between the Walrus and the oyster (‘we cannot do with more than four’) may have intricately related to the four Beatles’ albums under discussion: *Sgt. Pepper’s*, *Magical Mystery Tour*, the White Album, and *Abbey Road*” (ibid.).
- In the song ‘Don’t Pass Me By,’ Ringo Starr sings: “I’m sorry that I doubted

- you, I was so unfair. You were in a car crash, and you lost your hair.”
- The soft noise right before ‘Blackbird,’ when played backwards, some fans believe says “Paul is dead, miss him, miss him, miss him!”
  - When ‘Revolution 9’ is played backwards, some fans believe the sounds of an automobile crash can be heard, along with the sound of a victim screaming “Let me out!” The phrase “Number nine,” when played backwards, reveals the saying “Turn me on, dead man.”

Several clues from *Abbey Road* (1969) include:

- The album’s cover is responsible for the beginning of the hoax’s publicity. The album’s cover depicts a funeral procession: Leading the procession is Lennon, dressed in all white, the preacher; next in line is Starr, the undertaker or the ‘Paul’-bearer; next is McCartney (barefoot, cigarette in right hand, wearing no tie, with eyes closed) who is supposedly dead; and lastly, Harrison, dressed in work clothes, the gravedigger. As the four Beatles walk across the road, Lennon, Starr, and Harrison are perfectly in step, while McCartney walks out of step.
- The song ‘Sun King’ is a possible reference to the Alexander Dumas novel *The Man With the Iron Mask*. In the novel, the Sun King is replaced by an imposter, his twin brother, whose face has been hidden behind an iron mask.
- The opening song ‘Come Together’ contains the lyrics “Come Together, right now, over me,” possibly suggesting the coming together of mourners at a funeral. The line “he wears no shoe shine” makes reference back to the album’s cover (and the picture from *Magical Mystery Tour*). The fourth

verse includes the line “He say, one and one and one is three. / Got to be good looking ‘cause he’s so hard to see,” a reference both to McCartney and the three remaining original Beatles.

The ‘Paul-is-Dead’ hoax was successful for the Beatles for several reasons. For one, it provided the Beatles a means for retaliation against the media and public, which steered the band away from the medium of live performances and into the recording studios. Secondly, the hoax, in a way, helped to promote the group’s unity throughout the turbulent years at the end of the band’s existence. In *Let It Be / Abbey Road: the Beatles*, Peter Doggett writes: “One bizarre result of the ‘Paul Is Dead’ cult was that it diverted attention from the Beatles’ real plight: the fight to maintain the group as a working unit. So concerned was the media with the suggestion that McCartney was dead that they missed the very real possibility that it wasn’t Paul who had been killed, but the unity known as the Beatles” (1998, 68). Lastly, for the Beatles, the genius of the hoax was that ultimately it was an incredible marketing ploy, created by the Beatles themselves. In *The Beatles Anthology*, John Lennon is quoted as saying: “Paul McCartney couldn’t die without the world knowing it. The same as he couldn’t get married without the world knowing it. It’s impossible – he can’t go on holiday without the world knowing it. It’s just insanity – but it’s a great plug for *Abbey Road*” (2000, 342). The mystery of Paul’s death and the search for clues provide another reason, outside of the music, for fans to buy the Beatles’ albums.

The Beatles' experimentation with drugs and struggle for social awareness helped the group create a voice for the growing youth within the countercultures of the United States and England; however, according to Sheila Whiteley, "essentially, the Beatles were a mainstream band, but their ability to popularize even the most esoteric trends in British and American rock, and the extent to which their music achieved worldwide dissemination, suggests why they remain one of the most significant forces in the history of popular music" (1998, 160). Nevertheless, the band will always remain synonymous with the mainstream side of popular culture, mostly due to their ability to be marketed and sale products. In fact, it is the Beatles' success in the mainstream market that has motivated other artists to rebel against commercialism. In 1968, Frank Zappa and the Mothers of Invention released their LP *We're Only In It For The Money*, with the cover art that parodied *Sgt. Pepper*. Likewise, the nature of England's punk movement throughout the 1970s was a rebellion against the mainstream system, which was dominated by the Beatles at the time.

The punk culture that flourished in England during the 1970s was the antithesis to both the Beatles and the mainstream culture. Within the spectrum of popular music, punk rock and the Beatles can be viewed as polar opposites. The punk culture incorporated many of the same techniques of rebellion used by the Beatles a decade earlier, as a means to rebel against the popular music culture that had been so influenced by the Beatles. In *One Chord Wonders: Power and Meaning in Punk Rock*, David Laing points out: "Punk rock was the music of thousands of bands, mostly high-school age, who formed in the aftermath of the Beatles and the British

rock invasion . . . where these groups (e.g., the Beatles *et al.*) had a modicum of style, innovation, and either an innate sense of cool or a genuine innocence, the punkers took a stance of spoiled suburban snottiness. Most classic punk records shared a number of attributes, from fuzztone on their guitars to an arrogant snarl in the vocals, and lyrics usually concerned with unco-operative girls or bothersome parents and social restrictions” (1985, 11-12). Tricia Henry echoes many of Laing’s sentiments in her book *Break All Rules! Punk Rock and the Making of a Style*. In a discussion about the Sex Pistols, Henry writes: “Their [the Sex Pistols’] message was a mighty thumb of the nose to the cultural status quo of England in the 1970s, and it was delivered in raw harsh terms. Mainstream rock culture, bourgeois society, Western civilization, history, the Beatles, and unemployment were just a few of the objects of their venom and contempt” (1989, 65). The opening lyrics of The Clash’s ‘London Calling’ reflect the rebellious attitudes of English punk rock.

The following lyrics are from ‘London Calling’ (*London Calling*, 1979):

London calling to the faraway towns,  
 Now that war is declared – and battle come down.  
 London calling to the underworld,  
 Come out of the cupboard, All you boys and girls.  
 London calling, Now don’t look at us,  
 All that phoney Beatlemania has bitten the dust. . . .

Another aspect of punk’s rebellion was in its fashion. Punk rock, like the early Beatles, used fashion as a means of gaining the public’s attention. In the early 1960s, much of the Beatles appeal came from their outward appearance. After acquiring Brian Epstein as their manager, the Beatles exchanged their leather jackets for

“identical neatly-tailored suits and dress boots,” which, according to Mahaney, “standardized their appearance and fostered a uniform visual effect” (1993, 38). The Beatles’ appearance created a wave of controversy amongst the authority figures (i.e., parents and school teachers) throughout the United States in 1964, as young boys across the country began to imitate the band’s haircuts. Punk fashions revived the earlier controversies amongst the figures of authority and the youth, but to a greater degree. In *Break All Rules! Punk Rock and the Making of a Style*, Tricia Henry writes: “Punk fashion was anti fashion – anything that was ugly or offensive to the general public; anything ‘unnatural’: multicolored hair spiked up with Vaseline; the ragged haircut; exaggerated make-up – the 1940s horror movie look” (1989, 2). Similarly, Julian Tanner points out: “Punk fashions – created by the calculated adaption of conventional clothing (suits are cut up and then held together by safety pins) – subvert more conventional notions of fashions” (1989, 223).

The offensive nature of punk’s fashion transpired into its lyrics. In *England’s Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond*, Jon Savage points out: “The whole idea of Punk, as coined by Marsh and Bangs, marked a process of deliberate *unlearning*: a new pop aesthetic that delighted ‘in Rock’s essential barbarism (and the *worth* of its vulgarity)’” (1992, 82). In *One Chord Wonders: Power and Meaning in Punk Rock*, David Laing writes: “Even more destabilizing was that area of punk language which drew on discourse which not only had been previously absent from popular song, but which had been excluded from the mainstream media discourse of society as a whole: the area of ‘pornography’ and ‘obscenity’” (1985, 75). David Laing, furthermore, points out that, before punk, only

a few musicians were capable of using obscenities in their music and justifying it as ‘artistically appropriate.’ In fact, John Lennon, according to Laing, “achieved greater publicity when he transferred the swearing usage into song with his reference to ‘fucking peasants’ on ‘Working Class Hero’” (ibid.). However, the nature of punk is to offend.

An example of punk’s ability to offend the status quo came in June 1977, when the Sex Pistols were invited to perform at the Silver Jubilee celebration for Queen Elizabeth II. The Sex Pistols used the occasion as an opportunity to perform their latest single, ‘God Save the Queen.’ Jon Savage stated: “What was so great about ‘God Save the Queen’ was that it was confident, clear, unapologetic – so much so that it gave a voice to everybody who hated the Jubilee, and there were many more of them than would ever be officially acknowledged. That June, the song’s phrases could be taken at face value and yet they contained a number of time-bombs” (1992, 353).

The following lyrics are from ‘God Save the Queen’ (1977):

God save the queen – And the fascist regime  
It made you a moron – A potential H bomb. . . .

God save the queen – She’s not a human being  
There is no future – In England’s dream. . . .

God save the queen – tourists are money  
Our figure head – Is not what she seems. . . .

The last, and most recent, phase of rebellion has been targeted back at rock and roll and popular music from the music industry and media. In its quest to increase

profits, the mass media and music industry has created a new theory: market everything. In the 1960s, the music industry made much of their profits from the production of Beatles' merchandise. However, as the Beatles split apart in 1970, so did the music industries' profits.<sup>32</sup> In *One Chord Wonders: Power and Meaning in Punk Rock*, David Laing points out: "Ever since the break-up of the Fab Four, many people in the music industry had nursed the hope that there would be a 'Next Big Thing,' the New Beatles phenomenon, to lift the record industry to a new plateau of profitability" (1985, 7). Similarly, in *Sound Effects*, Simon Frith writes: "The most common music business cliché, when sales are slow, is that what is needed is a 'new Beatles,' someone who is 'guaranteed platinum'" (1981, 135). Unfortunately for the music industry, the 'Next Big Thing' within rock and roll came in the mid-1970s in the form of punk. Punk rock developed on the foundation and principles of anti-marketing and the rebellion against the mainstream popular culture.

In the 1980s, the music industry's 'Next Big Thing' came with the creation of MTV, Music Television. In the PBS documentary *The Merchants of Cool*, Correspondent and Consulting Producer Douglas Rushkoff states: "MTV launched

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<sup>32</sup> In *Sound Effects*, Simon Frith writes: "The biggest stars, in fact, provide by themselves the major part of record companies' profits. The Beatles remain the most dramatic example of this. In 1963-64 the turnover from Beatles music leapt from nothing to 6 million; by the middle of 1964 Beatles records were bringing in \$500,000 a month, and that year EMI's pretax music profits rose 80 percent. Over the next ten years the Beatles sold the equivalent of 545 million singles, and even in 1973, long after the peaks of Beatlemania, it was estimated that the sales on two Beatles' anthologies would account for 28.6 percent of EMI's pretax music profits, 16.7 percent of its total profits. When Allen Klein renegotiated the Beatles' contract with Capitol (EMI's American subsidiary) in 1969, he got their royalty rate raised to 25 percent (the average in the business was then about 10 percent), confident in the knowledge that the group had, for years, accounted for at least 50 percent of Capitol's sales" (1981, 134-35).

twenty years ago with a simple but brilliant concept: Use record companies' promotional videos as creative programming. Since then, the cable channel has grown into a youth marketing empire, but its basic business model has remained the same" (Dretzin and Goodman, 2001). In *Parents Aren't Supposed to Like It: Rock & Other Pop Musicians of Today*, Judson Knight writes: "As the 1980s went into full swing and MTV (established in 1981) spurred the craze for music videos, one might have thought that music would become more interesting, but in fact it became less so. New wave emerged with watered-down versions of R&B to produce lightweight groups such as Duran Duran and the Culture Club, who were more notable for their appearances than their sound. Video created a whole new array of stars, such as Madonna and Michael Jackson – an R&B singer who had crossed over into pop to become one of the most successful performers of all time – for attention on the TV screens of America" (2002, xxvi-xxvii). The concept of the music video can be traced back to the Beatles. In *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*, Peter G. Christenson and Donald F. Roberts write: "The pre-MTV zenith of rock music visualization arguably came in the two classic Beatles movies *A Hard Day's Night* (1964) and *Help!* (1965)" (1998, 139). The Beatles movies were designed, according to Christenson and Roberts, "to add entertainment value to a cultural product sold directly and straightforwardly to the consumer, the essential function of music videos is a bit more ambiguous" (ibid.). The development of MTV was an important shift in the organization of the music industry's profit making. The videos provided the music industry with a cheaper and larger quantity of advertising space, ultimately allowing for a larger profit margin. The record companies began to

regard the radio's and TV's use of recordings and videos not only as advertisements, which they provided new material fairly cheap, but also as entertainment services that should pay competitive prices for the materials used. In one sense, the videos are consciously designed and marketed to function as advertisements for the music and the artists. On the other hand, profits are created through the sale of product advertisements, based on the videos' ability to attract an audience.

Robert McChesney, a Communications Professor at the University of Illinois, states: "there's been a separation between creative and commercials eroding in this conglomerate culture. Well, Viacom is the lead army<sup>33</sup>. They're the Napoleons of the war on that separation. They lead the fight in turning ever nanosecond of time on their stations into something that's selling something. And so you look at MTV or VH-1, this sister channel or brother channel, and it's really a 24-hour infomercial. Every second on the air is selling something. It's either directly selling a product, or it's going to be a program hyping a new movie that's paid for by the studio. It's really an infomercial for the studio. Or it's going to be a video, which is an infomercial for a record label. And everything that's worn on the set, the clothes that are worn by the people there, is consciously planned to sell some product somewhere. So it's really taken this whole process to the very limit" (Dretzin and Goodman, 2001).

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<sup>33</sup> In May 2000, Viacom merged with CBS Corporation to become the second largest media conglomerate in the world, after AOL Time Warner. The seven major corporations (AOL Time Warner, Viacom, Walt Disney, News Corp., Sony, Bertelsmann, and Vivendi Universal), according to Robert McChesney, "own four of the five music companies that sell 90 percent of the music in the United States – those same companies also own all the film studios, all the major TV networks, all the TV stations pretty much in the 10 largest markets. They own all or part of every single commercial cable channel" (Dretzin and Goodman, 2001).

During the 1960s, while the record industry made huge profits from the sale of the Beatles' albums, merchandising companies made huge profits from the sale of Beatles products (like clothes, etc.). However, in the 1980s, large corporations, like Viacom, bought out smaller companies, such as MTV and VH-1, in an effort to consolidate and sustain profits. In *Popular Music and Synergy of Corporate Culture*, David Sanjek writes: "While music has inarguably always existed as a commercial form, the manner in which it becomes commodified and the systematic exploitation of those products has undergone a 'sea change' by virtue of the ongoing and systematic convergence of all forms of media, the ownership of those media by an increasingly small number of corporate entities, and the government-sanctioned (certainly the legislatively overlooked) vertical integration of the means of production and distribution" (1998, 175). With the development of large corporations such as Viacom, all of the profit, from albums or other merchandise, has been consolidated to single corporations, instead of multiple smaller companies. Throughout the 1980s and into the 1990s, major corporations began to seize more control over the music industry through branch distribution<sup>34</sup> and mergers.

McChesney adds: "To understand MTV, you've got to first look at the parent corporation, which is called Viacom. And Viacom is an extraordinary company. It not only owns MTV, it owns VH-1, it owns Black Entertainment Television (BET), it owns CBS, it owns Paramount Pictures, it owns Showtime, it owns Simon & Schuster

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<sup>34</sup> In *The Recording Industry*, Geoffrey P. Hull defines the term 'branch distributor'. According to Hull, the branch distributor "sells only the labels manufactured by its corporate owner or other labels that the owner has agreed to distribute. The branch distribution companies are: WEA (TimeWarner), UNI (Seagrams-MCA), Sony Distribution, BMG (Bertlesmann), PGD (Polygram), and EMD (EMI)" (1998, 165).

Book Publisher, it owns Blockbuster video rental, and it owns about 160 radio stations, all of which are in the 12 largest markets in the company. And it's a commercial powerhouse. More than any other media company, its revenues depend upon ad sales from radio and television and cable. It's the most commercialized of our media companies" (Dretzin and Goodman, 2001).

With the growth of technology and corporate influences throughout the 1980s, MTV built its profits for the music industry by capitalizing on the same marketing strategies exploited by the managers of the Beatles during the 1960s: produce the most products from the same amount of materials. In 1963, the Beatles found success by naming their first LP *Please Please Me* after their number one single. In Philip Norman's *Shout! The Beatles in Their Generation*, George Martin admits the philosophy "was a simple, shameless catchpenny device to persuade the teen age public to buy the same song, but at thirty shillings instead of six shilling sixpence" (1981, 177). Capitol Records, as previously discussed, capitalized on the same marketing strategies by repackaging and releasing similar version of the Parlophone Beatles albums. The Capitol LPs *Yesterday . . . and Today* and *Hey Jude* are, as Tim Riley writes, "profiteering at its most aesthetically corrupt," having been released with no Parlophone counterparts (1988, xi). In the 1980s, MTV quickly became the 'Next Beatles' phenomenon by using the expansion of technology to exploit the same marketing formula used by the managers of the Beatles throughout the 1960s. Mark Crispin-Miller, a Communications Professor at New York University, states: "The MTV machine doesn't listen to the young so it can make the young happier. It doesn't listen to the young so it can come up with, you know, startling new kinds of music,

for example. The MTV machine tunes in so it can figure out how to pitch what Viacom has to sell” (Dretzin and Goodman, 2001).

The role of popular music throughout the 1980s changed as corporate America began to use artists as a selling point. In an article for the second edition of *Popular Music and Communication*, Simon Frith writes: “Already the biggest stars, like Michael Jackson and Bruce Springsteen, are being offered their biggest paychecks by companies keen to use their names in advertisements, and get their biggest concert returns not from ticket sales but from tie-in merchandise” (1992, 73). Corporations continued their retaliation by prostituting songs by several of the most influential popular musicians in an effort to create their advertisements. In *Tell Me Why*, Tim Riley states: “Since Michael Jackson’s purchase of the Lennon-McCartney publishing rights (Northern Songs), ‘Help!’ and ‘Revolution’ have been prostituted as television jingles for cars and sneakers” (1988, 9). Nike began the ‘Revolution’ in marketing by using John Lennon’s song to advertise the company’s shoes. The punk band The Clash received commercial success in March 1991, after their single ‘Should I Stay or Should I Go’ was used in a Levi’s commercial.

In the 1990s, punk rock reemerged in two forms of rock and roll, known as ‘alternative’ rock and ‘rage’ rock. In *Parents Aren’t Supposed to Like It*, Judson Knight writes: “A second pivotal day in music history came later in 1991, on September 24, when Nirvana released *Nevermind*. Exhibiting influences that ranged from Led Zeppelin to the Sex Pistols, Kurt Cobain and his band almost single-handedly revived rock, and like the Beatles before them, they brought with them a wave of new artists” (2002, xxviii). In the fall of 1991, Nirvana’s album *Nevermind*

successfully challenged the mainstream by replacing Michael Jackson's *Dangerous* at the top of the US charts. Alternative rock bands, such as Nirvana, Pearl Jam, and Soundgarden, became popular amongst the youth in the United States seeking to counter the corporate commercialization through alternative forms of rock and roll and popular music. Yet, by the mid-1990s, almost every band was marketed by the major record labels as 'alternative'. Judson Knight states: "With so many 'alternative' bands, the term seemed to have little meaning; and in fact the alternative movement soon splintered into many directions" (ibid, xxix).

Rage Against the Machine aggressively challenged the political and corporate machines with a combination of rap and rock, commonly referred to as rage rock. According to Douglas Rushkoff, "Rock music has always channeled rebellion, but where it used to be directed against parents, teachers or the government, today it is directed against slick commercialism itself, against MTV. The fans feel loyalty to this music because they experience it as their own. It hasn't been processed by corporations, digested into popular culture and sold back to them at the mall" (Dretzin and Goodman, 2001). The 2001 documentary *The Merchants of Cool* examines the struggle between rage rock and the "mainstream marketing machine". Rage rock challenges the system, as Rushkoff describes, stating: "Just try to market this." However, Rushkoff quickly rebuts, exclaiming: "And the thing is, that's exactly what they've done" (ibid.). Unlike the punk of the 1970s, which was basically ignored by the mainstream market, the music industry answered the challenge of alternative and rage rock of the 1990s by simply capitalizing on their popularity by signing the bands to major labels (i.e., Nirvana to Geffen, a subsidiary of Interscope Records; Rage

Against the Machine to Epic, a subsidiary to Sony). Douglas Rushkoff adds: “The cool hunt ends here, with teen rebellion becoming just another product” (ibid.).

Similarly, Mark Crispin-Miller, professor at New York University, states: “Often there’s a kind of official and systematic rebelliousness that’s reflected in media products pitched at kids. It’s part of the official rock video world view. It’s part of the official advertising world view that your parent are creeps, teachers are nerds and idiots, authority figures are laughable, nobody can really understand kids except the corporate sponsor. The huge authority has, interestingly enough, emerged as the sort of tacit superhero of consumer culture” (ibid.).

## II.2. Sgt. Pepper Taught the Band to Play

In Terence O’Grady’s *The Beatles: A Musical Evolution*, ethnomusicologist Henrietta Yurchenco is quoted as saying: “Without question, they [the Beatles] have extended the popular music language of our time. . . . Though a number of folk-rock groups have been musically experimental in the past few years, no other has shown the wild inventiveness of the Beatles” (1983, 174). This ‘wild inventiveness’ that Yurchenco refers to, is the source of influence for many other bands throughout the 1960s through today. Some musicians, like Brian Setzer (lead singer of the 1980s Rockabilly band The Stray Cats, and of the 1990s Revival Swing band The Brian Setzer Orchestra), were drawn to the Beatles as a source of musical inspiration. In *Parents Aren’t Supposed to Like It: Rock & Other Pop Musicians of Today*, Judson Knight writes: “Brian Setzer first became interested in music when at the age of six he discovered the Beatles. He begged his parents to give him a guitar, and learned how to play” (2002, 374). Other musicians, such as Brian Wilson (of The Beach Boys), were challenged by the Beatles’ popularity and success throughout the 1960s. In the CD liner notes to the 2001 re-release of the 1966 Beach Boys’ LP *Pet Sounds*, David Leaf writes: “To Brian [Wilson], The Beatles, especially the songs of Paul McCartney (Brian’s bass-playing musical twin who was born only two days and one ocean apart), were always a major inspiration” (Leaf, 2001, 9). After hearing the Beatles’ *Rubber Soul*, Brian Wilson began writing songs for his band’s next album, *Pet Sounds*. Wilson felt the need to compete with *Rubber Soul*, which he described as ‘artistically interesting and stimulating’ (ibid., 5).

In *Tell Me Why*, Tim Riley writes: “As a microcosm of the rock experience, nothing equals the Beatles catalogue: it integrates the best of what came before and signals the array of styles that would soon follow. They may not be responsible for everything, but nearly everything that comes after would be impossible without them” (1988, 11). From the 1960s through today, many bands have drawn their influences from the Beatles. These influences can be separated into two parts: 1) imitation of musical styles, compositional or performance techniques used by the Beatles, and 2) covering a specific song composed by the members of the Beatles.

During the 1960s, the Beatles’ success, measured in terms of both record sales and critical acclaim, far outdistanced that of their competitors (e.g., The Beach Boys, Bob Dylan, or The Rolling Stones). Many bands throughout the decade imitated compositional or performance techniques used by the Beatles as a means to gain popularity. The following discussion will focus on several aspects of musical style within the music of the Beatles that have had influence on popular music throughout the 1960s and later into the following decades continuing through today.

For the purpose of this discussion, it should be noted that many scholars have debated the extent of influence exerted by the Beatles onto their rock and roll and popular music contemporaries from the 1960s through today. At issue is the argument between the terms ‘innovative’ and ‘influential.’ Some scholars would refer to the Beatles as the most innovative and influential band of the twentieth-century. But this idea is not universally accepted. Some scholars refuse to give the Beatles credit as innovators, instead choosing to credit earlier influences, such as those by Motown. In fact, much of the Beatles’ early musical styles can be traced back to earlier forms of

rock and roll and popular music, including the Motown sound. Yet, advocates of the Beatles would still argue that being ‘influential’ doesn’t necessarily require being ‘innovators’. Some scholars point out that not all innovations have direct influence, and that it is not necessary to be innovative to be influential. Much of the Beatles influence came in their popularity. After achieving success in the US charts with such singles as ‘I Want To Hold Your Hand’ and ‘She Loves You’ (both 1964), the Beatles dominated the radio airways across the US. In any case, the following paragraphs will point out many features within the musical style of the Beatles, whether original or not, which have had the most influence on rock and roll and the popular music culture from the 1960s through today.

As the Beatles became more popular and financially successful throughout the 1960s, their musical style evolved as the band gained the freedom to experiment with various styles. This change of style originally became apparent in 1966, when the Beatles released the album *Revolver*. During 1966, the Beatles were the cause of several riots throughout Japan and the Philippines, and created religious controversies in the US. The band began receiving negative press for their decision to speak out against the Vietnam War and for their admissions regarding their experimentations with drugs. After the releases of *Help!* and *Rubber Soul* and the intense touring throughout 1965, the Beatles began 1966 with a vacation. The members of the Beatles each went their separate ways to enjoy their time off. McCartney remained in London, attending concerts of avant-garde composers Luciano Berio and Karlheinz Stockhausen. McCartney became interested electronic music and the visual avant-garde and soon began collecting works by Henri Matisse and other twentieth-

century Surrealists. Each of the Beatles created studios in their homes to experiment with new sounds. The band returned to the recording studio on April 6<sup>th</sup>, 1966, to begin work on the latest LP, entitled *Revolver*. The album *Revolver* marked the beginning of a new experimental phase for both the Beatles and rock and roll; therefore, the Beatles' influence on the popular music of the 1960s can subsequently be divided into two sections: 1964-1965 and 1966-1969.

During 1964-1965, the early stages of the Beatles' music seemed to have very minimal influences on other popular musicians. The most notable influences during this early period for the group came with the two singles 'Norwegian Wood (This Bird Has Flown)' and 'Yesterday' (both from 1965). 'Norwegian Wood' represented the first recorded use of the Indian sitar by a rock and roll group. Terence O'Grady writes: "While the instrument quickly became very popular after 1965, it was generally used in a non-Indian melodic fashion comparable to Harrison's use in 'Norwegian Wood.' No idiomatic usage of the sitar comparable to Harrison's on *Revolver* and *Sergeant Pepper* was made by any group until 1968, when folk singer Richie Havens incorporated the sitar (and the 'electric sitar') in his album *Somethin' Else Again*" (1983, 178).

The single 'Yesterday,' with its classical string accompaniment, was one of the most influential innovations for the Beatles. George Martin worked alongside Paul McCartney to juxtapose a string quartet accompaniment underneath the single's popular ballad style. In 1965, the use of string accompaniments would not, in itself, differentiate any rock or pop single; however, the effect achieved on 'Yesterday' by the Beatles was unprecedented in popular music. According to Terence O'Grady,

“following the Beatles’ tremendous success with ‘Yesterday,’ the popular charts were filled with various emulations of the Baroque-rock or Classical-rock styles. In December, 1965, the Rolling Stones recorded a version of ‘As Tears Go By’ which stressed the Baroque implications and, in 1966, recorded ‘Lady Jane’ which featured a neo-Classical instrumental sound obtained by the use of a dulcimer and acoustical guitar as well as a harpsichord” (ibid., 179-180).

In 1966, the Beatles released the album *Revolver*, which signified a new phase, not only for the Beatles, but for rock and roll as well. During 1966, the Beatles moved away from the performance medium and into the recording studios. The band was beginning a new experimental phase, which would push rock and roll in a new direction. According to Terence O’Grady, “The Beatles’ influence in the years 1966-1968 can be summarized in four categories: specific imitations of the Beatles’ compositional or performing style (e.g., vocal arrangements); the development of the psychedelic guitar style; the use of electronic or concrete music effects; and the concept of album unity” (ibid., 180).

The first category, according to O’Grady, is the imitation of Beatles’ compositional or performance styles throughout the 1960s, including vocal arrangements. There were several bands to be influenced by the Beatles’ vocal harmonies; some of these bands were The Beach Boys, The Knickerbockers, The Lovin’ Spoonful, and The Monkees. Several singles, including The Knickerbockers ‘Lies’ and The Lovin’ Spoonful’s ‘Day Dream’ and ‘Summer in the City’ (all of 1966), were reminiscent of the Beatles’ early vocal style. The band The Monkees were created in the image of the Beatles. The band was created to star in a television

series in 1966, loosely based on a variety of exploits found in the Beatles' film *A Hard Day's Night*. Even The Monkees' first single closely resembled the style of Beatles. The single 'Last Train to Clarksville' (1966) made use of many vocal sonorities and instrumental characteristics related with the Beatles' single 'Paperback Writer,' which was released only two months prior (ibid.).

The second category to be influenced by the Beatles throughout the late 1960s was the development of drug-influenced, psychedelic sounds. The Beatles' single 'I'm Only Sleeping' from *Revolver* (1966) was one of the first Beatles songs to employ psychedelic sounds. The sounds were conceived in the guitar solos, written, and then recorded backwards by George Harrison. The psychedelic guitar style of Harrison in 'I'm Only Sleeping' seemed to have an immediate influence on other guitarists of the period, including Jimi Hendrix and Eric Clapton. The first album of Jimi Hendrix (of the Jimi Hendrix Experience), *Are You Experienced?*, showed traces of the emerging new psychedelic style. The British group Cream, whose lead guitarist was Eric Clapton, formerly of The Yardbirds, released the 1967 single 'Sunshine of Your Love,' a song which has a harmonic likeness to the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' (ibid., 181).

Another band to bear resemblance to the Beatles' psychedelic style was the Rolling Stones. In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett writes: "The Rolling Stones came of age in the late 1960s; *Aftermath* (July 1966) was their first LP to contain only Jagger / Richard originals, but their next efforts, *Between the Buttons* and *Their Satanic Majesties Request* (both from 1967), were heavily dependant on the Beatles" (1999, 95). The opening to the single 'She's

A Rainbow,' from *Their Satanic Majesties Request*, through the overdubbing of spoken dialogue evokes a psychedelic atmosphere similar to the opening of the Beatles' *Sgt. Pepper Lonely Hearts Club Band* (1967).

The third category of Beatles' influence during the 1960s was the use of studio-generated, electronic or concrete music effects. The single 'Tomorrow Never Knows' (*Revolver*, 1966) is one of the first songs of the Beatles to make use of electronic effects. John Lennon imagined the song having thousands of monks chanting in the background. To achieve this effect, Harrison played an ostinato figure on his guitar. Harrison's guitar ostinato was added on top of Ringo's heavily compressed drums and then recorded onto a tape, which was later looped in the studio. Lennon's voice was then amplified through a Leslie speaker (Everett, 35). The Beatles' 1967 album *Sgt Pepper's Lonely Hearts Club Band* was filled with extra-musical effects, including canned laughter, farm noises, an alarm clock, among others. In *Magical Mystery Tour* (1967), the band overdubbed spoken dialogue from the Shakespeare play *King Lear* at the end of 'I Am The Walrus,' and added cymbal sounds recorded backwards into 'Strawberry Fields Forever.' On *The Beatles* (a.k.a. 'the White album,' 1968), John Lennon's voice was recorded backwards and added at the end on the song 'I'm So Tired.' Many electronic effects were incorporated in the avant-garde composition 'Revolution 9' (1968), which was influenced by Karlheinz Stockhausen's 1955-56 composition *Gesang der Junglinge*. The Beatles composition includes tape loops, radio noises, and the sounds of honking cars, cocktail parties, crowds, and choirs.

In many instances, the incorporation of electronic effects by the rock bands of the late 1960s and throughout the 1970s was an extension of the Beatles' style. Several musicians, including Keith West, Jimi Hendrix, The Rolling Stones, and The Electric Prunes, incorporated similar electronic and concrete effects to that of the Beatles. According to Walter Everett, "The ambitious group Tomorrow was led by backward-tape aficionado Keith West, who composed *The Teenage Opera*, staged in London in 1967; their eponymous LP (February 1968) included a cover of 'Strawberry Fields Forever'" (1999, 96). Two months after the release of *Sergeant Pepper*, the single 'Third Stone from the Sun' from Jimi Hendrix's first album *Are You Experienced?* exhibited an extensive use of concrete musical effects. O'Grady adds: "The Beatles' taped effects, however, were offered not as programmatic gimmicks but as extensions of the traditional rock sonorities, capable of being assimilated into the overall context. It is with this intention that Hendrix also incorporated them into his first album" (1983, 181). The Rolling Stones made use of studio effects in their album *Their Satanic Majesties Request*, released five months after *Sgt. Pepper*. As previously stated, the single 'She's A Rainbow' demonstrated overdubbing techniques similar to the Beatles. The Electric Prunes 1967 single 'I Had Too Much to Dream' presented simple studio effects, such as sound modulation and tremolo effects. (Ibid.).

The fourth category to be influenced by the Beatles during the late 1960s was the concept of album unity. In *The Beatles: Sgt. Pepper's Lonely Hearts Club Band*, Allan Moore writes: "It is quite possible to see the continuities of *Sgt. Pepper* in terms of territory familiar from nineteenth-century Austrian and German song-cycles.

Take Schumann's *Dichterliebe*, for instance: a series of songs sharing tone and substance, but without a narrative thread, and where the recall at the end of the final (sixteenth) song of the postlude to the twelfth song functions in a manner analogous to that of the reprise of 'Sgt. Pepper's Lonely Hearts Club Band'" (1997, 81). The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) is usually credited as being the first 'concept album', although many believe that Frank Zappa's 1966 release *Freak Out* should be considered the first.<sup>35</sup> In any case, the Beatles' *Rubber Soul* (1965) displays the groups' desires to have a more unified album. In *The Beatles* (Phaidon, 1995), Allan Kozinn discusses whether or not *Rubber Soul* can be considered a song-cycle. In the book Kozinn asks: "Can *Rubber Soul* really be regarded as a cycle? In a way, it shows greater thematic unity than *Sgt. Pepper's Lonely Hearts Club Band*, which is usually called the first 'concept album'. Nearly all the songs are love songs, and although that is hardly uncommon on a pop album, each song here looks at love from a distinct perspective" (1995a, 130).

The Beatles attempts to have a greater unity within individual albums, as seen in both *Rubber Soul* (1965) and *Sgt. Pepper's Lonely Hearts Club Band* (1967), had significant effects on later albums throughout the decade. In the liner notes to the Beach Boys' *Pet Sounds*, David Leaf writes: "Maybe just as equally important was the fact that Brian [Wilson] also immediately understood that *Rubber Soul* represented the future of the business" (Leaf, 2001, 8). *Rubber Soul* (1965) and *Sgt. Pepper's Lonely Hearts Club Band* (1967) were the only albums of the Beatles that failed to produce any singles in the United States. This created the perception that the

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<sup>35</sup> A 'concept album' is an album that has been manufactured to have every song on the album, along with the album's cover art, unified within a single concept.

entire album could be conceived as a work of art. Several bands made overt attempts to achieve comparable album unity, including Chad and Jeremy, The Electric Prunes, and Van Dyke Park. In September 1967, Chad and Jeremy released the album *Of Cabbages and Kings*, which included a five-part 'Progress Suite,' featuring both vocal and instrumental sections on the first side of the album. Throughout the next months, The Electric Prunes released their album *Mass in f Minor*, and Van Dyke Park recorded the album *Song Cycle* (O'Grady, 183).

Even after the Beatlemania of the 1960s, the Beatles' influence continued to dominate popular music culture for several decades through today. In *The Beatles as Musicians: from Revolver to the Anthology*, Walter Everett writes: "The Beatles' experimental timbres, rhythms, tonal structures, and poetic texts in *Rubber Soul* and *Revolver* encouraged a legion of young bands that were to create progressive rock in the early 1970s" (1999, 95). Several bands throughout the 1970s to be influenced by the music of the Beatles included Frank Zappa and the Mothers of Invention, Badfinger, and Klaatu.

In the spectrum of popular music, Frank Zappa and the Beatles can be viewed as polar opposites. Both Zappa and the Beatles were similar in that they both achieved success amongst the critics of both popular music and art music for their experiments with ideas of the avant-garde. Both Zappa and the Beatles were influenced by the avant-garde composers of the time, and both incorporated these influences into their music. As the Beatles, Frank Zappa incorporated many electronic effects into several of his albums, including *Freak Out*, which was released simultaneously with the Beatles' *Revolver* in August of 1966. The studio effects

incorporated by Zappa included tape loops and backwards recordings. As the Beatles, the effects were used with a sense of 'art consciousness,' although satirical in context. Similar avant-garde electronic effects referred to as *musique concrete* were incorporated into Zappa's 1970 album *Burnt Weeny Sandwich*.

The Beatles were only capable of experimenting with the avant-garde, because, after 1964, they no longer needed to worry about commercial success. Having financial security, the group was free to experiment with new styles of music. Frank Zappa approached popular music from the opposite point of view. Zappa, more than likely, viewed himself as an art composer who released albums of popular music as a means of survival. It was the financial success and commercialism of the Beatles that disgusted Frank Zappa. With the 1968 album *We're Only In It For The Money*, Zappa targeted the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* with his tongue-and-cheek parodying of the cover art. Unlike the loveable, huggable, mop-top image marketed by the Beatles, Zappa's music tended to be very crude and filled with vulgarities. In 1988, Zappa performed a variety of Beatles' songs while on tour, including 'I Am The Walrus' and his rendition of 'Lucy In The Sky With Diamonds,' which he renamed 'Louisiana Hooker with Herpes' (Watson, 516).

In the late 1960s, the band Badfinger was discovered by the Beatles and eventually signed to Apple Records. In an article for the Rolling Stones magazine, Mike Saunders writes: "Without doubt, Badfinger's most noticeable trademark is Pete Ham's ability to write, sing, and even look uncannily like Paul McCartney. And it even goes beyond that, for the group's similarities to the Beatles, in their late Beatles studio-type sound and the good group singing that the late Beatles so direly lacked,

are really boggling. It's as if John, Paul, George, and Ringo had been reincarnated as Joey, Pete, Tom, and Mike of Badfinger” (Saunders, 2003). The 1970 album *No Dice* contains the single ‘No Matter What,’ which has similar musical attributes to several of the Beatles songs. The rhythmic pulse and background clapping is reminiscent to the Motown-influenced sound of early Beatles songs, such as ‘I Want To Hold Your Hand,’ ‘Love Me Do,’ ‘I Saw Her Standing There,’ ‘She Loves You,’ and ‘From Me To You’ (all from 1964). The harmonic progression of ‘No Matter What’ is similar to McCartney’s ‘Oh! Darling’ from the LP *Abbey Road* (1969).

Another band to show several influences by the Beatles was the 1970s band Klaatu. The band’s debut album *Klaatu* was released in August of 1976. Klaatu’s sound was so similar to the Beatles, many rumors spread throughout the decade that Klaatu was in fact the Beatles, reunited under a new name. In an article published in Rolling Stone magazine, Jim Powers writes: “The following February [1977], Steve Smith, a writer for the Providence Journal in Rhode Island, wrote an article titled ‘Could Klaatu Be the Beatles? Mystery Is a Magical Mystery Tour.’ The article began the rumor that Klaatu was ‘more than likely either in part or in whole the Beatles.’ These conjectures, fueled by a series of articles in trade magazines like Billboard created a huge amount of hype and Capitol did nothing to deny or confirm the rumors” (Powers, 2003). Powers continues stating: “Throughout 1977, record sales soared and radio stations ran ‘Is Klaatu the Beatles?’ promotions. Reportedly, some of the ‘clues’ as to whether or not Klaatu were the Beatles included backward messages, Morse code, references to the group's identities in the song lyrics, and the word ‘Beatles’ hidden in various places on the record jacket. After several months of

conjecture, the group's identity was revealed at the end of the year -- it wasn't the Beatles after all, it was Terry Draper (songwriter, vocalist, drummer), John Woloschuck, and Dee Long. Immediately, their record sales declined, and due to a backlash generated by the Beatles hoax their four subsequent albums failed to sell” (ibid.).

In the 1980s, the band The Dukes of the Stratosphear showed many similarities to the Beatles. The band XTC released several albums throughout the 1980s, as a 1960s-influenced psychedelic rock band named ‘Dukes of the Stratosphear.’ In a CD review of the Dukes’s 1987 album *Psonic Psunspot*, for the Rolling Stone magazine, Michael Azerrad writes: “Hints of the Fab Four are all over the record – ‘Shiny Cage’ is a half-serious attack on the bourgeois treadmill, with *Revolver* ricocheting all over the place. Ending with ‘I Am the Walrus’ laughter, ‘You’re a Good Man Albert Brown’ sounds like an imitation of The Monkees imitating *Sgt. Pepper*” (Azerrad, 2003). The single ‘The Mole From The Ministry’, from *Psonic Psunspot* (1987), features many electronic effects, including the overdubbing of spoken voice, similar to those in the Beatles ‘I Am The Walrus,’ (1967) and an extended instrumental coda with backward-recorded material, an effect similar to the one in ‘Strawberry Fields Forever’ (1967). Both ‘Collideascope’ and ‘Shiney Cage’ from the album give lyrical allusions to the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* (1967).

In 1989, the American rap and alternative rock group Beastie Boys may have been the first group in the rap genre to show influences from the Beatles. The single ‘Sounds of Science’ from the 1989 album *Paul’s Boutique* samples the Beatles’

single 'The End' from *Abbey Road* (1969). The Beastie Boys' albums, from *Licensed to Ill* (Def Jam, 1986) through *Anthology: the Science of Sounds* (double CD, Capitol, 1999), have similar characteristics to the albums of the Beatles.

Like the Beatles, the Beastie Boys' musical style constantly evolved from album to album. Each album characteristically has a sound quality or musical style unique to that individual album. With each album, the Beastie Boys, like the Beatles, became more innovative with their studio techniques. The 1989 album *Paul's Boutique* (Capitol/EMI) is a post-modern narrative of spliced studio mastery. It takes bits and pieces from sources of music as distinct in character as the Beatles, Curtis Mayfield, the Ramones, Bob Marley, and the soundtrack to the film *Jaws*, and created songs out of fragments of modern culture.

The band released the album *Check Your Head* (Capitol/EMI) in 1992. In the early 1990s, the popular music culture in the United States was comprised of alternative 'grunge' rock and the mainstreaming of rap. *Check Your Head* quickly became popular by not rooting itself within a particular genre of popular music. The album incorporates the distorted sounds of punk, early 1970s soul-jazz, and traditional hip-hop.

*Ill Communication* (Capitol/EMI) was released in 1994 and featured the use of outside musicians, such as rappers Q-Tip (of A Tribe Called Quest) and Biz Markie. The album explains many of the band member's values and beliefs, ranging from Buddhism and corporate corruption to marriage.

In 1998, the Beastie Boys released *Hello Nasty* (Capitol/EMI). Like *Ill Communication* (1994), *Hello Nasty* incorporates a blend of vocal styles from outside

musicians, including Biz Markie and legendary reggae musician Lee ‘Scratch’ Perry. The album blends together traditional hip-hop, the dub freestyle techniques of Lee Perry, with several acoustic tracks.

In 1964, the Beatles became the first British band to achieve success in the United States with both their first No. 1 single on the US charts, ‘I Want To Hold Your Hand,’ and their landmark performance on the Ed Sullivan Show to a record audience of seventy-three million viewers. The Beatles’ original success therefore made it possible for other bands in England to travel across the Atlantic, creating what is now referred to as ‘The British Invasion.’ British bands, including The Dave Clark Five, Herman’s Hermits, The Rolling Stones, The Animals, The Yardbirds, Gerry & the Peacemakers, and The Who, were all able to have success in the United States, due in part to the original success of the Beatles.

In the 1990s, several British bands achieved new success in the United States. The British bands Oasis and Radiohead have both been successful in the US charts, and many popular music culture magazines, such as *Rolling Stone*, have been compared them to the Beatles. Oasis was similar to the Beatles, in that they were responsible for the creation of a second British Invasion that lasted throughout the 1990s and into the new millennium. In the May 2<sup>nd</sup>, 1996 issue of the *Rolling Stone* magazine, Chris Mundy states: “Oasis’ attitude seems to be, if it sounds like the Beatles, record it” (Mundy, 2003). Oasis’ popularity throughout the 1990s earned the band the title ‘the next Beatles’; however, the band is just one of many bands throughout the recent history of British popular music that intentionally expressed the goal of being bigger than the Beatles.

The band Radiohead received comparisons to the Beatles after achieving success both in England and the United States. As the Beatles, Radiohead was introduced to the world as a pop band, but after several releases received critical acclaim for their innovative work in the recording studios. In *Parents Aren't Supposed To Like It*, Judson Knight writes: "A number of critics noted with interest the fact that, whereas Oasis had positioned themselves as 'the next Beatles' – a claim made by numerous bands ever since the Beatles themselves became international superstars in 1964 – it was Radiohead that most clearly deserved comparison with the Fab Four. As the Beatles, who spent a then-unheard-of four months recording *Sgt. Pepper*, Radiohead in the late 1990s found themselves in a position to take their time crafting an album" (2002, 349).

Other popular musicians and bands from the 1990s have been noted for their influences from the Beatles. One of the most notable bands to draw influences from the Beatles was the punk band Offspring. The single 'Why Don't You Get A Job?' from the band's 1998 album *Americana* (Sony), offers up a direct imitation of the Beatles. The Offspring's song is in a reggae-style and is a blatant parody of the Beatles' 'Ob-La-Di, Ob-La-Da' (1968). The song has a similar harmonic progression as 'Ob-La-Di, Ob-La-Da,' and, with exception to the change of lyrics, Offspring's song is almost a complete cover of the Beatles song.

Apart from simply imitating successful attributes of the Beatles' music, many bands have chosen to cover the Beatles' music. In *The Recording Industry*, Geoffrey P. Hull defines the term 'cover' as "recordings or performances of a song by artists and performers other than the artists who originally recorded the song. A 'cover' band

does mostly cover versions of songs originally recorded and performed by other artists” (1998, 270). In ‘The History of Rock’s Past Through Rock Covers,’ Deena Weinstein gives several reasons why bands chose to cover previously released material: “Covers are done in every conceivable way now, ranging from radical modification to slavish imitation. The reasons for doing covers in the postmodern moment are as varied as the ways in which they are done: the commercial advantage of familiarity, homage, introducing obscure artists to a wider audience, gaining credibility, criticizing the past, appropriating a song from one genre into another, demonstrating one’s roots, finding the original song to express the cover artist’s views or feelings as well as if not better than anything they could write, and lack of creativity” (1998, 146).

There are many reasons why bands have chosen to cover the Beatles’ music. The commercial success of the Beatles is one possible reason for covering Beatles songs. The Beatles had forty-five singles enter the charts throughout the US and England, twenty-seven of which reached No. 1. In *Sound Effects*, Simon Frith examines the Beatles early success. Frith writes: “In 1963-64, the turnover from Beatles music leapt from nothing to 6 million; by the middle of 1964 Beatles records were bringing in \$500,000 a month, and that year EMI’s pretax music profits rose 80 percent. Over the next ten years the Beatles sold the equivalent of 545 million singles” (1981, 134-35). One explanation for covering the songs of the Beatles can be found in the commercial success of the Beatles. Deena Weinstein stated one reason for covering tunes as “the commercial advantage of familiarity” (1998, 146). A common cliché in the record industry is ‘the next Beatles’. After the Beatles

disbanded in 1970, the record industry has sought out the next band that will guarantee the label a platinum album. Perhaps by covering one of the many successful Beatles singles, bands or record labels might find themselves one step closer to achieving success.

On September 13<sup>th</sup>, 1965, the Beatles released the single ‘Yesterday’ in the US charts. The single eventually made it to No. 1, where it remained for four weeks (October 9<sup>th</sup> through November 5<sup>th</sup>). Since its time in the charts, ‘Yesterday’ has become probably the most frequently covered song of the Beatles. In *American Beatles: From Popular Culture to Counterculture*, Tim Mahaney writes: “by 1980, over 2,500 versions of ‘Yesterday’ had been recorded by various artists” (1993, 136).

The following paragraphs will describe and itemize several albums containing covers of Beatles songs that have been released throughout the past few decades. First is the soundtrack to the 2002 motion picture *I Am Sam*. The soundtrack is comprised of covers of Beatles songs by many of today’s popular musicians in the United States. The soundtrack to the motion picture *I Am Sam* (BMG, 2002) includes, among other songs:

Rufus Wainwright – ‘Across the Universe’  
 Sarah McLachlan – ‘Blackbird’  
 The Wallflowers – ‘I’m Looking Through You’  
 Eddie Vedder – ‘You’ve Got to Hide Your Love Away’  
 Ben Harper – ‘Strawberry Fields’  
 Sheryl Crow – ‘Mother Nature’s Son’  
 Ben Folds – ‘Golden Slumbers’  
 The Black Crowes – ‘Lucy in the Sky with Diamonds’  
 Nick Cave – ‘Let It Be’

One reason given by Weinstein for covers was “appropriating a song from one genre into another” (1998, 146). In 1995, Motown released an album of Beatles covers by some of the most popular Motown artists. The CD *Motown Milestones: Motown Meets the Beatles* (Motown / Pgd, 1995) includes, among other songs:

The Supremes – ‘Hard Day’s Night’  
 The Four Tops – ‘Eleanor Rigby’  
 Stevie Wonder – ‘We Can Work It Out’  
 The Temptations – ‘Hey Jude’  
 Marvin Gaye – ‘Yesterday’  
 Diana Ross – ‘Long and Winding Road’  
 The Supremes – ‘Come Together’  
 The Supremes – ‘You Can’t Do That’  
 The Four Tops – ‘The Fool on The Hill’  
 The Four Tops – ‘Michelle’  
 Martha Reeves & The Vandellas – ‘Something’  
 Gladys Knight & The Pips – ‘Let It Be’  
 Smokey Robinson & The Miracles – ‘And I Love Her’  
 Diana Ross – ‘Imagine’

In 1997, Hip-O Records released an album containing covers by several popular musicians of the 1970s and 1980s. The CD *Meet the Covers: A Tribute to the Beatles* (Hip-O Records, 1997) includes, among other songs:

Earth, Wind, & Fire – ‘Got to Get You Into My Life’  
 Aretha Franklin – ‘Let It Be’  
 Little Richard – ‘I Saw Her Standing There’  
 Richie Havens – ‘Here Comes the Sun’  
 Wilson Pickett – ‘Hey Jude’  
 Ike & Tina Turner – ‘Come Together’

Several Country & Western artists in the United States have released covers of the Beatles. The 1995 Capitol release *Come Together: America Salutes to the Beatles*

incorporates Beatles covers by Country & Western artists. The CD includes, among other songs:

Tanya Tucker – ‘Something’  
 Willie Nelson – ‘One After 909’  
 Collin Raye – ‘Let It Be’  
 Shenandoah – ‘Can’t Buy Me Love’  
 Randy Travis – ‘Nowhere Man’  
 Huey Lewis – ‘Oh! Darling’  
 Kris Kristofferson – ‘Paperback Writer’

In 1965, Country & Western Chet Atkins released an album of Beatles covers. On the RCA album *Chet Atkins Picks on the Beatles* (RCA, 1965), Chet Atkins sings: ‘I Feel Fine,’ ‘Yesterday,’ ‘If I Fell,’ ‘Can’t Buy Me Love,’ ‘I’ll Cry Instead,’ ‘Things We Said,’ ‘Hard Day’s Night,’ ‘I’ll Follow the Sun,’ ‘She’s a Woman,’ ‘And I Love Her,’ ‘Michelle,’ and ‘She Loves You.’

In ‘The History of Rock’s Past Through Rock Covers,’ Deena Weinstein points out that another reason for covering an artist’s material includes “introducing obscure artists to a wider audience” and “gaining credibility” (1998, 146). In 2002, Lakeshore Records released an album of Beatles covers by upcoming acoustic female vocal singers and songwriters. The CD *Beatles Tribute: Number One Again* (Lakeshore Records, 2002) includes:

Leslie King – ‘Something’  
 Nikki Boyer – ‘I Want to Hold Your Hand’  
 Lisa Ferguson – ‘The Long and Winding Road’  
 Melissa Quade – ‘Help!’  
 Katherine Ramirez – ‘We Can Work It Out’  
 Erin Alden – ‘Hello, Goodbye’  
 Brielle Morgan – ‘Eleanor Rigby’  
 Theo Ray – ‘Hey Jude’  
 Jil Guido – ‘Lady Madonna’  
 Jess Goldman – ‘Let It Be’

Hathaway Pogue – ‘Penny Lane’  
 Maureen Mahon – ‘All You Need Is Love’

In England, several of the country’s popular artists and jazz musicians released two albums of Beatles covers. The CD *All You Need Is Covers* (Cstle, 1999) includes, among other songs:

Petula Clark – ‘Tu Perds Ton Temps’ (‘Please Please Me’ in French)  
 The Trends – ‘All My Loving’  
 Gregory Phillips – ‘Don’t Bother Me’  
 Jackie Lynton – ‘Little Child’  
 Shirley Abicair – ‘This Girl’  
 Max Bygraves – ‘A Hard Day’s Night’  
 Mark Wynter – ‘And I Love Her’  
 Me and Them – ‘Tell Me Why’  
 Glyn Johns – ‘I’ll Follow the Sun’  
 Isaac Scott – ‘Help!’  
 Sacha Distel – ‘We Can Work It Out’  
 Parrafin Jack Flash – ‘Norwegian Wood (This Bird Has Flown)’  
 The Settlers – ‘Nowhere Man’  
 Overlanders – ‘Michelle’  
 The Truth – ‘Girl’

The CD *Help! The Songs of the Beatles* (Cstle, 2001) was released as a sequel to *All You Need Is Covers* and includes, among other songs:

The Krestels – ‘Please Please Me’  
 The Joneses – ‘She Loves You’  
 Lakeside – ‘I Want To Hold Your Hand’  
 Victor Sylvester – ‘And I love Her’  
 The Sneakers – ‘Things We Said Today’  
 PP Arnold – ‘Eleanor Rigby’  
 The Tremeloes – ‘Good Day Sunshine’  
 John Schroder – ‘Lucy in the Sky with Diamonds’  
 James Moody – ‘Hello Goodbye’

Proponents of art music tend to separate popular music on the basis on being of lower value or of less artistic integrity than art music; however, in *The Beatles: Great Classics*, Allan Kozinn writes: “by 1967, the Beatles found themselves virtually adopted by classical composers and serious-minded critics on both sides of the Atlantic” (1995b, 31). In 1966, musicologist Joshua Rifkin released an album of Beatles covers. The album *A Baroque Beatles Book* (Elektra) was a collection of Baroque idiom arrangements of Beatles songs. Since Rifkin’s 1966 album, many separate albums of ‘classically’ arranged Beatles covers have been released. In 2001, Schola Musica released *The Beatles Gregorian Songbook*, a collection of Beatles songs composed in the ancient tradition of Gregorian chant. The album includes covers of the songs ‘Nowhere Man,’ ‘Strawberry Fields Forever,’ ‘Tomorrow Never Knows,’ ‘Within You Without You,’ ‘The Inner Light,’ ‘Blackbird,’ ‘Mother Nature’s Son,’ ‘Because,’ ‘The Word,’ ‘All You Need Is Love,’ and ‘Let It Be / The End.’

During the mid-1960s, the Boston Pops Orchestra under the direction of Arthur Fiedler recorded several orchestral versions of Beatles songs. In 2000, RCA released the CD *Arthur Fiedler and the Boston Pops Play the Beatles*, which includes covers of, among others, ‘Eleanor Rigby,’ ‘And I Love Her,’ ‘Ob-La-Di, Ob-La-Da,’ ‘Hey Jude,’ ‘With a Little Help From My Friends,’ ‘Yellow Submarine,’ ‘I Want to Hold Your Hand,’ ‘Penny Lane,’ ‘Hard Day’s Night,’ and ‘Fool on the Hill.’

In 2001, Naxos released the album *Beatles Go Baroque*. Like Joshua Rifkin’s album *The Baroque Beatles Book* (1966), the CD *Beatles Go Baroque* consists of Beatles songs arranged by Peter Breiner in the compositional style and techniques

synonymous with the Baroque Period. The CD *Beatles Go Baroque* (Naxos, 2001) includes: Beatles Con Grosso No. 1 (In the Style of Handel): She Loves You – A Tempo Guisto; Beatles Con Grosso No. 2 (In the Style of Vivaldi): Girl; Beatles Con Grosso No. 3 (In the Style of J. S. Bach): Eight Days a Week – Rondeau; Beatles Con Grosso No. 4: Here Comes the Sun; and more.

There are several other albums of ‘classically’ arranged Beatles songs that exist, including *Come Together: An A Capella Tribute to the Beatles* (Nu Millennium, 2002), *Bach to the Beatles*, (ASV Living Era, 1993), *Beatles Baroque, Vol. 1* (Atma Records, 2001), *Beatles Baroque, Vol. 2* (Atma Records, 2002), and the 3-disc set of CD’s entitled *The Music of the Beatles* (Madacy Records, 1998), performed by the RRSO Symphony Orchestra.

Several jazz musicians have arranged the songs of the Beatles. For the 1986 GNP Crescendo Records CD *Stan Kenton and His Orchestra: Live at Redlands University*, Kenton and his orchestra performed a live version of the Beatles’ ‘Hey Jude.’ For the 1972 double release *M.F. Horn / M. F. Horn Two*, Maynard Ferguson and his Big Band also played a version of the Beatles classic ‘Hey Jude.’ In 1996, Herbie Hancock recorded a version of John Lennon’s ‘Norwegian Wood (This Bird Has Flown)’ on his album *The New Standard* (Verve, 1996).

In 1966, the Count Basie Orchestra recorded several versions of Beatles songs. In 1998, Verve released the album *Basie’s Beatles Bag*, featuring ‘Can’t Buy Me Love,’ ‘Michelle,’ ‘I Wanna Be Your Man,’ ‘Do You Want to Know A Secret,’ ‘A Hard Day’s Night,’ ‘All My Loving,’ ‘Yesterday,’ ‘And I Love Her,’ ‘Hold Me Tight,’ ‘She Loves You,’ and ‘Kansas City.’

In 1969, George Benson released an album of jazz-inspired arrangements of songs from the Beatles LP *Abbey Road* (1969), entitled *The Other Side of Abbey Road* (A&M Records, 1969). Included on the album are covers of ‘Golden Slumbers,’ ‘You Never Give Me Your Money,’ ‘Because,’ ‘Come Together,’ ‘Oh! Darling,’ ‘Here Comes the Sun,’ ‘I Want You (She’s So Heavy),’ ‘Something,’ ‘Octopus Garden,’ and ‘The End.’

In 1999, jazz guitarist John Pizzarelli released an album of Beatles covers, entitled *Meets the Beatles* (RCA Victor). The album features arrangements by legendary jazz arranger Don Sebesky of ‘Can’t Buy Me Love,’ ‘I’ve Just Seen A Face,’ ‘Here Comes the Sun,’ ‘Things We Said Today,’ ‘You’ve Got To Hide Your Love Away,’ ‘Eleanor Rigby,’ ‘And I Love Her,’ ‘When I’m 64,’ ‘Oh! Darling,’ ‘Get Back,’ ‘The Long And Winding Road,’ and ‘For No One.’

Even as scholars continue to debate the extent of influence the Beatles have had on rock and roll and popular music throughout the remainder of the twentieth century, the Beatles producer George Martin continues to defend the band. In the liner notes to the 2000 compilation of Beatles’ No. 1 singles entitled *One*, Martin writes: “Those four young men, John, Paul, George, and Ringo, broke so many barriers and they will be remembered for being the most significant music creators of the twentieth century” (Martin, 2000). Many music critics withhold giving the Beatles credit as musical creators, citing earlier sources of music, such as Motown, as more innovative. However, much of the Beatles appeal comes not from their innovations, but instead, from their superiority over their contemporaries. In this respect, it is possible to compare the Beatles to Wolfgang Amadeus Mozart.

Most scholars undoubtedly consider Mozart a musical master, yet he is often credited with few influential innovations. To some degree, Mozart spoke the same musical language as his counterparts, such as Joseph Haydn; however, Mozart is considered superior, because he added an extra touch of seemingly indefinable genius within his compositions. One significant style element of Mozart's music was the element of surprise, or the unexpected, based on his ability to subtly deviate within the conventional standards of musical style. Like Mozart, the Beatles' music contains much that is conventional within the standards of popular music throughout the 1960s. Much of the Beatles' influence came in their small deviations from the conventions of popular music. In a career that was all too short, the Beatles' superiority exists in their consistency and in the significance of original attributes within their music.

### II.3. Please Please Me

In the music industry of today, it takes constant promotions to gain popularity, either through radio, music videos, concerts, tours, interviews, or guest appearances on television talk shows. It seems that the music alone is not enough to sustain a musician's popularity; it is as much about being seen as it is about being heard. Potential audiences are created through a concentration of media outlets, as music is distributed to the mass public in the form of radio airplay, music videos, merchandise advertisements (i.e., clothing), and ultimately sold in the form of sound recordings (i.e., records, tapes, and CD's). As successful as this selling strategy seems to be, there is one band that continues to challenge the system.

It has been over thirty years since the Beatles disbanded, and yet their popularity continues to exist. In 1995-96, the Beatles' *Anthology* was released and earned around \$100 million (McDonald, 2001, 22). Likewise in 2000, the album *One* debuted at No. 1 in the US charts and, like the *Anthology*, sold millions. In April 2003, the Beatles' *Anthology* was re-released in the DVD format and debuted at No. 1 in the charts. Today, it is hard to find someone who has not heard of the Beatles. In *American Beatles: From Popular Culture to Counterculture*, Timothy Mahaney writes: "Even the most casual of observers usually possess a faint glimmering of knowledge concerning the group's background, and may recall trivial tidbits pertaining to their personal affairs and the relationship that they shared with one another" (1993, 3). How have the Beatles been able to maintain high levels of popularity over the years? Much of the popularity of the Beatles today exists amongst

the youth population in the United States. How have the Beatles become popular amongst a generation of youth who have no recollection of the 1960s and no recollection of the original Beatlemania? This section of the study will focus on the many different avenues within today's society and popular music culture, from personal influences, including family and friends, to media and scholastic influences, which continue to enhance the Beatles' popularity among the youth in the United States.

One of the main reasons for the Beatles' continuing popularity exists within the media. The Beatles' music continues to gain exposure in media outlets such as the radio. In a recent questionnaire distributed to radio disc jockeys in the Austin and San Antonio areas, the question was asked: 'How much of the Beatles' popularity do you think is media-generated?' A disc jockey from a 'classical' radio station replied: "Impossible to guess, I guess a more fundamental question is why do they get airplay? My guess is that it is a combination of the fine writing and the familiarity that comes from repeated listening. Familiarity is the name of the game."<sup>36</sup> Several questions were asked to the radio disc jockeys to determine the extent to which Beatles songs are played on radio stations throughout the Austin and San Antonio areas. The first set of questions included: 'What kind of music does your station play?', 'Do you play Beatles' songs somewhere in the rotation?', and 'How often? (per hour / day / week / month).' Several disc jockeys responded to the questionnaire, indicating their radio station played Beatles songs. The largest response came from

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<sup>36</sup> For more information about the questionnaire distributed to radio disc jockeys in the Austin and San Antonio areas, refer to Chapter 3, *Tomorrow Never Knows*, or to Appendix E.

‘classic rock’ radio stations. “One song per hour,” was the response from one ‘classic rock’ disc jockey. The range of responses from the remainder of ‘classic rock’ disc jockeys was from “once every three hours” to “twice a day.” Another set of responses came from ‘oldies’ radio stations from the Austin and San Antonio areas. The range of response for the question ‘How often?’ were from “one per hour” to “ten per day.” Even a couple of disc jockeys from the ‘classical’ radio stations responded to the particular set of questions on the questionnaire. Both responses from the ‘classical’ stations indicated playing Beatles’ songs at least once a month. One of the disc jockeys wrote: “We occasionally play Paul McCartney’s classical efforts or some orchestral rendition of a Beatles tune, always as a lark, a novelty. We might commemorate an occasion, such as George Harrison’s death, or a Beatle birthday.” The following table gives an overview of some of the answers to the questionnaire.

Questions	Classic Rock Radio Stations (four responses)	Oldies Radio Stations (two responses)	Classical Radio Stations (three responses)
1) Does your station play Beatles’ songs somewhere in the rotation?	All “Yes”	All “Yes”	Two “Yes,” One “No”
2) If so, how often?	1/hour to 2/day	1/hour to 10/day	once a month
3) Do you have any shows devoted completely to the Beatles’ music?	2 “Yes,” 2 “No”	1 “Yes,” 1 “No”	All “No”
4) If so, how often do these shows receive airtime, and for how long?	Once a week for one hour. (both responses)	Once or twice a year for three hours.	N/A

Table 1: Radio Stations in the Austin / San Antonio areas that play the Beatles’ music

The demand from the general public is one possible reason why these radio stations continue to play the songs of the Beatles. On the questionnaire, the question was asked: “Would you say there is still a demand from the general public to play their [the Beatles] music? If so, in what form is the demand?” ‘Phone requests’ and ‘email request’ were the most popular responses from the disc jockeys. Another question posed to the disc jockey was: “Would you receive complaints if no Beatles’ songs were played?” To which two out of three disc jockeys, who played Beatles songs, answered ‘Yes.’

Another reason for the Beatles’ continuing popularity is due to the amount of critical acclaim the band still receives from different sources within the media and music industry. In 2000, MTV’s sister station VH-1 presented a series of television shows entitled *The Greatest*. Each show presented rankings of one hundred popular musicians based on predetermined topics, ranging from *100 Greatest Albums of Rock & Roll* and *100 Greatest Artists of Rock & Roll* to *100 Greatest Rock & Roll Moments on TV* and *100 Greatest Videos*. The results and rankings were calculated from questionnaires distributed to over five hundred personalities from today’s popular music culture. Although it is almost impossible to determine any scientific or objective measurement of merit from any of these rankings, it is, nonetheless, interesting to see how the Beatles rank in the opinion of their contemporaries and fellow popular musicians.

In the show *100 Greatest Albums of Rock & Roll*, the Beatles’ 1966 album *Revolver* was ranked No. 1 overall. The following is a list of albums ranked second through fifth: Nirvana’s *Nevermind* (1991), The Beach Boys’ *Pet Sounds* (1966),

Marvin Gaye's *What's Going On?* (1971), and Jimi Hendrix' *Are You Experienced?* (1967). Other Beatles albums to appear in the rankings were: in sixth, *Rubber Soul* (1965), in eighth, *Abbey Road* (1969), in tenth, *Sgt. Pepper's Lonely Hearts Club Band* (1967), and in eleventh, *The Beatles* (a.k.a. 'the White Album,' 1968).

Another show to feature the Beatles was *The Greatest Artist in Rock & Roll*, in which the band again was ranked No. 1. The following artists ranked second to fifth: The Rolling Stones, Jimi Hendrix, Led Zeppelin, and Bob Dylan. John Lennon was ranked individually at No. 16. The Beatles also received a No. 1 ranking on the show *100 Greatest Rock & Roll Moments on TV* for their 1964 appearance on the Ed Sullivan Show, in which they appeared in front of a record audience of seventy-three million viewers.

From the 1960s through today, various merchandising companies have sought after the rights to the Beatles' name or music as a selling tool for the companies' products. During the 1960s, merchandisers created the following marketing principle: place the Beatles' name or likeness on any item – clothing, jewelry, posters, toys, dolls, wigs, etc., and the general public will buy them. Today, books like *The Beatles: A Collectors Guide to Beatles Memorabilia* (McWilliams, 1997) chronicle and catalogue the various products created in the image of the Beatles. The television shopping networks HSN (Home Shopping Network) and QVC continue to offer Beatles merchandise. Both of these companies offer their products online through their company's websites as well. Several products that have been marketed through these companies include a Yellow Submarine lamp, an Abbey Road rug, several

framed, gold-plated albums, and an autographed picture of Mohammed Ali with the members of band.<sup>37</sup>

In a similar fashion, many of today's businesses have capitalized on the success of the Beatles by using the band's music as a selling tool. Several businesses have chosen to use the songs of the Beatles as their advertisement jingles. For instance, Nike began the 'Revolution' by using John Lennon's song to advertise shoes; the company Allstate used the McCartney song 'When I'm 64' (from *Sgt. Pepper's Lonely Hearts Club Band*, 1967) in an advertisement for their insurance.

The Beatles' music is not only used for business advertisements, it is used inside businesses as background music as well. Another outlet of the media, in which the music of the Beatles continues to gain exposure, is MUZAK. The following paragraphs will briefly explain the history and development of MUZAK in the United States.

In the early 1920s, General George Squier created the Wired Radio, which was soon renamed MUZAK (a combination of 'music' with 'KODAK'). MUZAK transmitted music from phonograph records across electrical lines to create background music at a variety of work environments. Squier originally believed that music not only soothed the minds of workers, but it would also enhance their performance. MUZAK originally transmitted to grocery stores, restaurants, and hotels, but was soon installed in the elevators of the newly built skyscrapers, including the Empire State Building in New York City. Today, MUZAK has been

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<sup>37</sup> For a detailed description of merchandise, see the websites <http://www.HSN.com> and <http://www.QVC.com>. For the purpose of this study, both websites were accessed on April 20<sup>th</sup>, 2003.

installed in a variety of public interests, including shopping malls, theme parks, retail stores, nightclubs, and bars (Lanza, 1994, 22-54).

Over the years, MUZAK has transmitted a variety of different types of music. From the 1930s through the 1950s, MUZAK mostly played 'classical' music and big band jazz. In the 1960s, Capitol Records released several easy-listening versions of the Beatles' music. Stu Phillips, a graduate of the Eastman School of Music, worked as the lead arranger for Capitol Records. During the 1960s, Phillips created several albums of instrumental covers to the music of the Beatles. These albums included *The Beatles Song Book*, *The Beatles Song Book Vol. 2*, *More Beatles Hits on Capitol*, *The New Beatles Song Book*, and *The Hollyridge Strings Play Magical Mystery Tour*. Phillips soon released several albums of instrumental covers of music by other artists, including Elvis Presley, The Four Tops, and The Beach Boys.

Throughout the 1960s, MUZAK began using instrumental covers of a variety of rock and roll songs, including the music of the Beatles, Bob Dylan, The Doors, Beach Boys, The Rolling Stones, among others. From the 1970s through today, MUZAK has expanded to incorporate music from every genre of popular music, including 1970s disco, 1980s metal rock, and 1990s grunge rock (ibid., 194-214).

Probably the smallest media outlet through which the Beatles continue to receive attention is the newspaper. There have been several events in the past twenty years that have put the Beatles back in the front pages of major newspapers around the world. Most notably is the death of John Lennon in December of 1980. Almost every paper around the world devoted their front page to tell the tragic story of Lennon's murder. More recently, newspapers covered the death of fellow Beatle

George Harrison, who passed away in November of 2001. In October of 2001, Paul McCartney performed alongside many other popular musicians, including Mick Jagger (of the Rolling Stones) and David Bowie, to raise money for the victims of the September 11<sup>th</sup> terrorist attacks on New York City and Washington, D.C. McCartney's name resurfaced in the newspapers in 2002, after his marriage to thirty-four-year-old Heather Mills.

Besides media influences, there are many personal reasons why millions of people are still drawn to the music of the Beatles. In 1967, Paul McCartney sang: "Let's all get up and dance to a song that was a hit before your mother was born, / Though she was born a long, long time ago, / Your mother should know" (excerpt from 'Your Mother Should Know,' *Magical Mystery Tour*, 1967). The Beatles' popularity, amongst the youth of today, is due in part to their parents. Many of today's youth have parents that are considered 'Baby Boomers.' The 'Baby Boomer' Generation was born roughly between the years 1946 and 1964. In 1964, the Beatles achieved their first success in the United States. At that time, the oldest Baby Boomer was approximately eighteen years of age. Most of the Beatles earliest popularity existed amongst the Baby Boomer Generation. The United States Bureau of Census<sup>38</sup> reports that, in 1965, the population of the United States was around one hundred ninety four million people. Of this population, 39.3 % was comprised of Baby Boomers, ranging in age from zero to eighteen. By the year 2000, the population of the United States had risen to two hundred eighty two million. In 2000, the Baby Boomer Generation would be more or less thirty six to fifty four years of age, and

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<sup>38</sup> All of the data relating to the population of the United States was accessed on February 26<sup>th</sup>, 2003 at <http://blue.census.gov>.

would still make up around 29.5 % of the population. The generation of youths born from 1981 through 2000 represented 28.6 % of the population in 2000.

The middle-aged Baby Boomer Generation dominates many of the previously mentioned media outlets, such as radio and television. A successful marketing strategy is to use material that is familiar to the consumer. Perhaps one reason why the Beatles' music continues to receive airtime today, either through radio stations or advertisement jingles, is because the music is very familiar to the millions of people who were alive during the 1960s, many of which are still alive today. Many of today's youth have parents who are Baby Boomers. It seems only natural that many of these children would gain exposure to the music of the Beatles through their parents.

In 1966, John Lennon described how the Beatles were more popular than Jesus Christ. These comments by Lennon created many controversies amongst the conservative Christian population at the time. To some degree, the Beatles' dominance, within the popular cultures of both the United States and England, has raised the group almost to the level of demigods or prophets, as their "anthems" continue to be sung around the world. In the introduction to this study, Tim Riley was quoted as saying: "Their [the Beatles] story is so big, means so many different things to so many different people, that it would be impossible for one book to tell it all" (1988, 8).

To many people, the Beatles are viewed as the 'Horatio Algier' of popular music culture. The Beatles 'rags-to-riches' story is one that inspires hope in many people, both young and old. In *The Beatles: A Collectors Guide to Beatles*

*Memorabilia*, Courtney McWilliams writes: “The story of how the Beatles were born is an example of what young people can do if they put their minds to it. They literally conquered the earth in a fervor, which has not been equaled in the history of music” (1997, 5).

In the questionnaire distributed to professors at Southwest Texas State University, the question was asked: ‘What do you like most about the Beatles music and why?’ One professor responded: “The Beatles were my first introduction into alternative ways of thinking. Their music made an impact on the way I thought about the world.” Another professor simply wrote: “Their ability to story tell.” Much of the Beatles’ lasting appeal comes from their ability to teach important lessons about life.

The timeline of the Beatles is a good representation of the cycle of life and death. A theatre professor at Southwest Texas State University wrote: “It follows human growth from the young and foolish to maturity.” In *Tell Me Why*, Tim Riley states: “The Beatles and their generation were the first to go through puberty together with rock ‘n roll on the radio” (1988, 11). Songs like ‘I Want To Hold Your Hand’ represent the innocence of childhood. The album *Revolver* signifies the end of childhood innocence and the beginning of the growth into adulthood. Within *Revolver*, the Beatles begin the existential phase of questioning life. The maturation into adulthood is represented in the more complex music of *Sgt. Pepper* and *Abbey Road*. Finally, the album *Let It Be* (much like George Harrison’s 1970 solo album *All Things Must Pass*) represented life’s understanding and acceptance of death. In *The Beatles: A Collectors Guide to Beatles Memorabilia*, Courtney McWilliams writes: “The Beatles were human beings, even at the height of fame, and it is the humanness

that eventually broke them apart. It is also what will keep their music alive for years to come” (ibid.).

From 1958 to 1972, the New York Philharmonic, under the direction of Leonard Bernstein, presented a series of televised concerts, known as the *Young People’s Concerts*. Each concert, carefully scripted by Bernstein, was designed to expose the youth in the United States to the various composers and musical terminology within art music. In an effort to simplify various musical terms for the youth, Bernstein would often begin his lectures by citing examples from other genres, such as popular music. Recognizing the popularity of the Beatles, Bernstein would often use the band’s music as a foundation for developing larger concepts.

One example comes from the November 6<sup>th</sup>, 1964, concert, entitled *What is Sonata Form?*, as Bernstein used the Beatles song ‘And I Love Her’ to present an example of musical form (Gottlieb, 230-32). On November 29<sup>th</sup>, 1965, Bernstein taught the youth about the horizontal (melodic) and vertical (harmonic) relationships of intervals during the concert *Musical Atoms: A Study of Intervals*. After explaining both terms (horizontal and vertical) separately, Bernstein proceeded by combining the two terms in three musical examples. Bernstein’s response, after presenting the examples, was: “If that sounds familiar to you, it should. It’s the pattern of the song ‘Help!’ as sung by the Beatles” (ibid., 263-64). A third example is from the November 23<sup>rd</sup>, 1966, concert, entitled *What Is a Mode?* During the concert, Bernstein used the Beatles songs ‘Eleanor Rigby’ and ‘Norwegian Wood’ to expose the youth to the different church modes (‘Eleanor Rigby’ is an example of Dorian, and ‘Norwegian Wood’ is an example of Mixolydian) (ibid., 300 & 307).

Recognition should first be given to Leonard Bernstein, for his desire to expose the youth of the United States to art music and for his ability to communicate his knowledge of art music, both to knowledgeable scholars and to the uneducated public. These concerts presented Bernstein's ability to simplify the musical vocabulary to terms which children could comprehend. One way in which he achieved this goal was to incorporate other forms of music, which he knew would be familiar to the youth.

Recognition should next be given to the Beatles. The fact that Bernstein often referred back to the Beatles' music justifies, to some degree, that there is 'something' within the band's music that transcends their popularity, that 'something' is artistic integrity, or value. In the field of musicology, popular music has always been separated from art music. According to Allan Kozinn, popular music is a form "for which the most benign response in the classical world was bemusement" (1995b, 31). Scholars of art music often degrade popular music by describing the music as typically of lower value and less complex than art music.

Throughout his career, Bernstein often came to the Beatles' defense. In an article for the October 1995 issue of *BBC Music*, Bernstein is quoted as saying: "I discovered the frabjous falsetto shriek-cum-croon, the ineluctable beat, the flawless intonation, the utterly fresh lyrics, the Schubert-like flow of musical invention and the Fuck-You coolness of the Four Horseman of Our Apocalypse, on the Ed Sullivan Show of 1964" (ibid., 33). The *Young People's Concerts* are significant for several reasons. Bernstein's use of the Beatles' music is quite possibly one of the first examples regarding the recognition of artistic integrity within popular music by a

well-respected figure of art music. Bernstein's decision to use the music of the Beatles as a teaching model has become a trend that has continued through today. The Beatles serve as good teaching models for a wide variety of subjects, from music theory and history classes to marketing, sociology, and early childhood development. The following paragraphs will examine how the Beatles have impacted today's classrooms.

In *From Basketball to the Beatles*, Ben Mardell chronicles his personal search for compelling early childhood curriculum. His final chapter, entitled 'Sgt. Pepper and Beyond: The Beatles, the Talking Heads, and the Preschool Band,' describes a unit in which Mardell, a non-musician, uses the Beatles to explore music with his preschool students. Mardell writes: "While I hadn't seriously listened to the band in a decade, watching the children play the Beatles brought back happy memories. My junior year in college I wore out the copy of *Abbey Road*. As a preteen I enjoyed the group's lively lyrics, colorful costumes, and risk-taking haircuts. For a new generation of potential fans, the band's childlike qualities – their playfulness, frivolity, boisterous energy, and penchant for colorful clothing – seemed like powerful attractions" (1999, 145).

One of the student's parents, who happened to be a 'classical' pianist, responded to Mardell's decision to use the Beatles' music as a model for teaching by saying: "Why don't you teach them real music?" Critics often disapprove the use of popular music, believing it to be of lower value than the classics. Mardell, on the other hand, discussed how the student's gained a "heightened musical awareness" after studying the music of the Beatles. Mardell writes: "Superficially, the children's

vocabularies expanded to include *lyrics, chorus, verses, instruments, and solos*. More substantially, the way the children listened to music changed. They became more careful, informed listeners. They now paid attention to the instruments used, focusing on the harmonica in ‘Love Me Do’ and the piano introduction to ‘You Never Give Me Your Money.’ They noticed vocal qualities, distinguishing between John’s rougher and Paul’s smoother voice” (ibid., 161).

Mardell discusses how some educators try to furnish children’s minds with skills and knowledge. Mardell would agree that skills and knowledge are important, but that education involves more than just cognition. To Mardell, educational experiences, whether intentional or unintentional, are important, because they influence the children’s disposition to learn. Ultimately, Mardell considered his musical unit in which he incorporated the music of the Beatles successful, since it helped the children’s feelings for music grow (ibid., 161-62).

The Beatles have found their way into many college lectures as well. Two courses at Southwest Texas State University devote several lectures to the Beatles each semester<sup>39</sup>. The first course is The Sociology of Popular Music (SOCI 3333). This course is designed to explore the relationship between the popular music culture of the United States and other aspects of society throughout the twentieth-century. The second course is a music history class, designed to chronicle the history of popular music and jazz, entitled The History of Rock, Pop, and Jazz (MU 3375).

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<sup>39</sup> The listing of courses was based on the fall 2002 and spring 2003 catalogues, and was accessed on April 30<sup>th</sup>, 2003, at Southwest Texas State University’s website, [http://www1.swt.edu/catsweb/rg/OPEN\\_FAL\\_IDX.HTM](http://www1.swt.edu/catsweb/rg/OPEN_FAL_IDX.HTM).

Chapter II began with a discussion of the separation between popular music and art music. For years, traditional musicology has made many distinctions between the two genres. Yet, as the Beatles continue to gain respect amongst the scholars of art music, the separation between the two music forms lessens. As Tim Riley points out, “strict musicology falls far short of explaining how well the Beatles communicated with their audience and why their records are as important as any artist legacy of our age” (1988, 8). In the October 1995 issue of *BBC Music*, Allan Kozinn chronicles the many musical scholars who have grown in their admiration for the Beatles. In 1966, soprano Cathy Berberian convinced her husband, composer Luciano Berio, to write a collection of Beatles arrangements. In 1992, violinist Itzhak Perlman revealed that his after-dinner habits involved making his children listen to movements of Mahler and records of the Beatles (1995b, 32). Kozinn adds: “Composers as stylistically and geographically far flung as Leo Brouwer, Toru Takemitsu, Peter Maxwell Davies, John Cage, Frederic Rzewski, and Terry Riley have published Beatles arrangements” (ibid.).

On the questionnaire, distributed to Southwest Texas State University professors and radio disc jockeys in the Austin and San Antonio areas, the word most often used to describe the Beatles’ music, by the radio disc jockeys and university professors, was ‘timeless.’ As Paul R. Kohl describes in ‘A Splendid Time is Guaranteed for All: the Beatles as Agents of Carnival’: “The music of the Beatles transcends time and space and personality. It is certainly not alone in this; all great art must be transcendent” (1996, 81). In *The Beatles, popular music, and society: A thousand voices*, Ian Inglis describes the music of the Beatles “in terms that go

beyond the purely musical to encompass the intellectual” (2000, 4). According to Inglis: “It is important here to distinguish between two of the most salient criteria by which intellectual contributions are assessed – their longevity and their impact” (ibid.). Much of the appeal from musical scholars stems from the recognition of artistic integrity, or value, within the Beatles’ music. Often, the Beatles were pursuing musical ideas that were not far from many of the most respected composers of art music. Leonard Bernstein often referred to the Beatles as the Schuberts of our time. Like Schubert’s art songs, the Beatles usually composed songs for solo voice and instrumental accompaniment. The Beatles songs, such as ‘Yesterday’ (1965), ‘Norwegian Wood’ (1965), ‘Michelle’ (1965), ‘Eleanor Rigby’ (1966), ‘For No One’ (1966), and ‘Julia’ (1968), are similar to Schubert in that they have simple melodies, with a universality of folksong. The Beatles’ *Rubber Soul* (1965) and *Sgt. Pepper’s Lonely Hearts Club Band* (1967) have similar musical characteristics to the nineteenth-century song cycles of Schubert, Schumann, and Beethoven.

Like Beethoven, the Beatles were revolutionaries. In Kozinn’s article for *BBC Music*, musicologist Joshua Rifkin is quoted as saying: “The Beatles revolutionized the very molecular structure of pop music, transforming a language of strong appeal but apparently limited resources into a viable means of subtle artistic expression” (1995b, 33). Many comparisons can be made between the Beatles and Beethoven. Both allowed their respective genres to move in new directions by expanding the dimensions within. The Beatles expanded rock and roll and popular music in several ways. The band incorporated non-Western traditions into their music, such as Hindu music, and experimented with many avant-garde electronic effects. The Beatles also

expanded the lyrical content within many of their songs. In *The Beatles, popular music, and society: A thousand voices*, Ian Inglis writes: “The archetypical pop song has always been, and continues to be today, the love song – the lament for lost or unrequited love, the celebration of mutual and/or genuine love, and the comment about the nature and significance of love. In place of love, their [the Beatles] new themes explored alienation and estrangement (‘A Day in the Life’), rebirth (‘Here Comes the Sun’), escape and solitude (‘Fool on the Hill’), political involvement (‘Revolution’), nostalgia and regret (‘You Never Give Me Your Money’), the effect of drugs (‘Tomorrow Never Knows’), interpretations of childhood (‘Penny Lane’), divisions within the counterculture (‘Come Together’), the boredom of excess (‘Good Morning, Good Morning’). In doing so, the Beatles were in effect realizing their ability to make larger artistic statements within their pop format” (2000, 10). Like Beethoven, the Beatles have set many precedents, which for years have remained unmatched.

Although the Beatles, as a band, existed for less than a decade, their artistic and cultural legacies cannot be measured. As time transpires, the Beatles’ popularity will continue to grow amongst the millions of people in the United States, from the future generations of youth to the scholars in the field of musicology. The possibilities of the Beatles’ music, the many complex worlds living within the incredibly rich repertoire of the band, these are just a few of the many attributes to the Beatles’ music that are beginning to be explored.

### III. TOMORROW NEVER KNOWS

In *Tomorrow Never Knows: Rock and Psychedelics in the 1960s*, Nick Bromwell writes: “In 1996, nearly thirty years after Beatlemania, the *Beatles Anthology* was aired on television, drawing an audience estimated at 35 million. It was the highest-grossing year in Beatle history; they took in more than \$635 million, selling 7 million new CDs and 13 million rereleases, mainly to teenage buyers” (2000, 34). The influence of the Beatles’ music is abundant in today’s society and popular music culture. The sound of the Beatles resonates in radio stations, television advertisements, classrooms, and the music of other bands across the world. Yet, how much is it directly affecting the youth in the United States? In *The Beatles: A Collectors Guide to Beatles Memorabilia*, Courtney McWilliams states: “The Beatles were constantly breaking records of one sort or another. Breaking into movies was something that had never been done by a band, yet they remained fresh and unspoiled for all the attention that was being heaped upon them . . . Now, they have transcended all of that, because young people are still tuning into them today. There is definite nostalgia for the 60s as a time of peace and freedom that the Beatles image seems to keep alive. They are still able to evoke a sense of freshness and excitement that remains unequalled” (1997, 5). This chapter will analyze the results of two questionnaires distributed to radio disc jockeys, in the Austin and San Antonio areas, and professors and students at Southwest Texas State University, and will determine, what effect, if any, the music of the Beatles has had on today’s youth in the United States.

The first questionnaire was distributed to one hundred professors at Southwest Texas State University and one hundred radio disc jockeys around the Austin and San Antonio areas. Southwest Texas State University professors were chosen for their personal studies of today's culture or for their interactions with students in today's culture. A list of departments was compiled from the university's website (Appendix B). Chosen for their ability, it would be hoped that radio disc jockeys would provide this study with insight into the supply and demand of music in today's society, and with a better understanding for the structure and influence of the music industry on today's 'pop' and youth culture. Many of the small communities outside of Austin and San Antonio, including San Marcos, are influenced by the radio stations that exist in these larger cities. There are several radio stations from Austin and San Antonio which overlap in San Marcos. A list of ten radio stations was compiled from area telephone directories and websites (Appendix D). Packages were sent to each radio station, each containing ten questionnaires. An implied consent form, along with an envelope, was attached to each questionnaire, and was distributed to the professors and radio stations via the mail. The consent form provided information in regard to this study and the nature of those willing to participate (Appendices A & C). Those professors and disc jockeys who were willing to participate answered the questions directly on the questionnaire and returned it in the envelope provided to them.<sup>40</sup>

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<sup>40</sup> Before distributing the first questionnaires and consent forms to the disc jockeys and university professors, the questionnaire had to be reviewed by the Institutional Review Board (IRB) at Southwest Texas State University. To avoid any serious legal issues, anything in regard to 'human research' has to be pre-approved by the university's IRB. The first questionnaire, along with the attached consent form, were approved by the IRB, and given the approval # (or reference #) 02-0154.

The second questionnaire was distributed to current (2002-03) students at Southwest Texas State University, born between 1972 and 1984. Students were selected as possible participants in this study, because they are direct descendants to the generations of Americans alive during the 1960s. The goal was that the students would provide this study with insight into the many different popular trends affecting the youth in the United States today, along with a better understanding of today's popular music culture and society.

Before the second questionnaire could be distributed, there were several concerns that needed to be addressed. First of all, in order to produce justifiable results, the questionnaire needed to be distributed to as many students as possible. Secondly, the distribution of hundreds of questionnaires to the university students would take time. When dealing with the scheduling demands placed on college students, time is always an issue. One possible solution to these issues was e-mail. All students at Southwest Texas State University have individual e-mail addresses. The questionnaire could then be e-mailed to every student. Yet again, to receive justifiable results, there should be no duplicate answers. It would be extremely difficult to monitor the number of times an individual student could answer the questionnaire if it was in e-mail format. The ultimate decision was to have the questionnaire distributed by willing professors during regular class times.

Classes were chosen based on several criteria, including class size and time. Larger classes were naturally chosen in order to distribute as many questionnaires as possible. In an effort to reduce duplicate answers, questionnaires were distributed to different sections of the same class. It was assumed that a student should not be

scheduled for the same class twice. Secondly, classes were selected based on the time of day. Questionnaires were distributed to different classes that met at the same time.

Like the first questionnaire, the questionnaire that was distributed to students had an implied consent form attached to it. The consent form was similar to the first in that it described the nature of the study and provided contact information for those willing to participate (Appendix F).<sup>41</sup>

The remainder of this chapter is divided into two subchapters, entitled *Ask Me Why* and *Tell Me Why*. The first section, *Ask Me Why*, will analyze the procedures used to create the first questionnaire, distributed to radio disc jockeys and university professors. This section will study the demographics of the population as well as the results they provided. The second subchapter, *Tell Me Why*, serves the same function as the first, but in regard to the second questionnaire, distributed to current (2002-2003) students at Southwest Texas State University.

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<sup>41</sup> Like the first questionnaire, the student's questionnaire also needed to be pre-approved by the university's Institutional Review Board (IRB). The second questionnaire and attached consent form were approved and given the approval # (or reference #) 02-0206.

### **III.1. Ask Me Why: Answers from disc jockeys and professors**

The ultimate goal of this study is to determine what effects the music of the Beatles still has on today's popular music culture and today's youth. The previous two chapters in this study examined the various accomplishments achieved by the Beatles throughout the 1960s, and the evolution of the popular music culture in the United States in light of these accomplishments. In order to better understand the Beatles' continuing influence on today's culture and youth, the various trends within today's popular music culture needed to be analyzed. A population of subjects was chosen for this study which consisted primarily of college students at Southwest Texas State University. This population was chosen for several reasons. First of all, the students seemed more readily available and easily accessible to provide information. Legally, it was easier to get the university students to consent and participate in the study, since the participants were at least 18 years of age. It was also assumed that, due to their age, they would therefore be more knowledgeable as to the trends within the popular music culture of today. Thus, a questionnaire was created in order to accumulate the results needed for this study.

Problems began to arise during the early stages of the questionnaire's development, as information was still lacking in order to create logical questions. The various sources, used to justify the previous two chapters in this study, did not provide enough support as to the trends of today's popular music culture. A second population was then created as a possible source for this information. This population was comprised of radio disc jockeys in the Austin and San Antonio areas and the

professors at Southwest Texas State University. There are several reasons why these groups were chosen for the population. Both consisted mainly of educated people with some recollection of the 1960s and the original Beatlemania, and with some special insight in music business, sociology, psychology, etc.

The first questionnaire (Appendix E) was distributed to 100 disc jockeys and 100 Southwest Texas State University professors via the mail (for lists of the radio stations and departments within the university, refer to Appendices B & D). The questionnaire was divided into three smaller sections: including 'Personal Information,' 'Beatles Questionnaire,' and 'Disc Jockeys' (a section compiled of questions relevant only to radio disc jockeys).

The first section, 'Personal Information,' was designed to establish basic demographics (i.e., gender and profession) amongst a population that was promised anonymity. Question #3 asked, "Are you at least 18 years of age?"<sup>42</sup> Questionnaires with a response of 'No' to this question would be discarded upon their return and not taken into consideration in regard to the results of this study.

A total of two hundred questionnaires were distributed to the entire population, of which eighteen disc jockeys and forty-six professors responded. There is one possible explanation for the low percentage of responses from the disc jockeys (as compared with the professors). Both groups were provided an envelope as a means for returning the questionnaires. It was perhaps easier for the university

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<sup>42</sup> This question was added as a means to avoid any legal ramifications. The Institutional Review Board (IRB) at Southwest Texas State University requires an additional consent form for anyone under the age of 18. Before participating, the consent, for anyone below the age of 18, has to come from an outside party (i.e., legal guardian, parent, etc.).

professors to respond, since no postage was required for on-campus mail. On the other hand, many of the disc jockeys may have been reluctant to respond, since the return postage was not provided. In any case, the information supplied by those willing to participate was very beneficial for completing the remainder of this study.

The second section of the questionnaire (under the caption 'Beatles Questionnaire') provided questions which both of the groups could answer. All of the questions in this section focused specifically on the music of the Beatles. Within this section were questions of various formats. The first type of question, such as Question #4 ("Are you familiar with the music of the Beatles?"), provided the participants with simple 'Yes' or 'No' answers. Others, such as Question #7a ("What do you like most about the Beatles and their music and why?"), had space provided to allow for more critical answers. Question #9 is an example of the third type of questions for which participants were given an opportunity to rank their answers. In this case, participants were asked to rank, in their personal opinion, the top five albums of the Beatles (out of a list of twelve albums). A fourth type of question asked the participants to rate their answers on a scale provided to them. An example of this type of question is Question #16, in which participants were asked to rate, on a scale of one to five, the importance of various lyrical contents (i.e., 'political,' 'social concerns,' 'love,' etc.) on today's popularity of the Beatles (one = less important; five = most important).

Before discussing the results within any of the sections of this questionnaire, it should be noted that these results were not based on any scientific or statistical analysis. It was determined that this type of analysis was not needed. Many of the

answers provided were merely educated opinions that were used to support, or provide justification, for any of the information gathered in connection with the two previous chapters. Likewise, the first questionnaire was designed to help establish a strong foundation of information needed in order to approach the student population of this study. The following paragraphs will examine several results gathered from the section of questions in which both groups could participate.

These results present several possibilities as to the continuing popularity of the Beatles' music within today's popular music culture. First of all, it was assumed that many of those participating in this first questionnaire were more than likely Baby Boomers (born approximately between 1946 and 1964). Of the 64 total participants (18 disc jockeys and 46 university professors), only three (one disc jockey and two professors) gave a response of 'No' to the question "Do you like the music of the Beatles?" (Question #5). This question was formatted with multiple choice answers. The participants had four answers to choose from, including "Yes, I like all, most, or some of the music of the Beatles" or "No, I do not like the Beatles music".

Question #11 directly asked: "Why do you think the Beatles are still popular today?" One professor responded: "Because an entire generation grew up hearing them, and now we play the Beatles' music for our children." Another professor wrote: "I think we are seeing the 1960s being revived by the younger generation, and the Beatles were a big part of that era." When asked, what do you like most about the Beatles and their music and why (Question #7a), many of those participating used words such as 'timeless' and 'revolutionary' to describe the Beatles' music. The following question (#7b) asked: "What don't you like about the Beatles and their

music and why?” Several participants responded with negative comments about the commercialization of the band. One professor referred to the group as ‘over-rated’.

Questions #8 and #9 on the first questionnaire were directly related to each other. The first question of the two (#8) asked: “If we would distinguish two main eras of the Beatles’ music, for which do you prefer the music?” The two eras to choose from were 1962-1965 and 1966-1970. In 1966, the Beatles released the LP *Revolver*. This album was significant, because it marked the beginning of a new experimental phase for the Beatles. There are several distinct features of the Beatles and within their music which separate the two eras, 1962-1965 and 1966-1970. The first, 1962-1965, is sometimes referred to as the Beatles’ ‘mop-top’ or ‘teeny-bopper’ phase. This early period for the band was characterized by the band’s matching suits and haircuts. This era featured many hits for the band, including ‘Love Me Do,’ ‘She Loves You,’ ‘I Want To Hold Your Hand,’ ‘A Hard Day’s Night,’ ‘Help!,’ ‘Yesterday,’ among many others. The second phase is typically described as ‘experimental’ or ‘drug-influenced.’ This period featured, among others, albums such as *Sgt. Pepper’s Lonely Hearts Club Band*, along with many songs, including ‘Eleanor Rigby,’ ‘A Day in the Life,’ ‘Strawberry Fields Forever,’ ‘Hey Jude,’ and ‘Let It Be.’ Of the 64 total participants, 37 chose the second phase of the Beatles, ‘1966-1970’, as their answer for Question #8, while 18 chose ‘1962-1965’. There were nine responses with no answer to the question.

The second question of the two (#9) asked the participants to rank, in their personal opinion, the top five Beatles albums (out of a provided list of twelve albums; six albums from each of the two eras.) The following results do not represent the

individual rankings of each album. Several of the participants felt ‘undecided’ in their ability to rank their favorite albums, so instead they simply placed an ‘X’ or a ‘check-mark’ besides their albums of choice. Therefore, instead of trying to calculate the average rankings of each individual album, these results reflected which albums were marked most often by the participants. The album with the most marks besides it was the 1969 LP *Abbey Road*. Out of 64 total questionnaires, this album was listed among the ranks on 37 questionnaires. The next two albums which were most often selected were *Sgt. Pepper’s Lonely Hearts Club Band* and *The Beatles* (a.k.a ‘the White album’), each selected 33 times. *Let It Be* was next with 31, while *A Hard Day’s Night* appeared on 26 questionnaires.

Question #10 asked each participant to list the top ten songs of the Beatles they liked the most. The results to the question were impressive. Of the 64 total participants, 12 did not answer this question. Between the 52 remaining questionnaires, the participants were able to collectively create a list of 97 songs of the Beatles. To some degree, this proves the vastness of the Beatles’ influence. The list of songs spanned the entire career of the Beatles, and included songs from every album. The songs most often listed were ‘Let It Be,’ ‘A Hard Day’s Night,’ and ‘Yesterday,’ each of which appeared on 21 questionnaires. Both ‘Help!’ and ‘Hey Jude’ appeared on 18 individual lists. 26 of the Beatles 27 No. 1 songs (that appear on the Beatles’ CD *One* [2000]) were listed by the participants. This presents possible reasons for the massive commercial success of the group’s 2000 CD.

The third section of the questionnaire was designed with questions which were only intended for the radio disc jockeys (the section was thus entitled ‘Only for

Disc Jockeys’). The disc jockeys’ role within the popular music culture of the United States is more direct (as compared to the university professors), so questions needed to be asked of their roles. The questions were very similar in format to those in previous sections; some questions were fill-in-the-blank, while others were multiple choice. None of the questions in this section focused exclusively on the Beatles and their music. In other words, the questions were not intended to focus on the quality of the Beatles and their music. Instead, the questions were designed in an effort to try to determine what relationship each participant, and their corresponding radio stations, has with the music of the Beatles.

The first two questions in this section of the questionnaire served the same function in relationship to the first three questions in the first section (‘Personal Information’), which was to establish basic demographics amongst the participating disc jockeys. The two demographics in this case were: 1) the type of music the radio stations played, and 2) whether or not the music of the Beatles received airtime within the radio station of the participating disc jockey. After establishing the type of music played by each disc jockey, it was easier to determine the relationship with the music of the Beatles. For example, all of the disc jockeys from ‘Classic Rock’ radio stations indicated ‘Yes’ to playing the music of the Beatles at their radio station. In the same manner, all of the disc jockeys from ‘Country’ radio stations answered ‘No.’ These results could have easily been assumed without any type of questionnaire; however, there were several responses that were unexpected. Two out of the three questionnaires returned from disc jockeys of ‘Classical’ radio stations also indicated ‘Yes’ to the question above. One of the disc jockeys wrote at the bottom of the

questionnaire: “We occasionally play Paul McCartney’s classical efforts or some orchestral rendition of a Beatles’ tune.” The disc jockey stated several reasons for playing their music, which included the commemoration of certain occasions (such as George Harrison’s death or a Beatle birthday) or a simple novelty.

The questions that followed in this section were only relevant to those participating disc jockeys who answered ‘Yes’ to playing the music of the Beatles (in the previous question). Such questions included Question #20 (“Do you have any shows devoted completely to the Beatles’ music?”) and Question #22 (“Would you say there is still a demand from the general public to play their music?”). Of the 18 participating disc jockeys from the Austin and San Antonio areas, nine indicated ‘Yes’ to playing the music of the Beatles at their corresponding radio stations (Question #18), while nine answered ‘No.’ Four out of the nine disc jockeys (who indicated ‘Yes’ to the previous question) further indicated ‘Yes’ to having shows completely devoted to the music of the Beatles, while eight of the nine disc jockeys indicated that, to some degree, there is still a demand from the general public to play the music of the Beatles. When asked if their radio stations would receive complaints if no Beatles’ songs were played (Question #24), six of the nine answered ‘Yes’.

The last two questions in this section provided empty spaces for the radio disc jockeys to fill in, in their personal opinions, the five albums and songs which received the most airtime at their radio station. The albums listed most often by the disc jockeys included *Let It Be*, *Abbey Road*, *the White Album*, and *Sgt. Pepper’s Lonely Hearts Club Band*. Other albums mentioned were *Rubber Soul*, *Revolver*, and *Help!*. The list of songs varied substantially from questionnaire to questionnaire. Only three

songs were listed more than once: 'Something,' 'Come Together,' and 'A Day in the Life.' The variety of other songs mentioned spanned the entire career of the Beatles and included 'Love Me Do,' 'I Want To Hold Your Hand,' 'You're Gonna Lose That Girl,' 'Yesterday,' 'Day Tripper,' 'Eleanor Rigby,' 'Sgt. Pepper's Lonely Hearts Club Band,' 'With A Little Help From My Friends,' 'Strawberry Fields Forever,' 'While My Guitar Gently Weeps,' 'Hey Jude,' and 'Let It Be.'

### **III.2. Tell Me Why: Answers from students**

With the help of several professors, the second questionnaire (Appendix G) was distributed, unannounced, during class time to several hundred current (2002-03) students at Southwest Texas State University, 416 of which answered the questionnaire without preparation. The goal was that these students would provide the study with insight into the trends within the popular music culture of the United States and the influence of the Beatles on these various trends. The population consisted of students born between 1972 and 1984. It was assumed that the majority of freshmen enter college at the age of 18. If that is the case, then college freshman, in the year 2002, would have been born in 1984. As in the case with the first questionnaire, to avoid any legal ramifications, any answer given by a participant younger than 18 years of age would have been discarded and not considered in the results of this study.

For the purpose of this questionnaire, the population was subsequently divided into three smaller age groups, 1972-1976, 1977-1980, 1981-1984. There are several reasons for dividing the population into smaller age groups, since the life experiences of people born between 1972 and 1984 are quite different. First of all, a person born in 1972 has a different understanding of popular music culture as compared to someone born in 1984. For instance, most people born after 1977 have probably no recollection of a world without MTV, which was created in 1981. The growth and acceleration of technology into society has affected the age groups in different ways.

Many people born in 1972 can recall vinyl records, while those born after 1984 have only experienced music in the form of CDs.

Like the first questionnaire, the student's questionnaire was broken down into three smaller sections, including 'Background Information,' 'Beatles Questionnaire,' and 'Short Answer.' The first section (under the caption 'Background Information') served the same function as the first section of the previous questionnaire ('Personal Information'). As in the first questionnaire, the population was to remain anonymous throughout the study. This first section was comprised of three questions which helped to establish the basic demographics of the total population, including the participant's gender, age group, and ethnicity. These three questions helped to provide a means for more in-depth analysis as to the influence of the Beatles and their music on the entire population of students. The following graphs chart the results to the first three questions:

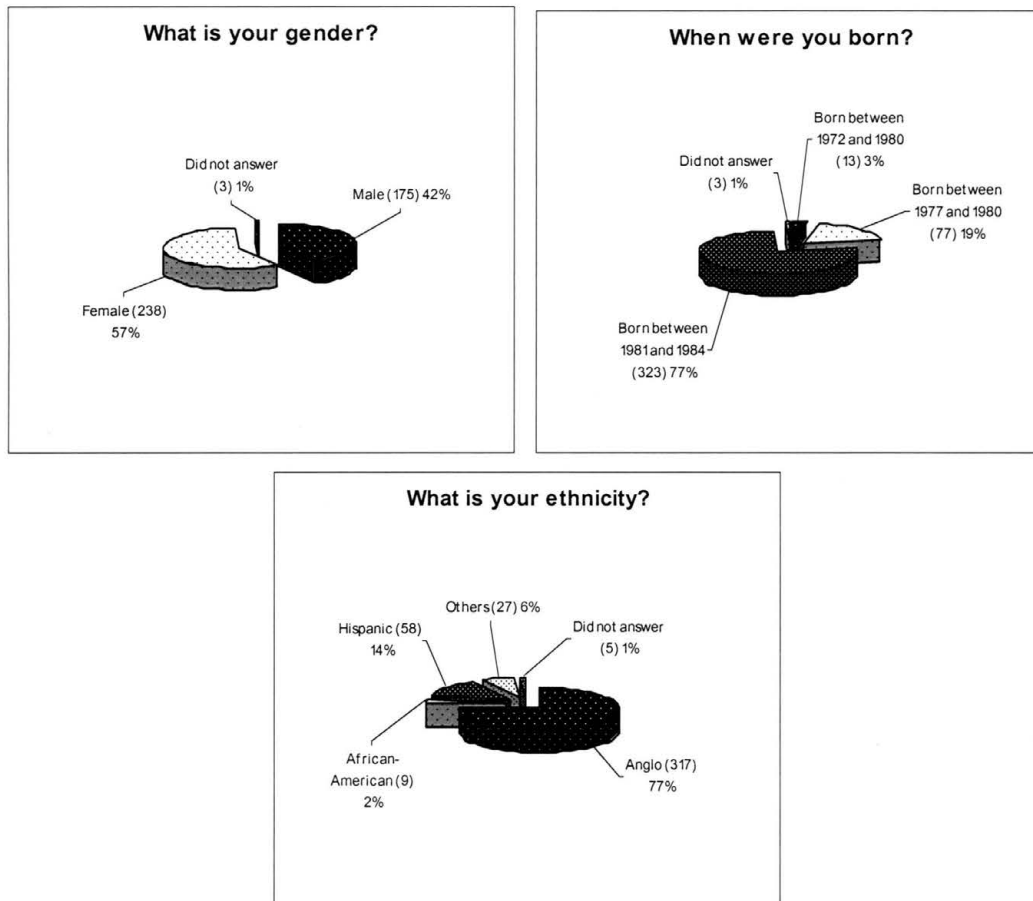


Figure 1: Demographics of the Student Population

The second section of the student's questionnaire was also very similar to the original questionnaire distributed to disc jockeys and professors. As in the first questionnaire, this section was composed of questions which focused primarily on the Beatles and their music. The only difference was the format of the questions. With the first questionnaire, the participants were allowed to write their responses directly on the provided questionnaire, which they then returned via mail. Many of the questions in the first questionnaire were subsequently designed for short-answer responses, which allowed for a variety of critical answers. The results for the student's questionnaire, however, needed to be analyzed more scientifically (or statistically).

To do this, a scantron sheet (answer sheet) was provided, with each questionnaire, for the students to place their answers. Many of the questions were designed in a multiple-choice format to allow the responses to be easily calculated. The following is an example of one such question that appeared on the student's questionnaire:

Question #4

- 4) Which kind of popular music do you like the most?
- 1) Pop / Rock
  - 2) Country
  - 3) Hip-hop / Rap
  - 4) Classic rock / Oldies
  - 5) Tejano

The scantron sheet that was provided to the students allowed for only five possible answers at most. Many of the answers to the various questions had to be reduced or consolidated to match the format of the scantron sheet.

Several of the questions that appeared on the first questionnaire, reappeared on the second, such as Question #7 ("Do you like the music of the Beatles?"). Question #15-22 (on the student's questionnaire) is another example: As in the first questionnaire, the participants were asked to rate the importance of various lyrical contents (i.e., 'political,' 'social concerns,' 'love,' etc.) on the popularity of the Beatles. The question's format was slightly altered to fit within the structure of the scantron sheet. On the other hand, questions such as Question #4 (as seen above) and Question #8 ("How did you learn about the Beatles?") were derived from the results of the previous questionnaire. The following paragraphs will examine some of the results gathered from within the second section of the student's questionnaire.

Before it can be determined how popular, or influential, the music of the Beatles still is, it is more important to understand what kind of music the population is listening to. The following chart gives an overview to the answers corresponding to Question #4 (“What kind of popular music do you like the most?”)

Types of popular music	Of the total 416 participating students:	Percentage of the total
Pop / Rock	214	52%
Country	63	15%
Hip-Hop / Rap	65	16%
Classic Rock / Oldies	63	15%
Tejano	3	1%

Table 2: Types of popular music, based on total student population

The answers above, regarding the various types of popular music, were, for the most part, evenly divided among the genders, except for ‘Country’. Of the 214 participants who indicated ‘Pop / Rock,’ 103 were male (approximately 48%) and 110 were female (52%). Likewise, of the 63 who indicated ‘Classic Rock / Oldies,’ 28 were male (45%) and 35 were female (55%). However, in the case of ‘Country,’ 14 out of the total 63 responses were male (approximately 22%), while 49 were female (78%).

Even more interesting was how each type of popular music corresponded with the different ethnicities. In the process of creating this questionnaire, the tendency was to assume and predetermine many relationships between certain types of popular

music and each ethnicity. In other words, based on various ethnic stereotypes and profiles, it seemed only natural to assume certain outcomes corresponding between the types of popular music (in Question #4) and the different ethnicities (in Question #3). For example, it was assumed that the majority of those indicating 'Tejano' (to Question #4) would probably indicate 'Hispanic' (to Question #3). Likewise, it was also assumed that the majority of those choosing 'Hip-Hop / Rap' would most likely have been African-American. The results, however, depict a population which is more ethnically diverse. First of all, of the three participants who indicated 'Tejano' to Question #4, two indicated 'Anglo' to the previous question. In fact, of the total 58 Hispanics participating, only one indicated 'Tejano.' Of the 65 participants who indicated 'Hip-Hop / Rap' to Question #4, 38 also indicated 'Anglo', 7 were African-American, 14 were Hispanic, and 6 indicated 'Other.' The following chart gives an overview as to the relationship between the participant's ethnicity and the type of popular music chosen:

Type of popular music	Anglo (317 total)	African-American (9 total)	Hispanic (58 total)	Other (27 total)
Pop / Rock	168	None	32	12
Country	55	None	4	4
Hip-Hop / Rap	38	7	14	6
Classic Rock / Oldies	50	2	7	4
Tejano	2	None	1	None

Table 3: Types of popular music, based on student's ethnicity

Based on the results so far, there are several possibilities that arise, which begin to connect the Beatles and their music with the students in this questionnaire's population. First of all, chapter two of this study discussed a variety of attributes within the music of the Beatles that have influenced the evolution of rock and roll and other forms of popular music from the 1960s through today. Of the five types of popular music indicated in Question #4 of the student's questionnaire, two have been highly influenced by the music of the Beatles. Those two include 'Rock / Pop' and 'Classic Rock / Oldies.' Of the total 416 participating students, 277 marked either 'Rock / Pop' (214) or 'Classic Rock / Oldies' (63) in Question #4 (approximately 67% of the total population). Basically, a majority of the students participating indicated listening to genres of popular music which have been highly influenced by the Beatles and their music.

Another possible connection between the student population and the Beatles might stem from the ethnic diversity that exists within both groups. For instance, the results so far present a population of students who have tendencies to listen to popular forms of music that are outside of the traditions of their ethnicity. Because of these tendencies, perhaps many of the participating students are also attracted to the Beatles, who, during the racially-tense 1960s, successfully incorporated attributes from various musical traditions of other ethnic groups, including African-American traditions (e.g., Motown influence) and non-Western traditions such as Hinduism.

To better understand the impact of the Beatles and their music on the student population, two questions (Questions #5 & #6) were added to the questionnaire. Question #5 asked: “Have you heard of the Beatles?” It seemed logical to interpret even the basic knowledge of the Beatles’ name or existence as influential to some degree. To have knowledge of the name ‘the Beatles’ justifies, to some degree, the band’s historical importance within the history of popular music. Yet, an important distinction should be made between simply knowing the name ‘the Beatles’ and actually being familiar with their music. To be familiar with the music adds a greater significance to the music itself. For instance, if each passing generation indicates some level of familiarity with the Beatles’ music, the music should continue to be considered for its artistic integrity or value. Of the 416 participating students, 410 (approximately 99%) had heard of the Beatles, whereas only 4 students had not. Likewise, with Question #6, 366 students (approximately 89%) indicated actually being familiar with the music of the Beatles, and only 45 students were not. Of those 45 students, 44 were born either between 1977 and 1980 (7) or between 1981 and

1984 (37). This is not unusual, since the majority of these students were raised in a popular music culture dominated almost completely by such media outlets as MTV, which provide very little exposure of the Beatles' music. Even though these various media outlets, such as MTV, are very influential on the trends within the popular music culture of today, there are many ways in which the music of the Beatles continues to gain exposure.

In the previous chapter of this study, many possibilities were discussed as to the manner in which today's youth have been exposed to the music of the Beatles. First of all, many of today's youth have parents who are considered Baby Boomers (born between 1946 and 1964) who can recall the 1960s and the original Beatlemania. As the previous chapter suggests, it seems only natural that the youth of today would gain exposure to the music of the Beatles from their Baby Boomer parents. Much of today's society is dominated by the middle-aged Baby Boomer generation. In the first questionnaire, when asked "Why do you think the Beatles are still popular today?", one professor suggested the continuing popularity was directly related to the number of people who were alive during the 1960s and who have passed the music on to their children. In any case, when the student population was asked "How did you learn about the Beatles?" (Question #8), 232 students (approximately 55% of the total population) marked 'Parents / Siblings' as their answer. Another possibility can probably be traced back to radio stations. The answers to the first questionnaire, distributed to disc jockeys and university professors, suggested that several radio stations throughout the Austin and San Antonio areas continue to play the music of the Beatles. This seems to be the case, as 40 students, in the second questionnaire,

indicated they learned about the Beatles through the radio (approximately 10%). And still a third possibility for exposure to the Beatles and their music exists in the different television advertisements, for instance Nike shoes, which have manipulated the band's music as a selling tool for their company's products. Many products in the image of the Beatles continue to appear on various television shopping networks, such as HSN or QVC. Whatever the case may be, 61 students indicated, in response to Question #8, learning about the Beatles through the television (approximately 15%). In 1995-96, with *the Anthology*, and again in 2000, with *One*, the Beatles achieved massive commercial success in the United States, as both albums debuted at No. 1 on the US charts. Of the total 416 students participating in the questionnaire, 22 indicated they were originally exposed to the Beatles and their music through CD/Tape/Records stores (approximately 5%). The following graph gives an overview of the results of Question #8:

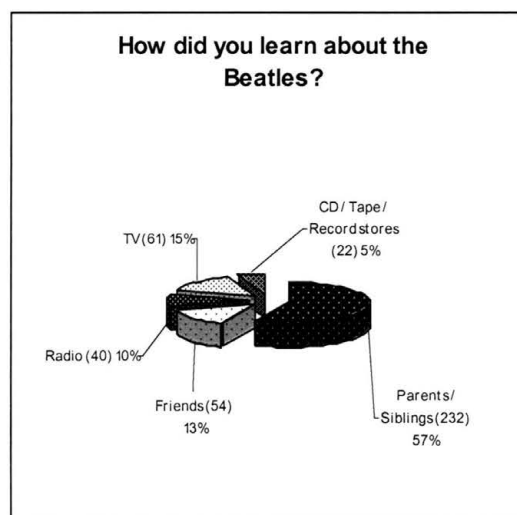


Figure 2: Student responses to Question #8

These statistics above were useful only as a means for providing a strong foundation to build on. It is quite possible to assume that if the same questions (Questions #5 & #6) were asked of other popular musicians from the 1950s and 1960s, such as Elvis Presley, the Rolling Stones, or Jimi Hendrix, the results might be similar. What is more important, in understanding the Beatles' influence or continuing popularity, is to determine how many students like the music of the Beatles, and, ultimately, which music of the Beatles they prefer the most.

To do this, Question #7 ("Do you like the music of the Beatles?") was added to the questionnaire. This question was one of several taken directly from the first questionnaire, distributed to disc jockeys and professors. As in the first questionnaire, four multiple-choice answers were provided with the question. The following shows an overview of the format of the question as it appeared on the student's questionnaire:

#### Question #7

- 7) Do you like the music of the Beatles?
- 1) Yes, I like all of the music of the Beatles.
  - 2) Yes, I like most of the music of the Beatles.
  - 3) Yes, I like some of the music of the Beatles.
  - 4) No, I do not like the Beatles' music.

It was important to provide several answers to this question, instead of just a simple 'Yes' or 'No' response. The Beatles have a wide variety of fans and critics. Some people love the early sound of the group, but are not attracted to the band's experimental phase, while other people feel quite the opposite. There are many people

who like everything the group had to offer, and still others dislike the band completely. Therefore, the four responses were provided as a means to developing a more accurate and in-depth analysis to the above question.

Of the 416 students participating, 401 indicated liking some, most, or all of the music of the Beatles (approximately 97% of the total population). Only 12 students indicated not liking the Beatles' music. The following charts give an overview of the results of each possible answer to Question #7 in relationship to the population's gender, age groups, ethnicity, and the kind of popular music (as indicated in Question #4):

95 students answered "Yes, I like all of the music of the Beatles."

Gender	Age Groups	Ethnicity	Popular music types
Male: 47	1972 – 1976: 3	Anglo: 76	Rock / Pop: 52
Female: 47	1977 – 1980: 16	African-American: 1	Country: 4
	1981 – 1984: 76	Hispanic: 12	Hip-Hop / Rap: 8
		Other: 6	Classic Rock / Oldies: 28
			Tejano: 2

Table 4: Results to Question #7: "Yes, I like all of the music of the Beatles," based on student demographics

154 students answered “Yes, I like most of the music of the Beatles.”

Gender	Age Groups	Ethnicity	Popular music types
Male: 59	1972 – 1976: 4	Anglo: 124	Rock / Pop: 84
Female: 95	1977 – 1980: 34	African-American: 1	Country: 26
	1981 – 1984: 116	Hispanic: 21	Hip-Hop / Rap: 15
		Other: 8	Classic Rock / Oldies: 29
			Tejano: None

Table 5: Results to Question #7: “Yes, I like most of the music of the Beatles,” based on student demographics

152 students answered “Yes, I like some of the music of the Beatles.”

Gender	Age Groups	Ethnicity	Popular music types
Male: 63	1972 – 1976: 6	Anglo: 112	Rock / Pop: 76
Female: 89	1977 – 1980: 26	African-American: 5	Country: 32
	1981 – 1984: 119	Hispanic: 20	Hip-Hop / Rap: 35
		Other: 12	Classic Rock / Oldies: 5
			Tejano: None

Table 6: Results to Question #7: “Yes, I like some of the music of the Beatles,” based on student demographics

12 students answered “No, I do not like the Beatles’ music.

Gender	Age Groups	Ethnicity	Popular music types
Male: 5	1972 – 1976: None	Anglo: 5	Rock / Pop: 2
Female: 7	1977 – 1980: 1	African-American: 1	Country: 1
	1981 – 1984: 11	Hispanic: 5	Hip-Hop / Rap: 6
		Other: 1	Classic Rock / Oldies: 1
			Tejano: 1

Table 7: Results to Question #7: “No, I do not like the Beatles’ music,” based on student demographics

For one reason or another, many of the students participating in the questionnaire indicated liking the music of the Beatles to some degree. Yet, without providing the students space to write their personal opinions for liking the music of the Beatles, it is highly unlikely to determine any specific reasons why so many of these students chose to indicate ‘Yes,’ based on these results. In his book, *Tell Me Why*, Tim Riley writes: “Their [the Beatles’] story is so big, means so many different things to so many different people, that it would be impossible for one book to tell it all” (1988, 8). However, the previous chapters of this study do provide many possibilities as to why the Beatles continue to remain popular. It is also hard to determine why the students indicated liking the Beatles based on discrepancies in some of the results. For instance, approximately 89% of the total population (366 students) indicated being familiar with the music of the Beatles in Question #6,

whereas, a combined total of 401 students (approximately 97%) indicated, in Question #7, liking the music of the Beatles to some degree. In other words, there were about 35 students who indicated they liked the Beatles' music, even though they were not familiar with the music. So, rather than trying to attach one of the various possibilities for liking the Beatles music with those students who indicated 'Yes,' it might be easier to determine some reasons why only 12 students indicated 'No.'

With Question #6 ("Are you familiar with the music of the Beatles?"), the majority of those indicating 'No' were born between 1981 and 1984. Likewise, the majority of the students who answered 'No' to Question #7 were also born between the same years. In the case of Question #6, it was proposed that the reason many people born between 1981 and 1984 would not be familiar with the music of the Beatles is due in part to media outlets such as MTV. Being unfamiliar to the music of the Beatles, these students then could not honestly answer Question #7. Therefore, the only possible response to the question would be 'No'. However, it is possible to suggest that if these students became more familiar with the music of the Beatles, some of them might change their response to Question #7.

One type of popular music that has recently become highly commercialized, through the various media outlets such as MTV, is Hip-Hop and Rap. The students born between 1981 and 1984 have no recollection of a popular music culture without MTV, which was created in 1981. It is of no surprise then, of those 12 students indicating 'No' to Question #7, six indicated they preferred Hip-Hop and Rap.

Although it was determined, to some degree based in the results so far, that it was difficult to develop an understanding of the specific reasons why many of the

participating students felt they liked the music of the Beatles, there were two sets of questions (Questions #15-22 & #23-27) which presented the students several attractive features within the music of the Beatles. The answers to these questions provided a better understanding as to which of the Beatles' attributes were perhaps more attractive and influential. The following shows the format of the first set of questions as they appeared on the student's questionnaire:

#### Questions #15-22

15-22) On a scale of 1-5 how would you rate the importance of the lyrical contents (themes / messages) on the popularity of the Beatles? 1=least important / 5=most important

15) Love	1	2	3	4	5
16) Social concerns	1	2	3	4	5
17) Political	1	2	3	4	5
18) Transcendental meditation	1	2	3	4	5
19) Drug influence	1	2	3	4	5
20) Childhood memories / innocence of youth	1	2	3	4	5
21) Loneliness / isolation	1	2	3	4	5
22) Death	1	2	3	4	5

The first set of questions (#15-22) asked the students to rate the importance of the lyrical contents on the popularity of the Beatles. This question was designed to determine which themes or messages within the lyrics of the Beatles help to contribute to the band's continuing influence or popularity. The following chart gives an overview of the results which are based on the mean (average) rating of each lyrical theme:

Lyrical Content	Mean (average) rating and ranking
Love	3.765 (1.)
Social Concern	3.515 (2.)
Political	3.164 (4.)
Transcendental Meditation	3.013 (7.)
Drug Influence	3.148 (5.)
Childhood Memories / Innocence of youth	3.213 (3.)
Loneliness / Isolation	3.046 (6.)
Death	2.766 (8.)

Table 8: Lyrical contents within the music of the Beatles

Based on the results, the students rated, on average, the Beatles' lyrics relating to 'Love' and 'Social Concerns' as the most important for keeping the Beatles popular above all the other choices. The next three lyrical themes which the students feel, on average, are slightly less important are those relating to 'Childhood Memories,' 'Political,' or 'Drug Influence.' The contents which the students felt were least important were the lyrics relating to 'Loneliness,' 'Transcendental Meditation,' and lastly 'Death.'

The second set of questions (#23-27) asked the students to rate the importance of each element within the music of the Beatles. The following shows the format of Questions #23-27 as they appeared on the questionnaire:

## Questions #23-27

23-27) On a scale of 1-5, how would you rate the importance of each element (separately) within the music of the Beatles? 1=least important / 5=most important

23) melody	1	2	3	4	5
24) harmony	1	2	3	4	5
25) rhythm	1	2	3	4	5
26) instrumentation	1	2	3	4	5
27) lyrics	1	2	3	4	5

It was important to determine which features within the music of the Beatles the students felt were most attractive. The following chart gives an overview of the results of this question. Like the results for Question #15-22, the results for this second set of questions were also based on the mean (average) rating to each musical feature:

Musical features	Mean (average) rating and ranking
Melody	4.028 (2.)
Harmony	3.856 (3.)
Rhythm	3.765 (4.)
Instrumentation	3.740 (5.)
Lyrics	4.240 (1.)

Table 9: Musical features within the music of the Beatles

Based on these results, the musical attribute within the Beatles' music which the students rated, on average, as most important for the popularity of the group was the 'Lyrics,' followed closely by 'Melody.' A feature which the students felt was not as important as 'Lyrics' or 'Melody' was 'Harmony.' Finally, the two least important features in the Beatles' music, on average, were 'Rhythm' and 'Instrumentation.'

Many problems were discovered throughout the process of analyzing the results to the questions within the second section ('Beatles Questionnaire') of the student's questionnaire. The most significant problem, which was briefly mentioned earlier, was the discrepancy of answers from question to question. One reason for creating and distributing the first questionnaire, to the radio disc jockeys and professors, was to sample questions amongst an educated population, and hopefully eliminate any ambiguity that might exist within any question before approaching the student population. It was assumed that the questions within the second questionnaire were not ambiguous; however, this was apparently not the case, as several of the results did not match. For instance, Question #12 asked: "Do you own a recording of the Beatles?" Of the total population (416 students), 193 answered 'Yes' to the question, whereas 216 answered 'No.' The next question on the questionnaire (Question #13, "If you do not own a recording, would you buy a recording of the Beatles?"), was intended only for those students who answered 'No' to the previous question (#12). In fact, directly after Question #12, in parenthesis, it clearly states: "If you answer 'Yes,' skip ahead to Question #14." Yet, 263 students answered Question #13, a discrepancy of 47 students.

The most significant discrepancy occurred within the results to Questions #9 through #11. The following shows the format of the three questions as they appeared on the student's questionnaire:

#### Questions #9 - #11

9) If we would distinguish two main eras of the Beatles music, which era would you like most? (for a list of corresponding albums to each era, refer to questions #10 and #11)

- 1) 1963-1966
- 2) 1967-1970

10-11) Which album of the Beatles do you like the most? (Choose only one answer from either question #10 or #11)

10) 1963-1966 (check here first, if you choose one from this list, then skip ahead to question #12)

- 1) Meet the Beatles
- 2) A Hard Day's Night
- 3) Help
- 4) Rubber Soul
- 5) Revolver

11) 1967-1970 (use this list only, if you don't choose one from question #10 (above))

- 1) Sgt. Pepper's Lonely Hearts Club Band
- 2) Magical Mystery Tour
- 3) The Beatles (a.k.a. 'the White album')
- 4) Abbey Road
- 5) Let It Be

These three questions came directly from the first questionnaire distributed to disc jockeys and professors. The format was slightly changed when it was applied to the second questionnaire, due to the format of the scantron sheet (answer sheet) which was provided to the students. It was assumed that there was no ambiguity within these questions, since the results from the first questionnaire were very clear. The only discrepancies that occurred in the results of the first questionnaire were from a few

participants who failed to answer the questions at all, based on their inability to choose between the answers. In other words, since the option to choose more than one answer was unavailable, many decided to choose none of the answers. However, this was not the case with the results of the second questionnaire. In fact, the problem was quite the opposite. There was a large discrepancy in results, because many of the participants chose more than one answer or chose to answer both Questions #10 and #11, even though it clearly reads: “Choose only one answer from either question #10 or #11). Of the 416 total participants, 146 students answered both Questions #10 and #11, and only 270 students answered the set of questions correctly. Therefore, if an analysis of the answers to these questions was possible, it would have to be based solely on the answers of the 270 participants who correctly answered the set of questions.

Of those 270 answers, 98 students (36%) indicated they preferred the early period of the Beatles’ music, 1963 – 1966, in Question #9. The music from this period includes songs such as ‘Love Me Do,’ ‘She Loves You,’ ‘I Want To Hold Your Hand,’ and ‘Yesterday.’ On the other hand, 157 students (58 %) indicated liking the more experimental phase of the Beatles, 1967 – 1970. This period includes songs such as ‘Sgt. Pepper’s Lonely Hearts Club Band,’ ‘Strawberry Fields Forever,’ ‘Hey Jude,’ and ‘Let It Be.’ When asked which album of the Beatles they liked the most, 100 students chose one of the albums from the early period of the band, 1963 – 1966, while 146 students chose an album from 1967 – 1970. The following two charts give an overview of the results of Questions #10 and #11 (based on the 270 answers):

## Question #10

## Question #11

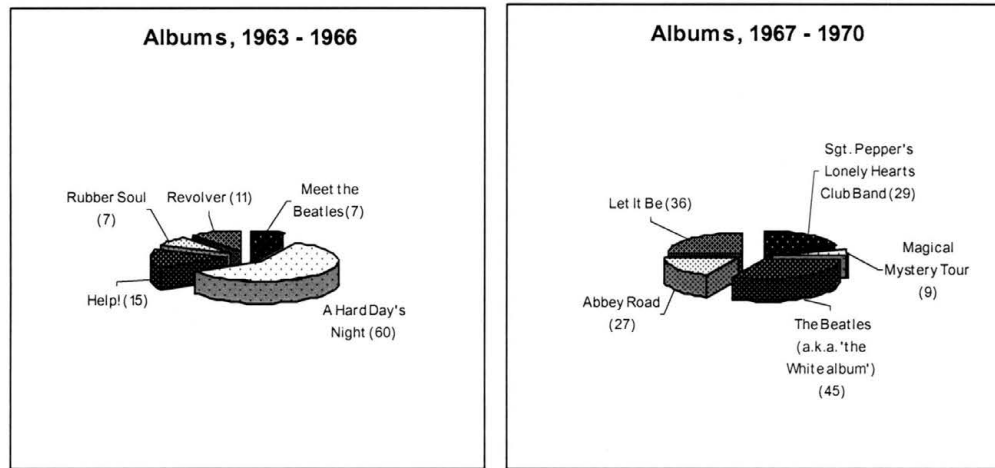


Table 10: Results to Questions #10 and #11: “Which album of the Beatles do you like the most?”

There is one interesting aspect that can be found within these limited results. When compared with the results to the same questions in the first questionnaire, the results between the two questionnaires are very similar. The period of the Beatles most often preferred by many of the participants of both questionnaires was the second, more experimental period, 1967 – 1970. Likewise, the albums most often indicated by the participants of both questionnaires included *A Hard Day's Night*, *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles* (a.k.a. ‘the White album’), *Abbey Road*, and *Let It Be*.

The third section of the student's questionnaire (under the caption ‘Short Answer’) provided a set of questions on the back of each scantron sheet, along with ample space for the participants to write short answers. Many of these questions were

taken directly from the previous questionnaire, including Question #29 (“What do you like most about the music of the Beatles and why?”). As in the case of the first questionnaire, these questions were incorporated as a means of gaining the personal opinions of those participating. The results of these questions could not be figured into the statistical analysis that was achieved through the use of the scantron sheet. Instead, these answers helped to support, or justify, any results that may have come from the previous sections in this questionnaire.

The above question (Question #29) was the first question in the third section of the student’s questionnaire. Many of the student’s responses paralleled the answers given by the radio disc jockeys and university professors. Both groups referred to the Beatles’ music as ‘revolutionary’ and ‘timeless.’ One student wrote: “They [the Beatles] were so ahead of their time and were extremely versatile throughout the years.” Another student stated: “They were popular for so long and their lyrics reached a wide variety of people.” Likewise, a third student commented: “I liked the way it [the Beatles’ music] transcends time and the innovation which was so inherent in their works.” Many students were attracted to the simple melodies, while others liked the experimental phase of the band.

It was suggested throughout earlier portions of this study, that many of the students were exposed to the music of the Beatles via their parents. In response to the question above, one student wrote: “Their music was my dad’s favorite, so I grew up knowing a lot about the Beatles and their music. I liked how you can sing along and pick up their meaning easily.” It was also suggested throughout the previous chapters, that much of the popular music culture in the United States had been influenced by

the music of the Beatles. Several of the students commented on the Beatles' influence, one student wrote: "Even though I do not personally enjoy their [the Beatles'] music, I do respect them, since they have influenced many of the bands I do like today and since music would not be the same without them." In a very similar comment, another student stated: "It [the Beatles' music] inspired a lot of bands that I pay attention to today."

The next question, Question #30, asked "What do you NOT like about the music of the Beatles?" Several of the students did not like the simple melodies or the experimental phase of the band. Many of the students were not attracted to the band's drug use, while others felt they could not honestly answer the question since they were not familiar with the Beatles' music. Some students answered the question by choosing to list the popular musicians or musical styles they preferred instead of the Beatles. The bands most often listed included bands such as The Beach Boys, The Rolling Stones, Led Zeppelin, and Frank Zappa. Many of the various musical styles listed included jazz, blues, country, and classical music.

Question #31 asked: "Which Beatles song(s) do you like the most? (Please rank your top five songs)". Of the total population (416 students), 272 students (approx. 66%) were able to list songs of the Beatles, while 144 students left the question unanswered. Of those 144, several students wrote that they were not familiar enough to recall any songs, while others stated they could not reach a decision as to which songs to list. Several students indicated that they could not remember the exact titles of the songs. The 272 students, who did answer the question, were able to collectively create a list of 94 songs of the Beatles, which included songs from every

Beatles' album. The songs most often listed by the students included 'Let It Be,' 'A Hard Day's Night,' 'Yellow Submarine,' 'Help!,' 'Hey Jude,' and 'Eleanor Rigby.' The list of songs also included twenty-four of the twenty-seven No. 1 hits which appear on the Beatles' 2000 album *One*. This justifies, to some degree, why the album was able to achieve massive success in the United States with its release in 2000. The student's list of 94 songs, along with the disc jockey's and professor's list of 97 songs further illustrates one of the reasons why the Beatles continue to remain influential in today's popular music culture.

With the exception of a few popular musicians (i.e., Elvis Presley, The Rolling Stones, The Beach Boys, etc.), the majority of popular musicians have remained popular or influential amongst their contemporaries over the years due to the success of only a handful of their songs. In other words, throughout the history of popular music, the majority of popular musicians are either one-hit-wonders or only have five to ten songs which have stood the test of time. Very few popular musicians have a catalogue of music which can compare with the Beatles'. Although the Beatles existed for only eight years, their catalogue of music consists of thirteen albums (on the Parlophone label) and hundreds of songs. With each album, the Beatles explored a variety of compositional techniques and produced an extensive list of songs which have remained popular over the years.

At a moment's notice, with no list of songs provided, the students, with no recollection of the 1960s or the original Beatlemania, were able to collectively create a list of 94 Beatles songs. Based on this simple result, it is easy to understand, not only how much the Beatles have impacted the popular music culture in the United

States, but also how much the band, to some degree, remains popular. Although the questionnaire had several discrepancies with its results, which made it difficult to determine the specific attributes within the music of the Beatles that have allowed the music to remain popular, the ultimate goal was not to prove that the music of the Beatles was, or is still, popular. The goal of this study was to determine if in fact the Beatles had influenced the growth and evolution of popular music through today, and if so, how much. It is clear to see that, without the Beatles and their music, many of the compositional techniques and the market strategies, which have created many of today's popular trends, would not be the same.

As technology and the media continue to evolve, it will be interesting to see how much of an impact the music of the Beatles will continue to have on society and on the popular music culture of the United States. It will also be interesting to find out how much the Beatles, due to their impact and longevity, continue to influence the field of musicology. The Beatles' musical accomplishments influenced much of yesterday, and their impact can still be heard through today. But how much will the influence of the Beatles continue . . . tomorrow never knows?

#### **IV. DO YOU WANT TO KNOW A SECRET: COMMENTARY FROM THE AUTHOR**

The long and winding road, which the popular music culture of the United States travels, continues to be influenced by the Beatles and their music. The band's legacy within the popular music culture in the United States developed out of the revolutionary manner in which their music was composed, recorded, and then marketed. This study has discussed many attributes of the Beatles and their music which continue to shape today's popular music culture and youth in the United States; however, it is difficult to determine the lasting effects of the Beatles' legacy. It has only been about thirty years since the Beatles disbanded, and many of the Baby Boomers, or previous generations of people, are still living. It would be interesting to conduct this same study about thirty years from now (2002-2003), once the majority of those people, with some recollection of the 1960s and the original Beatlemania, have passed on. By doing this, it would be easier to determine any lasting effects of the Beatles, and it would justify, to some degree, reasons for the continuing study of the Beatles' music.

There are several other possibilities for future studies in determining the effects of the Beatles' legacy within the popular culture of the United States. First of all, this same study (along with corresponding questionnaires) could be administered to a younger population of today's youth (i.e., high school or elementary students). The results could then be compared with those gathered in this study. It would also be enlightening to conduct a similar study, with the same group of college-aged people

in other regions of the United States, to determine if the various geographic regions of the United States affect the results of this study. A third possibility would be to create a similar study on other musicians within the popular music culture of the United States (i.e., Elvis Presley, The Rolling Stones, The Beach Boys, Led Zeppelin), and to compare the results gathered to those regarding this study of the Beatles. Only then would it be easier to determine which popular musicians have had the most influence on the continuing development of the popular music culture of the United States.

Throughout the development of this study, it was pleasing to observe the manner in which the Beatles continue to influence a variety of different people. It was encouraging to catch a glimpse of the Beatles' impact within the traditions of Western musicology, and to see the high levels of respect the Beatles' music has earned amongst those scholars and musicologists. It was also entertaining to find out how much, whether true or not, the people of today actually know about the Beatles. For instance, on one of the questionnaires returned from the first set (distributed to disc jockeys and university professors), one of the favorite songs of the Beatles listed by the participant was 'Joy to the World,' (with the lyrics 'Jeremiah was a bullfrog, He was a good friend of mine.') by the band Three Dog Night. Another participant listed 'Sweet Caroline' by Neil Diamond as one of their favorite "Beatles songs". One of the students listed the Monkees' '(Theme from) The Monkees' (with the lyrics 'Hey hey we're the Monkees, and people say we monkey around') and 'I'm a Believer' as two of their favorite "Beatles songs". Along the way, this study gained justification by the hundreds of people who stated: "Is it okay if I participate? I know a lot about the Beatles." This study is dedicated to the hundreds of people who participated in the

study, and who allowed it to be possible. It is also dedicated to the musical phenomenon referred to as Beatlemania. Without it, this study would not have a reason to exist.

“And in the end, the love you take is equal to the love you make.”

‘The End,’ *Abbey Road* (1969)

## APPENDICES

## **Appendix A: Letter of Consent to Professors at Southwest Texas State University**

Dear SWT Professor,

You are invited to participate in a study on the Beatles and the influence of their music on today's youth. I am a graduate student at Southwest Texas State University, School of Music. This study is in regard to my thesis given in partial fulfillment of the requirement for a Masters of Music Degree in Music History and Literature. The goal of this thesis is not to prove that the Beatles were in fact popular, or that their music is somehow 'good'. Nor will it try to prove that the Beatles were highly influential towards the generations of Americans alive during the 1960s. This thesis, on the other hand, will discuss the many different avenues through which the Beatles have been able to maintain their popularity and control on today's youth and 'pop' culture. You were selected as a possible participant in this study because of your chosen profession. I chose professors for their personal studies of today's culture or for their interactions with students in today's culture. Radio disc jockeys will provide the study with insight into the supply and demand of music in today's society, and with a better understanding for the structure and influence of the music industry on today's 'pop' and youth culture.

You will be one of 100 Southwest Texas State University professors or radio disc jockeys chosen to participate in this study. Should you decide to participate, any information that is obtained in connection with this study will remain confidential and will be disclosed only with your permission. After all, the questionnaire is entirely anonymous. Since this study involves human subject research, this study was approved by Southwest Texas State University's Institutional Review Board (IRB Reference Number #02-0154).

Your decision whether or not to participate will not prejudice your future relations with Southwest Texas State University. If you decided to participate, you are free to discontinue participation at any time without prejudice. You are under no obligation to participate in the study. Your completing and returning the questionnaire in the envelopes (enclosed) will be taken as evidence of your willingness to participate and your consent to have the information used for the purpose of this study. In order to keep the study going in a timely manner, I would like to ask you to return the questionnaire as quickly as possible.

If you have any questions, please ask us. If you have any additional questions later, Dennis Cole (512-396-7308 / [DC34823@swt.edu](mailto:DC34823@swt.edu)) or Dr. Nico Schöler, thesis advisor (512-245-3395), will be happy to answer them.

You are making a decision whether or not to participate. You may retain this letter about the nature of your participation and the handling of the information you supply.

I thank you for your considerations and your time.

Sincerely,

Dennis Cole

**Appendix B: Departments at Southwest Texas State University in which the questionnaire was distributed (outside of the School of Music)**

- \* Anthropology
- \* Art and Design
- \* Center for Initiatives in Education
- \* Center for International Studies
- \* Center for Multicultural and Gender Studies
- \* Center for the Study of the Southwest
- \* Communication Disorders
- \* Continuing Education
- \* Criminal Justice Department
- \* Curriculum and Instruction
- \* Educational Administration and Psychological Services
- \* English
- \* English as a Second Language
- \* Family and Consumer Sciences
- \* Finance and Economics
- \* Fine Arts and Communication Advising Center
- \* Geography
- \* History
- \* Honors Program
- \* Institute for Criminal Justice Studies
- \* Marketing
- \* Mass Communication
- \* Mathematics
- \* Modern Languages
- \* Multi-Institutional Teaching Center (MITC)
- \* Occupational Education
- \* Philosophy
- \* Physics Department
- \* Political Science
- \* Psychology
- \* Public Administration
- \* Science/Math/Technology Educational Institute
- \* Social Work
- \* Sociology
- \* Speech Communication
- \* SWT Writing Center
- \* Teacher Fellows Program
- \* Technology
- \* Theater Arts

## **Appendix C: Letter of Consent to Radio Disc Jockeys in Austin / San Antonio areas**

Dear Radio DJ's,

You are invited to participate in a study on the Beatles and the influence of their music on today's youth. I am a graduate student at Southwest Texas State University, School of Music. This study is in regard to my thesis given in partial fulfillment of the requirement for a Masters of Music Degree in Music History and Literature. The goal of this thesis is not to prove that the Beatles were in fact popular, or that their music is somehow 'good'. Nor will it try to prove that the Beatles were highly influential towards the generations of Americans alive during the 1960s. This thesis, on the other hand, will discuss the many different avenues through which the Beatles have been able to maintain their popularity and control on today's youth and 'pop' culture. You were selected as a possible participant in this study because of your chosen profession. I chose professors for their personal studies of today's culture or for their interactions with students in today's culture. Radio disc jockeys will provide the study with insight into the supply and demand of music in today's society, and with a better understanding for the structure and influence of the music industry on today's 'pop' and youth culture.

You will be one of 100 radio disc jockeys or Southwest Texas State University professors chosen to participate in this study. Should you decide to participate, any information that is obtained in connection with this study will remain confidential and will be disclosed only with your permission. After all, the questionnaire is entirely anonymous. Since this study involves human subject research, this study was approved by Southwest Texas State University's Institutional Review Board (IRB Reference Number #02-0154).

Your decision whether or not to participate will not prejudice your future relations with Southwest Texas State University. If you decided to participate, you are free to discontinue participation at any time without prejudice. You are under no obligation to participate in the study. Your completing and returning the questionnaire in the envelopes (enclosed) will be taken as evidence of your willingness to participate and your consent to have the information used for the purpose of this study. In order to keep the study going in a timely manner, I would like to ask you to return the questionnaire as quickly as possible.

If you have any questions, please ask us. If you have any additional questions later, Dennis Cole (512-396-7308 / [DC34823@swt.edu](mailto:DC34823@swt.edu)) or Dr. Nico Schöler, thesis advisor (512-245-3395), will be happy to answer them.

You are making a decision whether or not to participate. You may retain this letter about the nature of your participation and the handling of the information you supply.

I thank you for your considerations and your time.

Sincerely,

Dennis Cole

**Appendix D: Radio Stations in the Austin / San Antonio areas in which the questionnaire was distributed**Austin Stations:

KAMX 94.7 – pop/rock

KASE 101 - continuous country.

KLBJ 93.7 - rock music.

KPEZ 102.3 - classic rock.

KROX 101.5 - alternative rock.

KMFA 89.5 – ‘classical’

San Antonio Stations:

KAJA 97.3 - today's country hits.

KISS 99.5 - rock music.

KONO 101 - oldies from the 50s, 60s, and 70s.

San Marcos Stations:

KEYI 103.5 - oldies.

**Appendix E: Questionnaire #1 - distributed to Southwest Texas State University Professors and Radio Disc Jockeys in the Austin / San Antonio areas**

**Got to Get You Into My Life:**

**A study on the influence of the Beatles' music on a post-Beatles generation**

**Questionnaire**

**Personal information:**

- 1) Are you male or female? (circle one)
- 2) What is your profession?
  - A) Radio disc jockey
  - B) SWT Music Professor
  - C) SWT Professor \_\_\_\_\_ Department
- 3) Are you at least 18 years of age? Yes or No

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**Beatles Questionnaire**

(If you are a SWT professor, please answer only questions 1-16. If you are a disk jockey, please answer questions 1-27.)

- 4) Are you familiar with the music of the Beatles? Yes or No
- 5) Do you like the Beatles' music? (circle one)
  - A) Yes, I like all of the Beatles' music.
  - B) Yes, most of the Beatles' music.
  - C) Yes, I like some of the Beatles' music.
  - D) No, I don't like the Beatles' music.
- 6) Do you like the Beatles as a "social entity"? Yes or No
- 7) A) What do you like most about the Beatles and their music and why?

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B) What don't you like about the Beatles and their music and why?

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8) If we would distinguish two main eras of the Beatles' music, for which do you prefer the music? (for a list of albums, see following question) 1962-1965 or 1966-1970

9) Which albums would you rank as the top five? (When considering your rankings, do not rank the albums separately within each era; instead, rank all the albums as a whole.)

<u>1962 – 1965</u>	<u>1966-1970</u>
<u>      </u> Please, please me (UK)	<u>      </u> Revolver
<u>      </u> With the Beatles (UK)	<u>      </u> Sgt. Pepper's Lonely Hearts Club Band
<u>      </u> Meet the Beatles (US)	<u>      </u> Magical Mystery Tour
<u>      </u> A Hard Days Night	<u>      </u> the Beatles (the "White Album")
<u>      </u> Help	<u>      </u> Abbey Road
<u>      </u> Rubber Soul	<u>      </u> Let it Be

10) Which song(s) do you like the most? (list top ten song titles)

- |          |           |
|----------|-----------|
| 1) _____ | 6) _____  |
| 2) _____ | 7) _____  |
| 3) _____ | 8) _____  |
| 4) _____ | 9) _____  |
| 5) _____ | 10) _____ |

11) Why do you think the Beatles are still popular today?

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12) How much of the Beatles' popularity do you think is media-generated?  
 \_\_\_\_\_ %

13) Which media do you think are most important for the Beatles' popularity today?  
 (please rank the following)

- \_\_\_\_\_ Radio
- \_\_\_\_\_ TV
- \_\_\_\_\_ Video
- \_\_\_\_\_ Recording (CDs / LPs / etc.)
- \_\_\_\_\_ Popular journals
- \_\_\_\_\_ Professional journals
- \_\_\_\_\_ Others (Specify) \_\_\_\_\_

14) What kinds of marketing strategies are affecting you today with regards to the Beatles' popularity?

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15) Just considering the music itself, which elements of the music are most influential to today's popularity of the music? (rank the following)

- \_\_\_\_\_ Melody
- \_\_\_\_\_ Rhythm
- \_\_\_\_\_ Instrumentation
- \_\_\_\_\_ Harmony / part writing
- \_\_\_\_\_ Lyrics itself
- \_\_\_\_\_ Relationship between music and lyrics
- \_\_\_\_\_ Other (Specify) \_\_\_\_\_

16) On a scale of 1 to 5 (1 = less important; 5= most important), rate the importance of the lyrics content on today's popularity.

- |                              |   |   |   |   |   |
|------------------------------|---|---|---|---|---|
| a. Political                 | 1 | 2 | 3 | 4 | 5 |
| b. Social concerns           | 1 | 2 | 3 | 4 | 5 |
| c. Love                      | 1 | 2 | 3 | 4 | 5 |
| d. Transcendental meditation | 1 | 2 | 3 | 4 | 5 |
| e. Drug influence / use      | 1 | 2 | 3 | 4 | 5 |
| f. Other (Specify) _____     | 1 | 2 | 3 | 4 | 5 |
| g. Other (Specify) _____     | 1 | 2 | 3 | 4 | 5 |

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**Only to disc jockeys:**

- 17) What kind of music does your station play? (circle all appropriate letters)
- a. "Pop" music / Rock 'n roll
  - b. "Classic" rock (60s / 70s / 80s)
  - c. "Oldies" (50s / 60s)
  - d. Classical music
  - e. Rap
  - f. Tejano
  - g. Other (Specify) \_\_\_\_\_
  - h. Other (Specify) \_\_\_\_\_
- 18) Do you play the Beatles' songs somewhere in the rotation? Yes or No
- 19) How often? \_\_\_\_\_ per hour / day / week / month (please circle)
- 20) Do you have any shows devoted completely to the Beatles' music? Yes or No
- 21) If so, how often do these shows receive air time, and for how long?  
 \_\_\_\_\_ time(s) per hour / day / week / month for \_\_\_\_\_ minutes / hour
- 22) Would you say there is still a demand from the general public to play their music?  
 Yes or No
- 23) If so, in what form is the demand?  
 \_\_\_\_\_ Phone requests  
 \_\_\_\_\_ Email requests  
 \_\_\_\_\_ Letters  
 \_\_\_\_\_ Other (Specify) \_\_\_\_\_
- 24) Would you receive complaints if no Beatles' songs were played? Yes or No
- 25) How much of the demand is assumed – in other words, how much of the "need" to play the Beatles' music is simply based on the assumption that the demand is still there? \_\_\_\_\_ %
- 26) Which album(s) do you play from most of the time? (for a list of albums, refer to question #5)  
 1) \_\_\_\_\_

- 2) \_\_\_\_\_
- 3) \_\_\_\_\_
- 4) \_\_\_\_\_
- 5) \_\_\_\_\_

27) Which top five songs are most often played?

- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_
- 4) \_\_\_\_\_
- 5) \_\_\_\_\_

## **Appendix F: Letter of Consent to students at Southwest Texas State University**

You are invited to participate in a study of the Beatles and the influence of their music on today's youth, popular culture, and society. I am a graduate student at Southwest Texas State University, School of Music. This study is in regard to my thesis given in partial fulfillment of the requirement for a Masters of Music Degree in Music History and Literature. This thesis will discuss the many different avenues through which the Beatles have been able to maintain their popularity and control on today's youth and popular culture. I chose current Southwest Texas State University students born between 1972 and 1984 for the population of this study. You were selected as a possible participant in this study because you are a direct descendant to the generations of Americans alive during the 1960s. You will hopefully provide this study with insight into today's popular culture and society.

The questionnaire will remain anonymous as to protect the identity of the subjects participating in the study. If you decide to participate, any information that is obtained in connection with this study will remain confidential and will be disclosed only with your permission.

Your decision whether or not to participate will not prejudice your future relations with Southwest Texas State University. If you decide to participate, you are free to discontinue participation at any time without prejudice. You are under no obligation to participate in this study. Your completing and returning the questionnaire will be taken as evidence of your willingness to participate and your consent to have the information used for the purpose of this study.

If you have any questions, please ask us. If you have any additional questions later, Dennis Cole (396-7308 / [DC34823@swt.edu](mailto:DC34823@swt.edu)) or Dr. Nico Schuler, thesis advisor (245-3395) will be happy to answer them.

You are making a decision whether or not to participate. You may retain this letter about the nature of your participation and the handling of the information you apply

## **Appendix G: Questionnaire #2 - distributed to students at Southwest Texas State University**

### **Got to Get You Into My Life:**

#### **A study on the influence of the Beatles' music on a post-Beatles generation**

#### **Questionnaire**

#### **Scantron Questions**

Please mark your answers to the following questions as they correspond to the number on the scantron provided to you. If several answers would be possible, give only the one answer that fits best.

#### **Background Information**

- 1) What is your gender?
  - 1) Male
  - 2) Female
- 2) When were you born? (If none of these apply, you do not need to complete the survey)
  - 1) Between 1972 and 1976
  - 2) Between 1977 and 1980
  - 3) Between 1981 and 1984
- 3) What is your ethnicity?
  - 1) Anglo
  - 2) African-American
  - 3) Hispanic
  - 4) Other

#### **Beatles Questionnaire**

- 4) Which kind of popular music do you like the most?
  - 1) Pop/rock
  - 2) Country
  - 3) Hip-hop/rap
  - 4) Classic rock/oldies
  - 5) Tejano
- 5) Have you heard of the Beatles?
  - 1) Yes
  - 2) No
- 6) Are you familiar with the music of the Beatles?
  - 1) Yes
  - 2) No
- 7) Do you like the music of the Beatles?
  - 1) Yes, I like all of the music of the Beatles.
  - 2) Yes, I like most of the music of the Beatles.
  - 3) Yes, I like some of the music of the Beatles.

- 4) No, I do not like the Beatles' music.
- 8) How did you learn about the Beatles?
- 1) Parents / siblings
  - 2) Friends
  - 3) Radio
  - 4) TV
  - 5) CD/Tape/Record Stores
- 9) If we would distinguish two main eras of the Beatles music, which era would you like most? (for a list of corresponding albums to each era, refer to questions #10 and #11)
- 1) 1963-1966
  - 2) 1967-1970
- 10-11) Which album of the Beatles do you like the most? (Choose only one answer from either question #10 or #11)
- 10) 1963-1966 (check here first, if you choose one from this list, then skip ahead to question #12)
- 1) Meet the Beatles
  - 2) A Hard Day's Night
  - 3) Help
  - 4) Rubber Soul
  - 5) Revolver
- 11) 1967-1970 (use this list only, if you don't choose one from question #10 (above))
- 1) Sgt. Pepper's Lonely Hearts Club Band
  - 2) Magical Mystery Tour
  - 3) The Beatles (a.k.a. 'the White album')
  - 4) Abbey Road
  - 5) Let It Be
- 12) Do you own a recording of the Beatles? (If you answer 'Yes,' skip ahead to question #14)
- 1) Yes
  - 2) No
- 13) If you do not own a recording, would you buy a recording of the Beatles?
- 1) Yes
  - 2) No
- 14) Hypothetically, if the original Beatles were to tour again, would you pay to see them perform?
- 1) Yes
  - 2) No
- 15-22) On a scale of 1-5 how would you rate the importance of the lyrical contents (themes / messages) on the popularity of the Beatles? 1=least important / 5=most important
- |                               |   |   |   |   |   |
|-------------------------------|---|---|---|---|---|
| 15) Love                      | 1 | 2 | 3 | 4 | 5 |
| 16) Social concerns           | 1 | 2 | 3 | 4 | 5 |
| 17) Political                 | 1 | 2 | 3 | 4 | 5 |
| 18) Transcendental meditation | 1 | 2 | 3 | 4 | 5 |

- |   |           |
|---|-----------|
| 19) Drug influence                          | 1 2 3 4 5 |
| 20) Childhood memories / innocence of youth | 1 2 3 4 5 |
| 21) Loneliness / isolation                  | 1 2 3 4 5 |
| 22) Death                                   | 1 2 3 4 5 |

23-27) On a scale of 1-5, how would you rate the importance of each element (separately) within the music of the Beatles? 1=least important / 5=most important

- |                     |           |
|---------------------|-----------|
| 23) melody          | 1 2 3 4 5 |
| 24) harmony         | 1 2 3 4 5 |
| 25) rhythm          | 1 2 3 4 5 |
| 26) instrumentation | 1 2 3 4 5 |
| 27) lyrics          | 1 2 3 4 5 |

28) Which medium still affects you the most in regard to the Beatles' popularity?

- 1) radio stations
- 2) TV
- 3) MUZAK stations (i.e., elevator music, shopping malls, restaurants, etc.)
- 4) Tape / CD / Video / DVD
- 5) Newspaper / magazines

### **Short Answer Questions**

Please turn over your scantron and answer questions 29-33 in the space provided, directly on the scantron sheet.

(Please Print)

29) What do you like most about the music of the Beatles?

30) What do you NOT like about the music of the Beatles?

31) Which Beatles song(s) do you like most? Please, rank your top 5 songs.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

4. \_\_\_\_\_
5. \_\_\_\_\_

32) Please, rank your top ten greatest musicians / bands of the last 50 years in pop culture.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

33) If you did not include the Beatles in your ranking for question # 32, where would you rank the Beatles and why?

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