

1967: A Year In The Life Of The Beatles

History, Subjectivity, Music



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*There are places I'll remember
All my life though some have changed.
Some forever not for better
Some have gone and some remain.
All these places have their moments
With lovers and friends I still can recall.
Some are dead and some are living,
In my life I've loved them all.*

– In My Life, The Beatles

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Introduction

It was forty years ago today

The date is June 18 1967 and all that is left on the stage after Jimi Hendrix's performance is a smashed up and burnt guitar. Jimi Hendrix has just shocked the audience at the world's first rock festival, The Monterey International Pop Festival. Hendrix's performance, including a fiery version of "Wild Thing", amongst with his unforeseen activities, has contributed to his rising popularity and a longed breakthrough in the US. Many San Francisco based bands also gained huge success, including The Jefferson Airplane, Janis Joplin, Big Brother & The Holding Company, and Quicksilver Messenger Service.

The Monterey Festival was like a time capsule of contemporary popular culture and a symbolic representation of the so-called "Summer of Love".

Monterey Pop was the intersection of soul and psychedelia, of commercial pop and the rock underground, of Civil Rights and expanded consciousness, of southern California and northern California, of the southern states and the rest of the United States (Hill 2006: 28).

At this point in 1967 it seemed that the San Francisco area was one of the most important places in the world. It certainly was the center of the hippie movement. During the summer of 1967 about 100, 000 people from all around the world flocked to the city, gathering mostly in areas as the Haight-Ashbury district and other San Francisco Bay Area cities like Berkeley.

A social revolution was going on. In the 1960's counterculture people challenged the society's norms and conventions. People wanted to extend their social awareness with clichés-like changing the world. At this point there were about 450, 000 American Troops in Vietnam, and hippies and radicals all over the world demonstrated against the Vietnam War.

The music was a crucial part of the social revolution; it was both a part of the background for it and a central part of it. The music that was made radiated what everybody felt about the world, and the importance of love. Love, and to love one another, was central for the social awakening. Love as a counterculture main theme could overcome everything. The new ways of thinking made ways for new ways of life and social experimentation. "Summer of Love" is often used as a catch all term for not only the summer of 1967 but also the 60s counterculture and its ideology.

Midway into 1967 people wondered if it was the end of the British Invasion. The bands from California and especially the San Francisco area overshadowed largely the British contributions to the music scene. At the Monterey festival the only acts representing the UK were The Who and Eric Burdon & The New Animals. Many of the notable distinctions between the sounds of the UK and the US acts were also blurred, and the music marked on both sides of the Atlantic Ocean was more synchronized.

By 1966 The Beatles had stopped touring and were notably absent at the Monterey Festival. They refused to play and were assigned to the festival's board of directors. June 1, 1967 their album *Sgt. Pepper's Lonely Hearts Club Band* was released after a long period where they didn't release any new material. The press thought the group had dried up after they stopped touring but The Beatles shocked the world once again with their double-A-single "Strawberry Fields Forever"/"Penny Lane" and their album *Sgt. Pepper's Lonely Hearts Club Band*. People were wrong, and the group was still at the top. Later, on June 25th, The Beatles represented Britain in *Our World*, the first program to be sent via satellite to different countries all over the world. The group performed "All You Need Is Love", the main message the hippies wanted to give the world. Although they did not play at Monterey and were not based in the hippie capital San Francisco, The Beatles still somehow managed to put themselves right in the middle of the cultural happening. Arguably musically and culturally representing mainly the "Swinging London" at the time, *Sgt. Pepper's* is still seen as the soundtrack and the red thread of the "Summer of Love".

Real Love - The Beatles and me

It is 43 years ago today that Sgt. Pepper taught the world to play! Paul McCartney can sing "When I was 64" and has admitted that "Lucy In The Sky With Diamonds" definitely is all about LSD. "With A Little Help From My Friends" has become a nursery rhyme, and "Magical Mystery Tour" is also the name of a tour of The Beatles' Liverpool.

This thesis is about The Beatles and locating them in the year of 1967. Forty years after the group disbanded, there is no doubt that The Beatles are still going strong. Millions still love their music and are fascinated by their story as new generations appreciate their legacy.

It is perhaps hard to put a finger on what is exactly so great about The Beatles. There is just something about their music, their appearances and their story that keeps us listening to the music, writing, analyzing and telling about them. I was born 18 years after *Sgt. Pepper's Lonely Hearts Club Band* and five years after the horrible murder on John Lennon that made

it impossible for The Beatles to ever think about re-uniting¹. When I was growing old enough to gain an interest in music I soon discovered The Beatles. Growing up with parents that preferred rock from the 1960s and the 1970s has had a great impact on my musical preferences.

The Beatles have always sold but there have also been several big Beatles revivals since the group ceased to exist. The world had a sudden craze about everything Beatles, and particularly John Lennon, after Lennon was taken away, a typical phenomenon when a star dies. With the Britpop phenomenon, including bands as Blur, Oasis, and Pulp, British popular music from the 60s and early 70s was hailed once again. Huge revivals for The Beatles also include the release of the *Past Masters*' collections (1988), *The Beatles Live At The BBC* (1994), the *1* collection (2000), *Let It Be... Naked* (2003), and 2009's release of The Beatles' remastered catalogue and *The Beatles: Rock Band*. Forty years after the group disbanded, The Beatles even became the second highest selling artist of the previous decade, and their *1* collection became the best selling album of the decade.

In the Western world, it is not unrealistic to say that most people have heard about The Beatles. In school we learned English by translating "Eleanor Rigby", we sang "Ob-La-Di, Ob-La-Da" and "Yellow Submarine", and we learned the guitar by playing "I Saw Her Standing There" or John Lennon and Yoko Ono's "Happy X-Mas (War Is Over)". The music of The Beatles is continuously covered and played by thousands of tribute bands devoted to The Beatles, and by various artists. Paul McCartney is still one of the biggest and most successful artists in the world, and Ringo Starr still tours and makes records, though perhaps for a smaller fan base than his old mate from Liverpool.

I got into The Beatles seriously through *The Beatles Anthology 1* (1995), and being exposed to their music at home, at school, by the media, and while playing clarinet in the local school band, I just was amazed by their music. Fifteen years later I am now running Norwegian Wood - the Norwegian Beatles Fan Club² and I am a part of an active Beatles society. Being a part of this society I know the music and their story well, I have met a couple of Beatles related people and I've been to several Beatles related places.

¹ Despite this, McCartney, Harrison, and Starr were reunited when making *The Beatles' Anthology* project. Using the name The Beatles they finished and recorded two unfinished Lennon songs (with the original Lennon's vocal and piano contributions) from the late 70s.

² The fan club is one of the largest Beatles fan clubs in Europe. Our fanzine is published quarterly and has 70- 80 pages filled with all things Beatles.

I have chosen to write about The Beatles and 1967 simply because I find 1967 to be a very unique, colorful and exciting year, musically, culturally and socially: It was just “*far out*” as an old hipster perhaps would say. The Beatles’ music was particularly innovative and experimental that year, and they were continuously in tune with their audience. For rock music it was a great year of transition and innovation, and many of rock’s most influential bands released great debut albums in 1967, including The Doors, The Jimi Hendrix Experience, Jefferson Airplane, and Pink Floyd. Other influential rock artists, including The Rolling Stones, The Kinks, and Cream, also released important and memorable albums that year. The year and its phenomena fascinate me because of its huge position in our memory and imaginations of the 1960s.

The history I have chosen to tell and my choices depend on my background and my position. The earlier understanding of diverse phenomena will be the foundation of the new, and so on. That also means that we should be careful and go to the original sources of information, not just the copies. In the paper I shall use my empirical background as credibility. Although I am too young to have experienced the 60s³ I believe that I know the music and time quite well. I am aware that being a young Norwegian girl writing about four English men does affect my perspectives and my approach to the task. I will definitely have an “outsider viewpoint” to their “Englishness” and nationhood (Kallioniemi 1998), masculinity and gender positioning, and of course their contemporary context.

Much has been written about the mythologized and exaggerated decade and I – with my own baggage of being a Beatles fan and having grown up during the 90s Britpop – am aware of my contribution to its pervading nostalgia. It is a certain fact that my fandom will influence my perspectives. There are, however, some advantages of being familiar with music when you are studying music. You have much insider-knowledge and good access to it, and you can use your previous experiences as basis. I can use my background, my anecdotes and experiences as experience-based knowledge to give the thesis something extra. It can also support my seniority when I suggest something. Fandom is an issue so it is necessary to show a certain distance to a phenomenon when one studies it.

In studying this field I am aware that I see the events in the light of what has happened in the last forty years. Although I am concentrating on a one year historiographical analysis, there is

³*If you remember the 60s, you weren't there - or so they say.*

no such thing as a bounded and closed period -- it is linked to the future and the past. 1967's events did not just come out of the blue. What happened afterwards and all the second hand material influences our understanding of that time. An example of this is the awareness of how the importance of the Britpop shaped our opinions on the music of the 1960s and the 1970s. The role of the cover songs should also not be underestimated. We hear and understand things differently than before, and being a third-generation Beatles fan I can hopefully provide some new perspectives on the band.

I heard the music before I knew anything about the context. What is my advantage studying music first, context later? Colin Heylin writes in his book *The Act You've Known for all These Years* (2007) that "I learnt to distrust a great deal of what I read from people who were 'there', and whose experiences has failed to enchain the meaning of the music, preferring to obscure it all in a haze of nascent nostalgia" (ibid: xv).

Research goals

This thesis is about The Beatles and the year of 1967. By focusing on one year only this thesis will be like a snapshot of history. I will map out what exactly happened in the exciting year of 1967 and the history will be written in consultation with musical analysis; a historical analytical study. The Beatles music I choose to analyze will work as small portraits demonstrating the period I am covering in my thesis. The perspective will partly be historiographical because I am interested in how history about The Beatles and 1967 has been written and attitudes towards it.

I will describe some of the most important events in 1967, and turning to hermeneutics and acknowledging the value of intertextuality I will look at how the music, the events and the social are interrelated. In this way I will also try to map out The Beatles and their musical influences during this period. I am aware that hermeneutics must be applied tactfully but as Tagg notes: "a rejection of hermeneutics will result in sterile formalism while its unbridled application can degenerate into unscientific guesswork" (Tagg 2003: 77).

In the historical context of 1967 what interests me is the contemporary social revolution, which was a part of a greater 60s counterculture. The expression "Summer of Love" is used as a summary for a large cultural context, and I am curious to explore some of the big discourse of this phenomenon. Related to the context of "Summer of Love" will be countercultural events and characteristics of both a general and more local kind. I will put The Beatles in the social and cultural context and find out where The Beatles were in 1967 and

whether they represent the so-called youth culture at the time. What interests me is The Beatles' English cultural identity, their music's profound cultural and geographical references to both their northern roots and their contemporary surroundings of the "Swinging London" and "Summer of Love".

Musically, I will explore their musical journey and their musical expression at the time. Also regarding their subjectivity, I am interested in their ambitions and agenda as musicians. Around 1967 I will argue that rock music's ambitions grew and it became art. As artists tried to make their music interesting and challenging I will look at how The Beatles experimented their recording and editing techniques in the studio as this is key elements in their music production. I will examine musical characteristics as the so-called psychedelic, sound, production, lyrics and themes, and hopefully this will help me understand The Beatles and their context.

Method

The choice of a small frame

My choice of writing about just one year will especially give me an opportunity to follow the intertextual connections I am curious to explore. I look at the music of The Beatles and the year of 1967 as a complex study object. My approach falls under a historical analytical discourse, and my methods will be a mix of historiographical, musicological, sociological, and ethnographical methods. The approach will make it possible to drop many stories of (musical) exchanges and developments, and small histories of a lesser important part. Yet it will give me an opportunity to delve into material and makes it possible to say something relevant. In this sense, my way of painting a picture of The Beatles and 1967 aim to provide a new perspective , which will contribute to understanding this profound group.

History and historiography

Because I am writing a history, I intend to turn to history and historiography as important tools in this task. The historiography of music is the writing of music history. A modern understanding of history that can be related to the "new musicology" is that history is constructed and something is history because someone has said (or written) it is. New musicologists tell us that history is not autonomous. History is not "true", it is linked to the factors, people, and time it is written. A musical work does just represent one thread in a complex cultural pattern (Treitler 1989). History is a continuous and connected process. An emphasis on cultural relativism is connected to the aim of interdisciplinary, which

characterizes post- structuralism thinking and the new musicology (See Born and Hesmondhalgh 2000).

The understanding of the music and the world is a prerequisite. Historiography “is a study that reveals the changing attitudes to music of the past as shown in the writings about music” (definition from *Grove* 2009). It is the history about the music history, how we understand the historical material of earlier times, and theory about history writing. Historiography implies an awareness of the problems related to history writing, the different concepts, views, and the diverse understandings on history.

In the United States, scholars “have established paradigms of international significance: an introduction of ‘structural’ and ‘post-structural’ critical perspectives from linguistics and the literary disciplines and their combination with a hermeneutics variously derived from Adornoesque social theory, gender studies and criticism, and reception theory and history (which has been established in German musicology since the 1960s). Social history and anthropological and ethno musicological methodologies have also been influential” (Stanley 2009: URL).

To try being open- minded, locating and interpreting cultural objects in their social and historical contexts, avoiding the typical universal history as a linear process, will be a crucial aim. As Skårberg points out: “Various musical objects must be considered as part of a course where some objects were manifested *before* others” (2003: 24, *my translation*).

Music analysis

From the onset, popular music studies by predisposition have been methodologically critical. This is related to the many debates both around and in the topic since its very beginning. Early studies were a pure defense of the popular music. Now it is more a shift.

Popular music studies derive from cultural studies, where the sociologists early on acknowledged the importance of music in everyday life. By musicologists, popular music was not seen as worthy enough for serious music studies and was mostly ignored. When the first musicologists started to study the music they were criticized for both even bothering studying the music seriously at all, and their methods for studying it. Willfrid Mellers’ *Twilight Of The Gods: The Beatles In Retrospect* (1973) was one early serious musicological study on popular music that was criticized for just his methods, which were derived from traditional musicology, and the fact that he bothered.

The more cultural related studies that started in the 1970s and often was associated with the CCCS⁴, was concerned with how people use music; how pop “music meaning is made in the act of use” (Hebdige 1979), and the behavioral patterns. These music sociologists were interested in theories of subcultures and had a tendency to more or less neglect the text (the sounds themselves).

On the other hand, many musicologists just continuously adapted the traditional methods for studying western classical music on the popular music. Their analysis gave a thorough formalist view on the music but had a lot of problems as well. Some problems with old-style musicology are abstractionism, the terminology is inappropriate and loaded, the focus is skewed, the notational centrality, and that listening is monologic (Middleton 2000). Using this kind of analysis on popular music, the studies did often not say much about the music’s relation to society.

There have been many suggestions on how to best study and understand popular music, but there is still no official paradigm on how to do so. As the debates have been going strong there has been a change from a more formalistic musicology to a “new musicology”. Popular music researchers stress that we need to develop new proper musicology of pop that uses terminology and methods of analysis that fits the object we are studying and that we regard the importance of musical elements as timbre, rhythm and sound (Middleton 1990; 2000; and others).

Since the 1980s the dominating US strand is most commonly known as the “new musicology” and is associated with the emphasis on analysis, cultural and critical studies. Researchers use more perspectives and angles. This direction has also retrieved elements and ideas from fields as gender studies, feminist theory, hermeneutics, and post- structuralism thinking. It is then acknowledged that the sound is embedded in a social construction. Prominent new musicologists include Susan McClary (2002), Robert Walser (1993), and Robynn Stilwell (2003).

The British critical musicology and the US new musicology share many of the opinions and ideas about how to study music that Middleton called for in 1990⁵. The British strand is generally more influenced by the work of CCCS and sociology, and is then more

⁴ Center for Contemporary Culture Studies (CCCS) was known as the Birmingham School of Cultural Studies. The center and the theorists’ object of study were cultural studies with most often an interdisciplinary approach. See Middleton (2000) for an overview.

⁵ See Moore (2003) for a discussion of new musicology and critical musicology.

interdisciplinary than its American counterpart. British popular musicology studies which I am heavily influenced by include Hawkins (2002; 2009), Middleton (1990; 2000), Moore (2001; 2005), and Whiteley (1992; 2000; 2005)⁶.

I have chosen to analyze the material by the elements I find important and am curious to explore. In the next subchapter I will say more about which musical characteristics I am interested in. Since I am writing about The Beatles and their music in relation to their contemporary context I will draw heavily on music sociology. Simon Frith has put attention to musical meaning in relation to the social context (1987; 1996), and the effect of a cultural product rather than the product itself. All music is made within a social space, and as Tagg argues, the musicologist "...can draw on sociological research to give his analysis proper perspective" (Tagg 2003: 74). Musical anthropology has influenced the approaches in new and critical musicology, and will influence my perspectives as I am interested in the role and functions of the music in local spaces, more specifically San Francisco and London. Music anthropology is about the context of which music is imagined, practiced and conceptualized, and involves the music as a sign, code and communication.

As mentioned, the text's small frame gives me an opportunity to embrace different intertextual relations I find important. As, "Intertextuality is... the idea that a text communicates its meaning only when it is situated in relation to other texts; it is often characterized as meaning that 'arises' between texts" (Gracyk 2001: 56 In Shuker 2008: 94). Music is a social activity and interpreting pop is an interdisciplinary task. There are dialogues between many different levels in the music and between the music and other contextual or non-musical "texts". This creates multiple meanings. Other texts can be other songs, album covers or social phenomena. When I am analyzing different musical aspects of The Beatles I will have this post-modernist (and post-structuralistic) approach as a basis. As there are multiple meanings and 'truths' I also know that the intertextual relations I find may be arbitrary and random. Related to intertextuality is audio-visual analysis, which has inspired how I put attention to the visual side of the pop performance.

The codes provided by album sleeves, magazine covers, concert performances, posters, and music videos are fundamental for our opinions of the music itself (Negus 2007). These

⁶ For a comprehensive account on the history of popular music studies see the introduction chapter in Hawkins (2002).

phenomena are not new, and from the late 1960s, conscious artists were particularly aware of these visual codes and how they conveyed their identities and image.

Choosing analytical material

The material I have chosen to discuss is intended as a musical guide to The Beatles in 1967. What I am curious to discover is the way music captures the “spirit of 1967”; the connections between the music (and its different components) and other “texts” are of central importance.

When I am choosing material, or musical moments, I am looking for what I find significant. The music of The Beatles and many other artists in 1967 is seen as very experimental and innovative. On this matter I find significant issues of sound, production, style, lyrics and instrumentation. Intertextually, musical characteristics are related to a new social revolution and a search for an expanded consciousness, and it would seem from this the stakes are high for considering meaning. From making music for pure entertainment the artists became more self conscious and made music with a message. The whole package mattered, including a certain identity, image, and lifestyle. With this there was also a certain change in a new music style as pop became psychedelic and progressive rock.

The Beatles can be seen as some of the most important spokesmen for these innovations and aesthetic changes. They also had the right resources to be at the top; they had the success, confidence and freedom. This was already apparent from the mid-sixties but when they decided to stop touring in 1966 they suddenly had the time to work in the studio as much as they liked, and could make the most of it. Most important then, is that their huge success gained them this unlimited studio time and budget. They could come and go as they liked no matter if the studio first was booked by another artist and they could make albums on their own terms. Perhaps also being arrogant, they had a new approach to the recording studio and they continuously broke studio rules and damaged equipment.

The musical production of The Beatles in 1967, especially “Strawberry Fields Forever”, *Sgt. Pepper’s* and “All You Need Is Love” will be my main musical material. This decision of musical guides to 1967 is supported by Producer George Martin’s statement that “[i]f ”All You Need Is Love” says everything about where the Beatles were in terms of popularity and success, ”Strawberry Fields Forever” shows us where they were musically” (Martin with Pearson 1994: 13). This time there is no room for a deep look at other artist’s musical production other than writing about the most important releases and tendencies on a more general level.

Literature and resources

There are several types of resources that can be used to find out what really happened in 1967. It is always best to look for the first-hand material first. Especially since a time like the 1960s easily can be obscured in “a haze of nascent nostalgia” (Heylin 2007: xv). First-hand material will be reviews, newspaper articles, biographies, and of course the music itself. We are automatically basing our understanding of history on how somebody before understood it.

Several books have documented much information and thoughts on the “Summer of Love”, “the Swinging Sixties” and several other phenomena at the end of the sixties. However, there is not much scientifically written that just concentrates on the year of 1967, its different events, and the intertextual connections. *The Act You've Known For All These Years* (Heylin 2007) is useful as Heylin writes historically about *Sgt. Pepper's*; its life and time. A good resource on how to write historiographical is *Fortida er ikke hva den en gang var: en innføring i historiefaget* (Kjeldstadli 1999).

Even before The Beatles broke up countless books were written covering various aspects of the group. As a fan and knowing many older Beatles fans (and so-called experts), I have been fortunate to gain good advice. In the biographies and other books on The Beatles I found information about the band's history, their own thoughts, and activities. Many details of the Beatles recordings are known thanks to especially Mark Lewisohn and his indispensable book *The Beatles Recording Sessions* (2005). In this and his other books, the lifelong Beatles researcher Lewisohn provides details about dates, the exact recording progress and so on. Other acknowledged biographies that have influenced my understanding of The Beatles are written by Davies (1996), Gould (2007), MacDonald (2005), and Norman (2004). *The Beatles Anthology*-CD series (1995; 1996) and many bootlegs that have surfaced are helpful when analyzing and writing historically as they have many outtakes and alternate versions that make it easier to find out how songs evolved and different elements they constitute.

In the musicological field there have been several writings about some musical aspect of The Beatles. The *Beatlestudies*-series (Heinonen et al. (eds.) 1998; 2000; 2001) and *Sgt. Pepper And The Beatles* by Julien ((ed.) 2009) are useful. Regarding musical analysis and identity books as *Settling the Pop Score: Pop texts and Identity Politics* (Hawkins 2002) is useful, and more specifically are *Reading Pop: Approaches to Textual Analysis in Popular Music* (Middleton (ed.) 2000) and *Analyzing Popular Music* (Moore (ed.) 2005). They are

inspirational and very useful as a methodological platform for music analysis. *Understanding Popular Music Culture* (Shuker 2008) is also very helpful on the music and cultural aspects.

The thesis' structure

In Chapter 2, "The Summer Of Love" I explore the great discourse of the expression "Summer of Love" on different levels, which I think dominates our imaginations not only of 1967 but also the end of The Sixties. This chapter involves my exploring of the so-called hippie ideology which involves extra attention to psychedelic music, and deeper examination of the two countercultural capitals San Francisco and London, and their music. Chapter 3 is my reading of "Strawberry Fields Forever", where I try to read the psychedelic meanings and discuss the ambitious rock ideology behind The Beatles' recording of the song. In chapter 4 I discuss what is seen as the milestone of 1967: *Sgt. Pepper's Lonely Hearts Club Band*, and I try to find the album's place in The Beatles' cultural context, especially their British cultural context both past and present. Chapter 5 is about The Beatles song "All You Need Is Love" and their performance on the first satellite link. Here I demonstrate how the group and the song presented The Beatles and a somewhat glossy version of current countercultural hippie ideology. Chapter 6 is my last chapter, and here I provide a short summary of the rest of The Beatles' activities in 1967 as underground converts and serious rock artists before I sum up my main points and conclude my thesis.

The Summer of Love

A lot of it was bullshit; it was just what the press was saying. But there was definitely a vibe: we could feel what was going on with our friends- and people who had similar goals in America- even though we were miles away. You could just pick up the vibes, man. – George Harrison.

In his article “Go ask Alice’: Remembering The Summer of Love Forty Years On” (2007), Anthony Ashbolt says that “Summer of Love” is a very comprehensive expression.

In 1960s historiography today, the expression “Summer of Love” is used in three senses. It refers generally to the explosion of psychedelic sounds, images and lifestyles in that decade. It is also code for the overall phenomenon of Haight-Ashbury between 1965 and 1968. Specifically, and more accurately, it applies to the summer of 1967 in the Haight-Ashbury district of San Francisco (Ashbolt 2007: 35).

Ashbolt definitely has a point when he notes how vague the term “Summer of Love” is, and its many interpretations. I agree with him about his three senses but I will add, or correct the third sense, that the term also is used on the general spirit of the whole year of 1967 or just its summer. People do refer to several events, places, or phenomena outside San Francisco as part of the “Summer of Love”, and a quick list of examples that pops up in my head includes The Monterey International Pop Festival, the release of *Sgt. Pepper’s*, and the “Swinging London”, and images of people gathering in diverse parks.

“The Sixties” is often used by historians, journalists and academics to describe, often nostalgically, the social revolution and the counterculture at the end of the decade, and more derogatory, to describe the time as one of irresponsibility and flamboyance. A notion of nostalgia and mythology colors the common understanding of the decade. Today the 1960s has become synonymous with all the new, exciting and radical events and trends of the period. We “remember” the love generation, the Vietnam War, Women’s Liberation, the student demonstrations, the colorful clothes, and the moon race. It is referred to as “The Swinging Sixties”, “the golden era”, and “the age of Aquarius”. Whatever attitude to the different phenomena, the decade still engages. The 1960s continue to live on through the arts, fashion and the philosophies.

The expression “Summer of Love” is maintained by the media in a three-word-summary of a much larger cultural context that is associated with many of those cultural trends and events by which the swinging sixties are remembered. Originally, “Summer of Love” had more local meaning. The Haight- Ashbury neighborhood provided young artists, musicians and beatniks with a cheap place to live, and became a distinct and vibrant community. Around 1967, this

growing subculture, dubbed the hippie phenomenon, gained media attention and its ideology spread all over the world. In the springtime when it became known that young people were streaming to the city, the city council of San Francisco responded negatively to this influx, which just made the hippies more interesting for young people. Local hippie community leaders of Haight- Ashbury responded to all the attention by establishing the “Council of the Summer of Love” in April 1967 to give the event an official-sounding name. With the help of great events like The Monterey International Pop Festival, the local subculture became a cultural phenomenon, grew largely, and inspired the so-called counterculture. Hence, the expression ”Summer of Love” came to describe an even larger social phenomenon.

In this chapter I will try to give an overview of the meaning of the expression and social phenomenon ”Summer of Love”. It is too comprehensive to explore deeply but I will give it a try with focus on the year 1967. In relation to the social phenomenon I am interested in the 1960s counterculture and its movements, ideology and characteristics with an emphasis on the bohemian spirit and the countercultural capitals San Francisco and London. Musically I am interested in the contemporary dominating music ideology of these scenes. At the end of the chapter I will explore the globalization of the ”Summer of Love” in 1967, most prominently The Monterey International Pop Festival because I think it has had a great impact on how we in the past and the present have perceived the late 60s counterculture.

The Haight- Ashbury community

The San Francisco area, and foremost the Haight- Ashbury district, became the center and focus for the 60s counterculture, and most crucially, the so-called hippie phenomenon. It is though important to note that it was the mainstream media that around 1967 dubbed San Francisco’s inhabitants “hippies” and “flower children”, which were really just catch-all terms.

The city of San Francisco was well known to be open and liberal. The Haight- Ashbury district was a cheap place to live. It consisted of many ramshackle Victorian Houses and a collection of different groups of people. Earlier, the Haight was an acknowledged middle class district but suburbanization in the Post-war period, plans for re-zoning of large areas, and plans for the construction of a nearby freeway caused the middle class flight. Property values were then lowered (ibid: 36). At the same time the rents and property values in other San Francisco areas were rising. This led Beatniks from the North Beach district, blacks from the Fillmore, and Orientals from the ghetto in Chinatown to the cheap and available Haight-

district. The area was also an ideal place because of its location. The Haight was a sunny place located near the big and beautiful Golden Gate Park and a long and slim strip of park called Panhandle. The San Francisco State College was nearby and many students hence lived in the area. The Haight became a tolerant and vibrant neighborhood, and as previously mentioned, an ideal place for a nurturing bohemian subculture. Gradually, the neighborhood especially became associated with all the psychedelic rock performers for which it became a haven. . Groups like Jefferson Airplane, The Grateful Dead, and The Big Brother Holding Company were local groups that gained great stardom as the global concept of "Summer of Love" set in. Also becoming famous and growing in number was the local anarchist theatre group called The Diggers. They had theatre and gatherings in the streets for a social revolution and of creating a Free City. Bohemians, beatniks, diggers, blacks, students, psychedelic rock performers, and drug culture filled the Haight neighbourhood with alternative influences, philosophies and lifestyles. Everybody was welcome to join the community. "Summer of Love" as a local event in the Haight-Ashbury was a much longer process than the 'official' version or 'globalization' of it as a social phenomenon. Some of those who were there claims that the real "Summer of Love" was 1965 and 1966 before LSD was criminalized and before anyone outside the San Francisco area knew what was going on. When the mainstream media discovered the Bohemian phenomenon and dubbed 1967 "Summer of Love", the district attracted a much wider audience of teenage runaways, students, drifters, dope-dealers, ex-convicts, middle-class vacationers, and military personnel.

Decisive moments in the development of the San Francisco hippie scene

What is commonly referred to as the San Francisco hippie scene started in a public sense in the late 1965. There were several significant moments in the development of this scene. A group of hip entrepreneurs called The Family Dog Collective organized a series of dances starting in October 1965. They believed music was for dancing, and they rented an empty building in the area where they hired the local Haight bands. People wore colorful clothes, danced all night and used LSD. The San Francisco Chronicle wrote that it was: "a hippy happening... which was delightful and signified the linkage of the political and social hip movements. SNCC [*Student Nonviolent Coordinating Committee*] buttons and peace buttons abounded, stuck onto costumes straight out of the Museum of National History" (Gleason, Ralph 1965 In: Ashbolt, A. 2007). The San Francisco Mime Troupe's promoter and manager Bill Graham organized dances to raise money for the Troupe's right to stage plays in parks.

The Trips Festival was held at the Longshoreman's Hall in San Francisco over three days in January 1966, and is regarded as an even more crucial event for the emerging hippie scene than the aforementioned dances. It was inspired by a series of parties or happenings organized by Ken Kesey called the "Acid Tests". Ken Kesey and the Merry Pranksters promoted psychedelic drugs actively, and these parties were purely experimentation and promotion for LSD. The festival was organized by a number of people, including Steward Brand, Ken Kesey, Bill Graham, and Owsley Stanley. It was a very psychedelic multi-media event that included lightshow, projection screens with film loops, dancing, various Seattle and San Francisco based bands, and poetry reading with Michael McClure. The whole festival was promoted as a "drug re-creation of a psychedelic experience". Still, a bag of LSD (produced by Owsley Stanley) circulated around the hall. Over 6000 people were admitted at the Trips and it clearly helped establish the frame of reference for hippie style when it comes to the concept of the 'happening', and the sense of community experience, drug experimentation, and music.

The alternative press was an important part of the counterculture. In San Francisco the most prominent press was the underground newspaper called The San Francisco Oracle. It was published from 1966 to 1968 in the Haight-Ashbury. The newspaper both reflected and shaped the local countercultural interests and events, and was particularly noted for its psychedelic design which became an icon for the hippie culture.

1967 saw the greater popularization of the local hippie aesthetics, and the seeds that had been planted during the last years grew. A Human Be-in took place in Golden Gate Park in January 1967. It was called "the gathering of the tribes" and was intended to bring the Berkeley anti-war campaigners together with the Haight- Ashbury community. 35, 000 people showed up, and were entertained intellectually by the poets Allan Ginsberg and Gary Snyder, LSD evangelist Timothy Leary, and by local bands like The Grateful Dead, Jefferson Airplane, Big Brother and The Holding Company, and Country Joe and The Fish played. Reading about the Human-Be In made many young people want to come to the town in the summer, and many already went during their spring break.

Many of the original Haight- Ashbury residents had already vanished by 1967, because of the media attention and the following growing population in the area. Those who stayed in the area stayed because they believed so much in their ideology and that sharing it really could

change the world. The Haight- Ashbury Free Clinic was established in June as many of the youths travelling to the city needed medical treatment. Free Shops were also opened in the area, supplying the growing population with clothing and other personal things. There were also free food, free drugs and free love available in the parks.

60s Counterculture

Directly linked to the so-called "Summer of Love" was the 60s counterculture. The countercultural movement also took hold in most parts of the Western World, most notably in perhaps the U.S. and the UK. In the U.S., the biggest and most influential centers were San Francisco, Los Angeles, New York, Memphis, and Detroit. London, Paris, and Berlin were most important and trendsetting in Western Europe. The respective cities had their own unique scenes. A counterculture was triggered when new cultural forms emerged in the Western world with people, mostly the youth generation; the baby boomers, distancing themselves from the prevailing morals, manners, duties and rules in the society.⁷ The 1950s were pleasant and simple as one had recovered very much socially and economically from the Second World War, and the decade saw a visible youth culture for the first time and laid the foundations for the popular culture of the 60s. The 60s were very much a reaction to the aforementioned simple and pleasant 50s. It was also triggered by such phenomena as the Vietnam War, distrust in the government and authority-opposition, discrimination of different types, birth control, new technology, television and consumerism. The 60s counterculture grew throughout the decade and was shaped by diverse cultural movements, subcultures and cultural groups like the spiritual movements from the east, feminism, civil rights, free speech rights, the anti-war riots, the back to the earth, green, ecological and environmental movement, bohemianism, the beatniks, the Mods, the Yippies, and the hippies. The folk music boom in the early 60s also helped shaping a new conscious youth culture. It is problematic to interpret the counterculture as one social movement because it consisted of a multitude of different attitudes, lifestyles, ideas and visions. A generally more certain aspect is that it was a period of a new consciousness, and that it laid emphasis on change and experimentation.

⁷ "Baby boomer" is a term used on the babies born shortly after the Second World War. Due to the end of the war and a huge economic growth there were about 77 million babies born between 1946 and 1964. Around 1967 the baby boomers totalled almost half the population of America, and it is obvious that this huge group had a tremendous impact on the society (Shuker 2008).

A counterculture is intertwined with what often ends up as popular culture. So-called subcultures often become major trendsetters behind popular culture, including fashion and different industries. The line between the incidents is blurred. The 60s counterculture as a phenomenon is all too comprehensive to explore in this paper. Hence I opt to limit my concern to two urban spaces; London and San Francisco, and I will focus on the hippie and underground phenomena because I see them as most relevant to The Beatles in 1967 and because they dominate our imaginations of the time.

Hippies as a subculture and as a counterculture

I will argue that 1967 was the big year for the so-called hippies. Music linked to the hippie culture and its ideology largely dominated the music scenes of 1967, hence I will put more attention to this subject. I am fully aware of the problematic linked to the word “hippie” and the way it is used, but I employ the term because it is a common term one uses for the bohemian inhabitants of Haight- Ashbury, but also the large group of youth in the Western World that shared some of the same general ideas and feelings about the world. The words bohemian, freak, or outsider would perhaps be as appropriate.

The term “hippie” was first used in a newspaper article called “A New Haven For Beatniks” in September 1965 to describe the inhabitants of the Haight Ashbury community. Here the San Francisco journalist Michael Fallon wrote about the Beatniks who had moved from North Beach to the Haight. The mass media gradually picked up the growing subculture in the district and hippie became a collective term to describe bohemian members of the counterculture. The original inhabitants of Haight Ashbury were models for what become known as a hippie persona although they didn’t relate directly to the phenomenon⁸.

Although the hippie movement was mainly an American phenomenon, it infected the entire world’s social and creative arts scenes. The hippies were a much unorganized movement which is partly originated in the Beat generation⁹. Everybody could join the movement and their activities; hence it is difficult to make general considerations. As mentioned above, the hippies are a part of the great 60’s counterculture where people revolted against standards of society. The youth subculture declared ambitions counter to the prevailing “American Dream”

⁸ Theodor Roszak (1995) has a major discussion on the counterculture phenomenon.

⁹ The Beat generation was American writers that came to prominence in the 50s. They rejected mainstream American values, and they were interested in experimentation with drugs, alternate forms of sexuality, and interested in Eastern spirituality. Many of those involved in the Beat generation became involved in the sixties counterculture and the hippie movement.

and its ideals. People dropped out from school and their work. Traditional sexual, cultural and social norms were disregarded and people wanted to change the world. “Question authority” and “Question reality” were catch phrases in the counterculture. Although there was a lot of dissatisfaction about the world’s situation, there was also optimism and hope. The hippies believed they could change the world. The changes were not only on a global level (like world peace) but also on a personal level. Self development, personal freedom and personal authenticity (“be yourself, man”) was important and the fact that you could be whoever you wanted to be. It was added focus on the individualism counter to the conformity of the 1950’s. Many American hippies would think that these values reflected the American values of free speech, equality, and the pursuit for happiness (the *American dream*).

Love is all you need, and you can make love not war with a little help from your friends

Hippie ideology favored love. The discourse of the nature of love is abstract and complex, and thus it is often reduced to a thought-terminating cliché. Upon history there have been many proverbs regarding love like “love conquers all”, “love is blind”, or The Beatles’ “All You Need Is Love”. The hippies used a lot of slogans that symbolized states of mind and ways of living.

Love was a central theme for the social awakening. The conception of love that the hippies praised above everything was the concept of “universal love”. “Love one another” became a well used catchphrase. The hippies were generally very influenced by eastern philosophies and their conception of universal love share characteristics with Hindu and Buddhist ideals, and the Chinese Mohism where love means that you, in principle should care about all people equally and that love should be unconditional. Linked to this universal love for mankind was a more personal kind of love. “Free love” became a prominent hippie phrase as unrestrained sexuality and personal freedom became new norms. The concept of “free love” meant that you could share love with anyone you like. The love was not limited to one person as in marriage, nor your sex partners. As universal love you share it with everyone. The experimentation with free love was a part of the sexual revolution and it helped the liberation from the prevailing puritan sexual attitudes. The concept of “free love” did not appear overnight. New knowledge and awareness about sexuality arose during the sixties, and it encouraged people to explore their sexuality. Early on, Allan Ginsberg and other Beat Poets stressed that sex was just another part of life, like eating and sleeping; It is a way to express ourselves. The phrase “Make love not war” identifies sex as a ritual as it expressed a cosmic

union and the greater philosophy of universal love. “Free love” could be very spontaneous and was everywhere, in parks, at festivals, and in communes.

The philosophy of community was also a crucial part of the hippie movement, and it was linked to the spirit of “love to all mankind”. The sense of community was comprehended. The community experience was bounded on geographical matters, cooperated living arrangements in the Haight-Ashbury hippie community, and public gatherings like festivals, dances, and protests. It was also grounded on universal love and truth, and on commodities like drugs, music, fashion (long hair, casual or unconventional dress – or no clothes at all) which influenced the ways of seeing and lifestyle choices. Inclusivity and egalitarianism were important for the countercultural movement, and was reflected in communal living, demonstrations for rights, or the classless spirit in the London scene. The collective style and their social and religious doctrines, made people feel connected no matter where they were. As we will see particularly in my chapter about “All You Need Is Love”, the sense of a “global village” and the technological innovations were also linked to the spirits of love and community.

Drugs helped release the sexual inhibitions. The psychedelic drug LSD was mind expanding and left the user in a sensitive and intense state. Sex on LSD was a way of finding enlightenment. Different cults which was inspired by different Eastern philosophies and gurus, focused on liberation through the release of sexual inhibitions. As the hippies protested against society’s sexual morals when they practiced free love and stressed unrestrained sexuality, they helped bring sex on the open agenda and thus other movements in the counterculture, especially the Gay and Women’s Liberation movements. Love as the answer and as a counterculture could overcome everything, and hippies advocated nonviolence by saying “peace and love”.

The degree of political involvement varied among people in the counterculture. The counterculture was more involved in cultural politics: “the fight was not on a level of the political system but that of personal freedom: the freedom to experience and enjoy” (Middleton and Muncie 1981: 87 In Whiteley 1992: 62). British music, like the music of The Beatles, was more about the philosophies of love, not directly the Vietnam War. As mentioned, the hippie movement, mostly in the US, arose partly as an opposition to the Vietnam War. Many were often pacifists, and people also became a part of the movement

after they had served in the military and had seen the cruelty of war. Many were not directly politically active but participated in non-violent political demonstrations.

Feed Your Head: Psychedelia and the psychedelic experience

Psychedelic vision is reality to me- John Lennon

The use of drugs, especially LSD but also cannabis, formed such an important part of the lives of many of the people in the counterculture that it can almost be regarded as a movement in itself. Many people believed sincerely that the psychedelic experience provided by drugs would give enlightenment. (Expanded) Consciousness was the key word that could be the solution and the tool for the social revolution and the personal freedom. LSD was thought to offer a route to enlightenment, and since cannabis is made from a plant, its naturalness was a big part of its appeal. When reading philosophy or poetry, or listening to music, smoking cannabis helped people understanding and learning the things they were reading. In Eastern countries like India, it was common using different narcotics when seeking enlightenment. LSD was first synthesised in 1948 and its psychedelic qualities was detected about five years later when a scientist accidentally tripped. From the 1940s and throughout the 1950s LSD was used in psychiatry and therapy, hospital treatment, and in research and experiments mostly in the US and the UK. In the 1960s the US government grew worried about the possibilities for abuse. LSD became illegal in California in 1966, and other states and countries followed shortly after. Magazines such as the *Life* magazine heralded the effects of the drug, and it became a headline object. The drug became part of the counterculture because it was a taboo or illegal, and because personalities such as Dr. Timothy Leary believed that the drug had possibility to raise consciousness and change society. He promoted the drug actively, and wrote the famous book *The Psychedelic Experience: A Manual Based on The Tibetan Book of the Dead* (1964). His LSD slogan “Tune In, Turn On, Drop Out” became a countercultural slogan. Drugs were a part of many happenings, parties, concerts and other gatherings from the mid-sixties. Other personalities that promoted LSD were Owsley Stanley who distributed the drug at the happenings in San Francisco, and Ken Kesey with his “Acid Tests” and his Merry Pranksters that toured the US in a bus while promoting the drug. Numerous music artists also promoted the drug through their music, drug trials and their various activities.

A psychedelic culture rose. There were psychedelic drugs, music, art, fashion and literature. The psychedelic music was especially significant, which I will explore later in this chapter.

It is important to note that psychedelia is a mode of perceiving the world. As psychedelic means mind-expanding, it represents a philosophy and an attitude. Seeking exploration of the politics of consciousness, many turned to the psychedelic experience. Psychedelic visual art was partly inspired by art- novae, and the altered state of consciousness provided by psychedelic experience is a source for the artistic inspiration. Psychedelic art was a counterpart to the psychedelic rock music. Album artwork, concert posters, lightshows, underground comics and more was typical psychedelic artwork. Very notable was the concerts posters for the Fillmore Auditorium and the Avalon Ballroom in San Francisco.

Spirituality was an important part of the counterculture. Those who wanted to get high and gain expanded consciousness without psychedelic drugs, and those who were displeased by the Western values looked to the East. Eastern music and philosophy became common interest, and religious groups such as the Hare Krishna movement and a number of gurus gained a lot of western followers. Leading the way, following gurus, and preaching the glory of transcendental meditation were celebrities such as The Beatles, Donovan, Mike Love, and Pete Townshend.

The Swinging London scene

I have chosen to refer to the social phenomenon that happened in London as a scene. The concept of “scene” has become a common device in popular music studies. Scenes are defined through fashion, musical taste, and the feeling of community. Will Straw is explaining a scene like this:

[a scene] is that cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization (cited in Negus 2006: 22).

It seems most appropriate to view particular physical locations as scenes that include subcultures, and specific sounds, with these placed within an international music and leisure marked (Shuker 2008: 202). I also to a large extent employ the concept of scene because that is what those who were involved call what was going on in London at the time (Miles 1998). It is also common to refer to particular geographical locals as being identified at a specific historical juncture with a sound; like the Merseybeat or the San Francisco sound.

Although sharing some general ideology, the respective countries and cities had their own local unique countercultural scenes around 1967. The underground scene in London was linked to the greater social phenomenon known as “Swinging London”.

In the 60s, London was one of the most important centers for the youth culture. By 1966 British music, art, and fashion were extended worldwide, and most of it was based in London. This phenomenon was most famously identified as “Swinging London” in the 15 April 1966 edition of *Time* magazine. “Swinging London” became a wide term that captured the special culture and fashionable London scene where ‘swinging’ meant a variety of cultural trends and events; things that were hip and fashionable. Most of the phenomenon was youth oriented, and the consumption culture including a new generation of artists, designers, and architects were being modern in a more “swinging” way. “Swinging London” included popular music, fashion, film, photography, and art.

It was a period of optimism and hedonism. One important catalyst for the “Swinging London” phenomenon was the recovery of the British economy after the Second World War. The 1950s was a period of full employment, rapid consumer expansion, expansion of mass media. In 1964 with the Labour Party in charge, and with Harold Wilson as the prime minister, many restrictive laws were changed, concerning issues such as abortion, homosexuality, and censorship (Green 1999). With the more liberal laws and a lot of happenings, London offered a variety of opportunities for the ones who were looking for fun and sexy adventures, and while there were few people outside the hippest area of London who were taking drugs, everybody was talking about LSD.

Mod- related fashion inspired by designers like Mary Quant dominated the fashionable shopping areas. Quant herself had already opened a boutique named Bazaar in 195, on King’s Road, and quickly inspired designers such as John Stephen to open a boutique for men’s wear in Carnaby Street. Gradually Carnaby Street became one of the main symbols of the 60s “Swinging London” and the main shopping street for regular woman and men who cared about the fashion and the hip. The mod-fashion was all about continental fashion, tight and clean cut suits, mini skirts, and colors. The general fashion was also inspired by pop art and opt art.

“Youth” and “youth culture” were relatively new terms in Britain. These people, born after the Second World War, generally had a conception about a new and free society with no boundaries regarding social background or opportunities. The emphasis on being young, beautiful, free, and being full of young vitality was important, and it is mirrored clearly in the fashion and culture. Like in the US, the young people of the Swinging London were searching

for a new way of living, a social and cultural awareness, and they were keen to remake certain social and cultural codes. They were looking for a scene.

London was swinging, and in the mid-sixties there were several directions going on at the same time. Prominently, and most famously, were the mainstream version of "Swinging London", and the underground countercultural community. The counterculture situated in London is often referred to as "The London underground scene" or "The London spontaneous underground". The term "underground" is central to describe the lifestyle or music of a certain group of people. What was underground art or was going on in the underground circles were phenomena, often by a smaller quantity, of which the larger society was unaware. During the 60s in cities like San Francisco or London this could be newspapers, clubs, bands or radio stations. On the other hand, mainstream phenomena were things that were recognized by the masses, and then considered to be culture. Barry Miles recalls the London scene:

It was a much smaller scene than people think. The entire city wasn't swinging. There were only a couple thousand people...A lot of people associate it with 'The Avengers' and James Bond and stuff. That was the earlier Swinging London. Then came the sort of hippie scene that became much more drug-oriented. The drug community is by nature self-enclosed because it's illegal, and you try and keep police informers out. Regular Swinging London was just a very hedonistic place. Finally after gray London with bomb sites everywhere, young people had a bit of money. Only a little bit - just enough to buy records and clothes. But out of that came the English rock and roll scene (Niccum 2010).

There was a spirit of classlessness, which was a term coined and used extensively by social papers. The British society "loosened up" and old values and ideas, including the class system, were reconsidered, at least in the talking in certain environments. What defined classlessness was that personal style and the right clothes became important and that being young and working class, which meant new, and the latter meant rough as opposite to old and noble, were new hip ideals in the new Britain. Generally speaking, looks, style and attitude meant more than social background, including heritage, title, and education. The concept of classlessness could then mean that you could be whoever you wanted to be, which again can be linked to the countercultural spirit of personal freedom. This meant that the aforementioned hair dressers, photographers could rub shoulders with pop and film stars.

Despite the talk of classlessness the London scene was dominated by a new higher-ranking social group, a group that largely consisted of people that had shaped the cultural changes. "Swinging London" had an elite group which is often referred to as the "Pop Aristocracy",

and the London Underground, or the counterculture, was generally most for this “in-crowd”. The aristocracy included people with diverse cultural backgrounds and classes, and included stars like the members of The Beatles or The Rolling Stones, but also a diverse range of other creative people like designers, actors, writers, poets, hair dressers, models, and film makers. These involved people were decadent and urban, and because the underground scene was small they were tightly knit. They hung out at the same places and venues, including “The In-Clubs” which were nightclubs where people went after hours to drink and chat. Here the industry met, and creative ideas were exchanged. The countercultural scene also included arts labs, underground magazines, free pop concerts, psychedelic shops, legalize pot rallies, and more.

Musically, there were several directions at once in the rock scene. The Bag O’Nails and the Marquee were clubs closely associated with the pop and rock scene. The Beatles, The Who, The Rolling Stones, and The Animals hung there. The Blarney Club became the UFO (Unlimited Freak Out or Unidentified Flying Object) club in the weekends. John Hoppy and Joe Boyd arranged the weekly event. It was called London’s equivalent of the Fillmore Auditorium, and was the focal point for the emerging psychedelic community. Here bands such as Pink Floyd, Tyrannosaurus Rex, and The Incredible String Band played accompanied by light shows and experimental-movie screenings. There were also posters, poetry, readings, performances, drugs and other things that made up the “happenings”. Other important venues were Arts Labs in Covent Garden, Electric Garden, which became Middle Earth, and Roundhouse. After a while the scenes started to overlap and it was creative times. People like Jimi Hendrix often jammed at clubs, and the word would go around. The scene developed the same problem as the scene in San Francisco (or any scene): it grew too much. It made it big and destroyed it at the same time. The various elements of the scene, including dance halls, underground newspapers, rock music, posters, art projects, and drugs, were supposed to support each other morally and financially, but that system fell apart. The rock musicians were not participating that much as after a while they were busy with tax suits, drug trials, internal feuding, and other projects. This influenced many of their followers. The exclusive fashion was picked up by high street stores that commercialized it. Despite its embrace of newer and countercultural values, George Melly, author of *Revolt Into Style* saw the hip London scene as a traditional capital system because of the importance of money and style. He saw the scene as permissive but it was only liberating for the small and exclusivist group (Melly 1989).

The Beatles were well-connected to this cultural trend and were observed at various "Swinging London" clubs, galleries, and events. According to Barry Miles, they were at the top of the "pop aristocracy":

There was a pecking order among musicians in London. The Beatles were the top, then came the Stones. Beneath them were The Who and Moody Blues and all the other bands. It was on the strength of the music, not on record sales. They did work with each other. Jagger and McCartney always planned the release of a new single so they were never fighting each other for the number one spot (Niccum 2010).

Paul McCartney, who was the only unmarried Beatle and the only Beatle who actually lived in London itself, was a very active participant in the scene. The contributions of The Beatles and other rock stars cannot be underestimated. Their music provided the background for what was happening; they also contributed with their optimism, and their money (financing events and issues). They were as much a product of their time as the other participants and they were keen to contribute. The musicians' contribution to our perception of the time cannot be overlooked, either.

As we will see later in my chapter about The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, it was a microcosm of some of the things that were going on in London at the time regarding music, ideology, fashion and art.

Decisive happenings and places of the London Scene

In June 1965, the International Poetry Incarnation was arranged at the Royal Albert Hall in London. The four-hour long event showcased a new state of mind and a starting counter community in London. The London scene grew largely out of a great concern with literary and artistic experimentation. The audience at the event experienced poetry which was infused by Beat-inspired politically activism and engagement. The event was carnivalesque with multi-media fusions of light shows, film, colors, flowers, body-paint, and drugs. Even though LSD was not so much in circulation yet, some of the participating poets were sharing their psychedelic experiences and its wonder.

In October 1965, the World Psychedelic Center was founded by acid-evangelist Michael Hollingshead and Desmond O'Brian, or "Mr LSD". Hollingshead's original aim was to promote psychedelia, and prepare for acid-guru Timothy Leary's London visit in January. At the center, controlled situations and a certain setting for psychedelia was important for a maximum experience. Things got out of hand, and though LSD was not illegal yet, the center

was closed down in May 1966 after the police discovered all the intake of drugs and the uncontrolled situation.

Dialectics of Liberation Conference was arranged at the Roundhouse in London, 1967. The conference was “towards a demystification of violence” and it demonstrated the political consciousness of the London scene. There was a division between those who were interested in ideology; a personal liberation and the expanded consciousness, and the radical activists who were engaged in action; a broad social liberation. At the conference there were analysis and protests by political activists, journalists, philosophers, academics, and artists.

There was a great concern with spontaneity, which meant “happenings” and the spirit of the time: “a cross-disciplinary openness that benefited from being rather undefined was the vibe” (Wilson 2007: 76). From 1966 Steve Stollman weekly arranged Sunday afternoon events at the Marquee Club which was about poetry, music, performance and light- shows. These events were called ‘Trip’ or “Spontaneous Underground”.

Barry Miles and Hoppy had earlier co-edited a couple of Beat poetry magazines, and in 1965 they formed Love Books to publish more poetry issues and magazines that reflected the different directions registered at the Poetry Incarnation at Royal Albert Hall and partly functioned as underground newspapers. Miles, John Dunbar, and Peter Asher formed a company called MAD (Miles, Asher, Dunbar) to set up Indica Gallery and Bookshop.

The gallery’s name was either an abbreviation of the titles of its first two exhibitions ‘Indications 1 and 2’ or else a reference to *Cannabis Indica*. This ambiguity, which charted a line between a bold utopianism and an embrace of psychedelia, would be a defining element of countercultural self-definition in London over the next couple of years during which time attempts were made to remake society along with its surrounded languages... Indica along with Signals... both concentrated on showing kinetic and opt art... It is an art that, if not hallucinogenic, at least offers echoes of hallucinogenic experience (Ibid.: 80).

Indica also distributed American countercultural magazines and art. With their distributions and their competence the company and the people involved was a huge part of the London countercultural scene. They provided the “pop aristocracy” and other interested people with inspiration, like for instance when they made John Lennon buy Timothy Leary’s book “The Psychedelic Experience”, which inspired Lennon to write “Tomorrow Never Knows” (1966). It was also at an exhibition at the Indica gallery that Lennon famously met Yoko Ono. Paul McCartney, who was in a relationship with Asher’s sister actress Jane Asher, contributed

(often pseudonymously) to both the company and the magazines with designs, illustrations, texts, and finance.

In March 1966, John Hoppy, Michael De Freitas and others started the London Free School, and its “aim was to provide education that was both free and ‘essential to our daily life and work’ while acting also as an information center for the local community in Notting Hill” (ibid.: 77). Money again became an issue, but they organized frequently charity events at the local church hall, All Saints Hall. The Pink Floyd Sound (later known as just Pink Floyd) played regularly here, and they used projected light shows with the projections of water and oil.

The Anti- University was formed in December 1967 by a group of psychiatrists and some other radical figures. The university opened in February 1968 in Shoredich and it aimed for a non-hierarchical structure, where students and faculty members could meet and discuss relevant issues as politics, culture, society, and consciousness. The university was eventually closed down because of financial problems and after an everlasting discussion and feud about its aim, direction and structure.

The underground press was an important part of the counterculture, not only in London but in different countercultural scenes. In London, the International Times (IT) was founded by Hoppy, Miles, Jim Haynes, Jack Henry Moore, and Peter Stanstill. It was the most important alternative press in London, it reflected the scene it was a part of, and was about personal, social, political, and cultural change. It talked about a new social economic system based on rock music, soft drugs and love. I have already mentioned how the scene was tightly knit and that its components were linked in different ways. The launching of IT was an example for a typical happening, and the launching party was used for the opening of the Round House, a large and round barn near St. John’s Wood. The event consisted of the psychedelic bands Pink Floyd and The Soft Machine playing, half-naked woman going around, light-shows, pot smoking. The “Pop Aristocracy” dressed up and there was a carnival atmosphere. LSD was illegal but they had given out sugar cubes when people attended and some people believed they were tripping.

The magazine London Oz, later the OZ, was started in January by Richard Neville. It started as more of a critical report of the scene but it later fully embraced countercultural issues, and

became the magazine equivalent of the newspaper IT. The authorities kept an eye on this underground activity and in 1967 there were several police raids with warrants issued under the “Obscene Publications Act” (which hit IT and Indica) or under the “Dangerous Drugs Act” (which hit people like The Rolling Stones, Donovan, and Hoppy). According to Miles, the police and government actions did not have the effect that they intended, the actions only made the scene stronger, focuses and more together (1998). The involved spoke the ethos of each other, and gave financially and moral support. The 14 Technicolor Dream was arranged at Alexandra Palace on April 29, and was a benefit for mostly IT and against “fuzz action”. It was a large psychedelic event where 12, 000 people attended and many were doing acid. The regular UFO performers performed, but there were also poets, performers, and film. Male homosexuality was illegal in Britain until July 1967 when the “Sexual Offences Act” partly decriminalized homosexual acts in private in England and Wales. The underground press helped bringing sexuality on the agenda and provoked the authorities because they discussed issues of sexuality and had ads for homosexuals.

Several demonstrations and discussions were held on the drug issue. A Hyde Park “Be-In” was organized on July 16, and became the first Legalize Pot Rally. There being several trials on the drug issue it was discussed and decided on a meeting at Indica to run a full page ad in the Times about the drug issue and the law. The Beatles paid for the ad which was printed on 24 July. It claimed “*The Law Against Marijuana is Immoral in Principle and Unworkable in Practice.*”, and signatories included The Beatles, Richard Hamilton, Graham Greene, Kenneth Tynan, some sociologists, doctors, and psychiatrists, and many more. The advertisement demanded more research done on drugs, that smoking privately should not be regarded an offense, that possession should either be permitted or seen as a misdemeanor, and that those already imprisoned should have their sentences changed.

The tightness of the scene was also showcased when pop stars became hounded by the *News Of The World* and the authorities in 1967, and there were several drug charges and appeals in court, including for Keith Richards and Mick Jagger. There were several demonstrations and support given by their friends, including The Who recording of The Rolling Stones’ songs “The Last Time”/ “Under My Thumb” in support. Rolling Stones thanked their friends and fans with their August single “We Love You”, which also was an ironic tongue in-cheek slap to the police and authorities. The song was quite Beatle-esque and resembled “All You Need

Is Love”. This notion is probably partially helped by the fact that it featured Lennon and McCartney on backing vocals.

Popular music: Music with a message

Pop music is the classical music of now - Paul McCartney, 1968

For me it seems that few, if any, popular arts have been canonized the way like popular music from the late sixties or early seventies was. This canonization has largely been aided by the fact that the “boomer generation” has much control on in the popular media, and is promoting its dear music. The position of the music is much about nostalgia, but certainly also its quality.

In the 1960s it became clear that popular music was more than a temporary blunder, it was a lasting creative form with its own ideas, aesthetics, and cultures. It was recognized that it was to be taken seriously as entertainment, art, and industry. The group of consumers grew larger and larger. The BBC did not play the latest popular music or other music people wanted to hear so they tuned in to the pirate radio stations, including Radio Caroline, which provided people the latest hits or the music the BBC had banned. By 1967 millions of people were listening to the pirate radio stations, and the British government tried to stop the business by imposing the “Marine Offences Act”, which wiped out all the radio stations by midnight 14 August 1967 (only Radio Caroline survived). The popularity of the pirate radio made the BBC create four new radio channels; BBC Radio 1, Radio 2, Radio 3, and Radio 4, which still exists today, and they hired many of the people who had broadcasted on the offshore stations. The BBC radio 1 was launched in September 1967 as partly a popular music station, and so popular music was eventually played on more serious radio channels, and it even was more often transmitted on television.

The music was crucial for the counterculture and the social revolution. Music was the soundtrack to the revolution; it mirrored the youth’s feelings about the world, and one used music to spread thoughts and ideas. It plays a significant part in notions of collective identity and community:

Music, it has been illustrated, can bond displaced peoples, effectively bridging the geographical distance between them and providing a sense of collective identity articulated by a symbolic sense of community (Bennett 2005: 4 In Whiteley, Bennett and Hawkins (eds.)).

The protest songs, by singers such as Bob Dylan, Country Joe and the Fish, Joan Baez, and Pete Seeger were very important to the decade. Around 1966-1967 was a breakthrough period for rock music. Different musical and cultural ideologies emerged, and rock, which first was a musical expression for a minority group, was picked up by media and industry, acknowledged, and became popular culture. Rock music was the most important identity marker for the youth generation, and became the vital medium for defining and incorporating a so-called hippie aesthetic.

Rock music is a very vague term and is hard to identify. Distinctions between different musical styles, or genres, are hard to make, and they are often blurred out. Roy Shuker offers a definition of pop/rock- music as consisting "...a hybrid of musical traditions, styles, and influences, with the only common element being that the music is characterized by a strong rhythmical component, and generally, but not exclusively, relies on electrical amplification" (Shuker 2008: 7).¹⁰ Rock fans often identify rock as opposed to the mainstream qualities, commercialism, simplicity, and availability of pop music. This distinction is very black-and-white, and problematic. As I said above, smaller phenomena may become popular culture, hence popular music, when discovered and popular among enough people. I will not make any further discussion on the term rock generally. I am more interested in the late 60s prevailing concept of rock and I will now explore it further.

Rock as art

By the middle of the 1960s there was a musical upheaval, and there was a time for reflection on popular music's status and uniqueness. The American folk-rock, with Bob Dylan as the leading man, had found its own distinctiveness with a new sound, new trends and a new political consciousness. Soul music was embraced by a larger audience than before, and had also found its own cultural and political voice. The British Rhythm & Blues milieu nurtured bands like The Rolling Stones, The Who, and The Kinks, who later would make up their own music identities. The Beatles made groundbreaking music, and led the way in a musical revolution.

A new aesthetic attitude towards music making helped form the culture and aesthetics of the late 60s rock. It was a transition for the music and the musician's ambitions. To this point the music were mostly "passing moments", popular music was music for dancing and

¹⁰ It is worth noting that Shuker (2008) provides excellent discussions on different problematic terms as genre, popular music, authenticity and much more.

entertainment. But around 1967 there are clearly tendencies for the music becoming something more. The composers got bigger ambitions. Their music was not only going to be songs that sell, it was for the future too. I argue that it definitely was something new happening in that area. The composers somewhat became more self-conscious.

Musicians regarded themselves as artists, and having ambitions. They wanted the listeners to concentrate when listening to the music. The music should be innovative and challenging, and the musicians wanted to have opinion on things, tell the truth, and show the way. Rock was both for listening *and* dancing. Linked to the fact that the music to a larger degree had a message there was a change in attitude to the lyrics.

The studio provided an opportunity to make an artwork. The studio in itself was an instrument, a sound-laboratory, and thus, the status of music recording increased. The musicians' creativity led to technological innovations, at the same time the creativity was a result of the innovations. According to Blokhus and Molde, the rock music of 1967 was progressive because it was supposed to develop continuously and become more complex (2004: 233).

Because of the new and greater ambitions the album became the leading format, which made 1967 the start of the album period. Popular history says that 1967 was the last year that the single was the leading format. The year saw the releases of many great albums by artists such as The Doors, Cream, Jefferson Airplane, The Jimi Hendrix Experience, The Grateful Dead, The Kinks, The Moody Blues, The Rolling Stones, The Who. Several of these albums had a conceptual theme, like The Moody Blues' orchestral psychedelic record *Days Of Future Passed*, and The Who's *The Who Sell Out*, which was formed as a pirate radio broadcast, and was a collection of unrelated song and faux commercial jingles. Concept albums were a relatively new form of album which came to forefront in the popular mind with thematically-linked songs on albums such as The Beach Boys' *Pet Sounds* (1966), Frank Zappa and The Mothers' *Freak Out!* (1966), and The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. The concept album format continued to be adapted and defined through such key recordings as The Who's story-based concept album *Tommy* (1969), and became fashion in 1970s progressive rock, which developed from the 1960s ambitious rock and especially the psychedelic rock¹¹.

¹¹ Allan Moore's *Rock: The Primary Text* (2001) presents and discusses progressive rock and gives an account on the development of British rock history.

The music producer became more like a film's director. Instead of just heading a recording session, the producer became a creator. Producer George Martin and engineer Geoff Emerick had to be inventors and stretch the boundaries. *Sgt Pepper's* shows the new capacity the Beatles and the music industry had. In 1967 artists made albums on their own terms to a greater extent (with *Sgt. Pepper's* leading the way). Artists began to choose their own producers, art-work, album-sequence and songs.

The music marked changed and pop music was not just music for the young people. At the same time the artists gradually became more conscious on issues of identity. The construction of an image became more important. "The artist" was representing an image, a lifestyle, a culture; an identity. The image and the artist's new ambitions are connected. When *Sgt. Pepper's* was released the whole package mattered. The album design, the Beatles' looks the lyrics on the backside, the music itself; everything sums up that this is *art* with pretensions. The label "Pop" also changed. Pop in the sixties was an appalling mish-mash of styles that *sold*. Pop included *both* Humperdinck and The Rolling Stones. *Anything* played on the BBC Light Service (Heylin 2007). Some might say that the genre "rock" was born with the release of *Sgt. Pepper's*. That is hardly the case. We may say that rock was a necessary reaction to the (earlier mentioned mish-mash) pop in the sixties. The rock genre underwent many changes. (Around) 1967 was not the birth of rock, but its validation as a genre clear and distinct from pop. Rock was not purely entertainment, it was contemporary art.

Eight Miles High: Psychedelic music

Several music genres like rock, pop, folk rock, blues, soul, and fusion were associated with the counterculture and the artistic credibility and sensibility that characterized much rock music around 1967. But the most crucial and characteristic direction was the psychedelic rock. The terms psychedelic and progressive has often been blurred and used interchangeably because these styles share many musical characteristics and ideology.

"Psychedelic rock" is mostly used as a term to describe the type of rock that characterizes especially the typical sound of 1967. Psychedelic means consciousness-expanding, and the music provided means whereby one could explore the politics of consciousness. The music often reflected the musician's experiences with psychedelic drugs, and it would replicate and illustrate the experience. Hence it's often referred to as "acid rock". However, music that is perceived as psychedelic does not mean that it *really* reflected the musician's psychedelic experience or likewise.

How the music is psychedelic can be hard to tell:

Whether a psychedelic song is to be defined as a) a song *created* under the influence of drugs, b) a song *representing* or *signifying* aspects of the drugged state, or c) a song attempting to *produce* an altered state isn't always clear (Middleton and Muncie 1981: 78).

Sheila Whiteley uses the term “psychedelic coding” as a means of understanding how the sounds themselves convey the hallucinogenic experience:

These [codes] include the manipulation of timbres (blurred, bright, overlapping), upward movement (and its comparison with psychedelic flight), harmonies (lurching, oscillating), rhythms (regular, irregular), relationships (foreground, background) and collages which provide a point of comparison with more conventionalised, i.e. *normal* treatment (Whiteley 1992: 4).

Along with these musical codes, psychedelic style in music drew on different elements of traditions from the rock, blues, jazz, soul, folk, Arabic and Indian music.

It is not easy to define psychedelic music because the trends of the music that was called “psychedelic” were very eclectic. It seems easy to say that drug-infused music is psychedelic music but we know that this is not necessarily so. Frank Zappa made weird and psychedelic-like music but he had an anti-drug stance and was not particularly fond of the hippie culture. The psychedelic aspects were different from scene to scene and also sometimes quite different from band to band.

Some general characteristics are often applied to the psychedelic music. It was very common to use a greater variety of instruments, also exotic or unusual instruments, like sitar or tabla. On live performances or on the album there was large room for improvisation, and virtuosity was a major parameter for certain artists like Cream and Jimi Hendrix. Songs could have more complex harmonic language, and the song structure was subverted with irregular phrases and unusual pulse. Much of the sounds were electronically “treated”. The creativeness of the musicians, and the experimentation with sound and studio effects in the psychedelic music was related to the technological innovations, the use of the studio as a sound-laboratory, and the growing musical ambitions.

The meaning in the psychedelic sound and lyrics was often acid and love. The type of love was like the countercultural love; it could have multiple meanings, and could be both an interpersonal and a more personal kind of love. The lyrics were likely inspired by modern literature or surrealism (Blokhus og Molde 2004: 230-231). For instance, hippies were attracted to the surrealistic world of Lewis Carroll's book *Alice's Adventures In Wonderland* (1865) and its sequels. Carroll's world gave inspiration to such songs as Jefferson Airplane's

“White Rabbit” (1967), and The Beatles’ “Lucy In The Sky With Diamonds” and “I Am The Walrus” (1967).

The visual side of the psychedelic music performance should not be forgotten. Many writers and historians neglect the importance of this matter for our understanding of what is psychedelic¹². For the persona and theatricality of artists were much attached to the psychedelic notion. On many concerts, both in the UK and the US West Coast, the music was a part of a happening, and accompanied by a lightshow, conceptual-films and more. Often wearing colorful clothes, the artists put up a whole performance.

At the same time many of those common assumptions in lexicons, media, biographies, musicological studies, are not the full truth, and some of the psychedelic music may be the opposite.

Richard Middleton asks how the progressive style could be a single phenomenon at all, and belonging to the counterculture when the music trends were so diverse and while some of the characteristics also belonged to ‘legitimate’ music. He discusses musical characteristics and influences in four different recordings; “Strawberry Fields Forever”, “Spoonful”, “Astronomy Dominé”, and “A Whiter Shade Of Pale”, and finds both countercultural and mainstream ideology and qualities (1990: 27-32). I agree with his statement that “diverse musical elements do not lose the overall parameters of meaning which they bring with them, but the precise meanings these take on are orientated through the effect of the new context in which they find themselves”. The same goes for ideology (ibid. 32).

I have also mentioned that psychedelia means a way of perceiving the world, an attitude and an ideology, which means that it is not a musical style, and it is up to you what you make out of it. Because of the variation found in psychedelic music I will now draw out some of the distinctions by examining two music scenes as examples, namely the San Francisco Sound and the British psychedelic rock, more specifically London sound as the city dominated British rock music, and most of the music were produced and recorded there.

The San Francisco Sound

Acid rock originates in the US West Coast, more accurately in the San Francisco area. From the middle of the 1960s, this direction was led forward by local groups like Jefferson

¹² Sheila Whiteleys study of late 1960s progressive rock (1992) does provide an interesting reading of ‘psychedelic codes’ in the music but she could have given more attention to certain themes like the visual side of the psychedelic music performance.

Airplane, The Grateful Dead, Quicksilver Messenger Service, and Big Brother and The Holding Company. The San Francisco sound emerged as several bands and bohemians in the area lived like a family as they shared houses and had a collective living. This included The Grateful Dead and family, and The Jefferson Airplane. Everybody in the area knew each other and they were closely knitted. They often shared the same background and values, and they went to the same concerts, shows and parties. Their music mirrored their bohemian ideas and lifestyle; their local scene. Music was the main cultural form where they really could express how they felt about the world and their frustration with the general mainstream society. Their songs reflected their alternative views and lifestyle, were inspired by acid gurus as Timothy Leary, and were about love, drugs, personal freedom and sometimes had a political message. The music was much about self-identification and inner peace, and had the meditative effect the hallucinogenic drugs provided.

The music of the typical San Francisco group, more accurately Haight-Ashbury, was often folk-based. To varying degrees, the music would sometimes be influenced by blues, bluegrass, soul, jazz, and have a hint of surf riffs. Using electrical instruments, musicians would incorporate the use of feedback, special effects pedals and echo, and granted for experimental and lengthy jams. Some groups went towards acid rock, blues-rock, country-rock, or heavy rock. The music should be raw, authentic, and spontaneous and reflect the state of mind. The music reflected the attitude of “doing your own thing”, and the musicians did what they wanted to do, and they did not care about the music business. The strong and romantic notion of community made their music itself as a community.

The local bands played at the local dances arranged by the Family Dog or Bill Graham, or at different local venues such as the Avalon ballroom or Longshoreman’s Hall. The drugs, light shows, colorful clothing, and an audience consisting of what likely were friends from the community, was as essential parts of the San Francisco Sound as much as the music itself. The subcultural aspect of the San Francisco Sound ended in 1967 when the social phenomenon of the community became known and the city became the center of popular culture. The aesthetics of musical authenticity and anti-establishment were challenged and turned to commercialism and a larger cultural phenomenon.

British Psychedelic music

The British Invasion 1964-1966 had attracted the world's attention to the British music scene, and England had been the center of the music world. By 1966, US West Coast bands dominated the music market, and many of the original British Invasion bands disappeared. It was clear that the British music scene was to change. It was time for new bands and new sounds to emerge. Looking to the wave of psychedelic rock in the US, the British music scene was revitalized, and once again became an eminent music center. British psychedelic bands appeared playing on psychedelic rock clubs like the UFO Club and The Middle Earth Club in London.

British psychedelic music, like the American, was diverse stylistically and had roots in the folk rock, rhythm and blues, jazz, blues, and Eastern music. The leading psychedelic bands were Pink Floyd and Soft Machine which started their career playing in the psychedelic rock clubs in London. Existing British Invasion groups like The Who, The Rolling Stones, and Eric Burdon and the new Animals joined the psychedelic music wave. It was not only in Britain that established musicians went bohemian and psychedelic. Why did so many rock musicians embrace and develop the new bohemian and hippie ideology? Maybe because it fits rock ideology so well: anti-commercialism (though this notion is always questionable), authenticity, and being true and loyal to your fans and yourself.

The first British hits with psychedelic hints emerged in 1965 -1966, with songs like The Kinks' "See My Friends" (1965), Donovan's "Sunshine Superman" (1966), and The Rolling Stones' "Paint It Black" (1966). The Beatles' "Rain" (1966) was very much a template for the psychedelic music, and they developed the style further with songs like "Tomorrow Never Knows" (1966) and "Strawberry Fields Forever" (1967).

British psychedelic music was different from the San Francisco based one. The British psychedelia could often be 'softer' and more commercial and pop-oriented than their American counterparts. While they were likely to be surreal and inspired by modern literature, like Lewis Carroll, British songs could also be naïve and nostalgic. Donovan's songs like "Sunshine Superman" and "Mellow Yellow" (1966) made him British flower power guru, and early on his song hinted at the psychedelic experience, at the same time they were very naïve (Whiteley 1992: 67-69). While the American psychedelia looked forward for change and wanted to be heard in society, the British psychedelia was much about childhood, innocence and nostalgia. With a touch of playfulness and satire, The Beatles looked back to their

Victorian upbringing in Liverpool and “Strawberry Field” while The Kinks celebrated Blackpool holidays and roast beef on Sundays (*alright!*). The Small Faces took a trip to the (Itchycoo) park while the San Francisco band Country Joe and The Fish explored the mind and made *Electric Music For The Mind And Body* (1967). Middleton and Muncie argues that while the American songs were more about political awareness, the British counterculture was more involved in cultural politics, and was more concerned with personal freedom (cited in Whiteley 1992: 62).

British groups was more about play: “unlike the deadly seriousness of their American counterparts, the British groups turned out such classics as Arthur Brown’s *Give ‘im a Flower* and Smoke’s *My Friend Jack Eats Sugar Lumps* and were always writing songs about dwarfs, gnomes and scarecrows” (Miles 1980). Pink Floyd sang “Arnold Layne” about a transvestite that stole woman’s underwear, and David Bowie told about “Uncle Arthur”, “The Maid On Bond Street”, and “The Laughing Gnome” (1967). The aforementioned nostalgia, satire, humorous images, and social commentary can be linked to an English trend which was drawing on and adapting music styles like vaudevillian music hall and other theatrical elements from the past Victorian and Edwardian time¹³. Many English acts mixed innovative and forward-looking rock with features of old British music hall, like the quintessential English band The Kinks who mixed their rowdy rock with the music hall¹⁴. Paul McCartney and The Beatles were also conscious of their old music traditions, and *Sgt. Pepper’s* contains several elements of music hall pastiche.

The musicians in London often belonged to the aforementioned “pop-aristocracy”. While having clothes from fancy boutiques and long but trimmed hair, they drank tea and ate biscuits while their West Coast counterpart looked shaggier in their cheap clothes, eating their hash brownies.

¹³ Music hall developed from a range of entertainment activities that goes centuries back in time but the recognizable origins are found in the early 1830s in traveling fairs and London taverns, where people from the working class would often drink, eat and sing. These gatherings were popular and the musical entertainment developed and gained a greater appeal. Gradually it became established as a form of variety theater which involved popular song, comedy, and specialty acts. The audience became a mixture of working class and middle class. The music hall songs would be tales and comedy of the everyday life, nostalgia and patriotism that were pandered and subtly ridiculed, and satirical commentary and digs at the higher-ranking people. The popularity of the music hall peaked around the First World War and gave rise to many stars such as George Formby, George Leybourne, and Max Miller. Then it gradually declined and lost its strong position due to competition of other entertainment activities and different times (also see Bailey 1986).

¹⁴ See Hawkins 2009 for music hall-features in The Kinks’ music (47-52).

As I have earlier pointed out, though it supposedly “belonged” to the counterculture, psychedelic music was very popular, and dominated the single and album charts. Its popularity highlights that the music symbolically and commercially appealed to a far wider audience than the London underground. Music may work on two levels: It is far-out and fun, but it also has a deeper meaning related to a particular environment.

Summer of love on a global scale

This “Summer of Love” was not all love. In 1967 there were riots and demonstrations many places and the conflicts between the establishment and the youth became clearer. The general ideology behind much of the demonstrations and rebellion worldwide was the same: a settlement against the rigid and old values and the bourgeois society. The Vietnam War was still continuing, and the US put mines in the rivers in North-Vietnam. In Amsterdam, the provo movement, consisting of activists, hippies, and beatniks, had since the mid-sixties focused on provoking violent reactions from the authorities by using non-violent methods. They protested heavily against the Vietnam War and different political issues. In China the Cultural Revolution had started, and in 1967 it peaked when the red guards, mostly young people and students, rebelled for communism and against Mao Zedong’s enemies. In Bolivia Che Guevara, was captured and shot by the government. During the summer there was also “The Six Days War”, which was an intense war in June 1967 between Israel and its Arab neighbors. Tensions from that short war continued for years.

With this background the ideology of the spirit in San Francisco spread worldwide and inspired young people to try new experiences and a new living. The hip youth center London also inspired music, art, fashion, and ideology worldwide. In Scandinavia young people with long hair and psychedelic drugs gathered in parks in Oslo, Gothenburg and Copenhagen. Society saw the new hippie movement with horror mixed with joy, disgust, or as a childish riot.

It seems that the influence of the counterculture increased around 1967. The general spirit of love, consciousness, Eastern and alternative philosophy, drugs, inclusivity, and alternative realities spread across US and Europe in form of love-ins, meditation seminars, anti-war demonstrations, happenings, and hippie communities. The progressive music ideology, including the psychedelic sound, ambitious music aesthetics, and philosophy were also embraced and adapted in various ways at different locations in the Western world. Love and

acid came in the foreground for many creative people. As music is a significant identifying and unifying factor which transgresses time and space (Whiteley, Bennett and Hawkins (eds.) 2005) the popularization of music with such themes as the ad, also being adapted and formed by existing big acts and dominating the charts, helped increasing the impact of the counterculture.

It is impossible for me to map out all the different tendencies of the youth culture or counterculture, and rock music of 1967. There were some general tendencies in the Western world but each local space had its own spirit and phenomena, like we have seen with San Francisco and London. New York was a counterpoint to the West Coast phenomenon. The avant garde movement and the art scene were very prominent here. Central Park and Greenwich Village was the main areas for the scene which was very much centred around multi-artist Andy Warhol and his studio, the Factory. Musically New York was not a very great music scene and most of the bigger bands were more about art and were elitist musicians. The Velvet Underground was perhaps the biggest New York based band. The Velvet Underground & Nico released their famous debut album *The Velvet Underground & Nico* in 1967, which album cover, the banana, is as famous as the music. Their music was more about a documentary of the decadent and cynical mood that characterized the intelligentsia, and they represented more the culture of heroin (a nihilistic and neurotic culture) rather than the culture of LSD (dreamy and utopian). Their debut album was designed and partially produced by Warhol, who also was their manager. They were the house band at his Factory, which continuously housed happenings that included Warhol films and a whole range of various art works. The factory was visited frequently by a whole range of bohemian eccentrics and musicians, including Allan Ginsberg, Bob Dylan, and Mick Jagger.

Los Angeles was the more commercial and upscale version of the hippie aspirations. Laurel Canyon was the center of the music scene, and the musicians mostly stayed with their equals and gathered in one another's houses, like Mama Cass' house or Peter Tork's house, because they wanted their privacy rather than going to the Sunset Strip or likewise. The music scene went in several directions and the most prominent bands included t The Mamas and The Papas, The Byrds, Buffalo Springfield, The Doors, Love, and Frank Zappa. The Byrds were one of the first bands in the city that progressed from rock to psychedelic rock, with key recordings such as "Eight Miles High" (1966). The city also had pop-acid represented by Strawberry Alarm Clock, the raw and bluesy bands The Seeds and A Web Of Sound, the

lengthy and guitar- driven Iron Butterfly, and the more San Francisco band-like West Coast Pop Art Experimental Band. The band Love mixed folk rock, blues, jazz and ragas. The Doors were one of the biggest bands in the city, and their fame was much due to their lead singer, the scandalous, charismatic, mystic, and decadent rock poet Jim Morrison. The band took their name from Aldous Huxley's *The Doors of Perception*, and showcased another side of the bohemian counterculture as their music was a darker, more seducing and violent fusion of Bach, blues, ragas, and rock. Their debut album *The Doors* (1967) had great success and is regarded as one of the best debut album's in music history with its collection of great songs including "Light My Fire", "Soul Kitchen" and "The End".

In Detroit the rock music by such group as the Motor City Five (MC5) was more aggressive than other rock music at the time, as the music had socio-political and countercultural lyrics that related to such issues as the Detroit Riots. In July 1967, the Newark and Detroit Race Riots claimed 66 lives and over 32 million dollars in destroyed property. There were several civil "disturbances" during 1967, and Dr. Max Herman notes that these were sparked by issues such as racism by the authorities, police abuse, poverty and unemployment, and the Vietnam War (Herman 2010). According to author Joshua Zeitz these kind of riots were all over America in this period as 128 American cities suffered 164 riots over the first nine months of 1967 (Reitz 2007). The songs "Black Day in July" by Gordon Lightfoot, and "Detroit 67" by Sam Roberts, were amongst songs that referred directly to the Detroit Riots. The music scene in Detroit was known for blues man John Lee Hooker and The Motown acts Smokey Robinson & The Miracles, The Stooges, The Temptations, and The Supremes. The Motown scene was seen as manufactured and unrealistic to the daily city life but "Detroit's music would be profoundly affected by the riots and Motown was dragged into this new reality when Dancing in the Street became the unofficial anthem of the rioters" (Whalley 2010).

From about 1966, thousands of flower children flocked to San Francisco in search for love, peace, community and self. Many accounts say that the "Summer of Love" started with the "Human Be-In" January 14, 1967, in San Francisco (see my sub-chapter about Haight-Ashbury). The big event that attracted about 30, 000 people helped establish San Francisco as the center of the counterculture of hippies and flower children. In February the Haight-Ashbury group Jefferson Airplane released their debut album *Surrealistic Pillow*, and brought national attention to the San Francisco music scene, and in the springtime people came in

great hordes to check out the culture and spirit they had heard about. The city council of San Francisco responded negatively to the influx, and warned in both local and national newspaper against the growing hippie culture. The city gained the media attention and the hippie phenomenon became more known. The city council's negative attitude and the fact that "Summer of Love" was invoked in April by the "council of the summer of love" as a hopeful term "to mark a growing countercultural movement centred in the San Francisco Bay Area" (Hill 2006: 29) made the city even more attractive. In May 1967, Scott McKenzie's hit song "San Francisco (Be Sure to Wear Flowers in Your Hair)" promised that "*summertime will be a love-in there*".

"San Francisco" was written by John Phillips, of the Mamas And The Papas, and sung by Scott McKenzie. It was released on single June 10 1967 and served as the ultimate advertisement for The Monterey International Pop Festival later that month. The song did much to preserve the myth of "Summer of Love" and the ideology of the local bohemians in San Francisco was simplified. The song and the festival were opposed to the actual musical aesthetical in the San Francisco area and the San Francisco bohemians were skeptical to the so-called "L.A. commercialism" and the profit motives.

In the summer of 1967 one estimates that over 100, 000 people came to San Francisco. They were urged by the word of mouth, the media and all the hype. By the time many of the San Francisco based bands reached the recording studio, some says that the golden age of acid-rock had ended when "alternative" went "mainstream" with thanks to two highly-publicized events in 1967: *Sgt. Pepper's Lonely Hearts Club Band* which legitimized the acid-sound and appealed to the widest audience, and The Monterey Pop Festival. These events arguably 'united' the counterculture and helped the term "Summer of Love" become commonplace. Just a week after The Monterey Pop Festival The Beatles performed "All You Need Is Love" on the first satellite link and provided the anthem for "Summer of Love" (See my own chapter on the song). Their *Sgt. Pepper's* album dominated the charts all summer, and it spent a total of 197 weeks on the charts.

Monterey International Pop Festival

Be happy, be free; wear flowers, bring bells — have a festival. - From the program book of the festival

The Monterey International Pop Festival was held June 16 to June 18, 1967 at the Monterey County Fairgrounds in Monterey, California. It was the first festival of its kind, the first pop

festival that brought all different types of music together. It showcased contemporary popular music, and that it was worthy a celebration. The Festival provided a template for later festivals. It was the first rock benefit concert, and all the performers played for free. The non-profit organization MIPF (Monterey International Pop Foundation) still has income from a variety of festival merchandise. It was a symbolic representation of "Summer of Love" and the realization of the countercultural ideology which gave the festival its remit of love, flowers and music. Monterey was the moment when counterculture was exploited for the mainstream. Sarah Hill sees the festival as "a time capsule of contemporary popular culture, Monterey was the intersection of soul, psychedelia, commercial pop, rock underground, Civil Rights, expanded consciousness, southern and northern California, of the southern states and the rest of the U.S." (Hill 2006: 28).

The idea of a pop festival in Monterey came originally from the founder Alan Pariser and promoter Benny Shapiro. They contacted publicist Derek Taylor, who became the press officer, and they contacted John Phillips about whether The Mamas And The Papas could close the show. John and Michelle Phillips, and promoter Lou Adler co-opted the idea of the pop festival and the festival as a three day- event. The city of Monterey was sceptical about such an event but according to Michelle Phillips, the organizers convinced them "that the hippies were the most peaceful and wonderful people in the world, and that a crowd of 200, 000 was not going to affect the town of Monterey" (Phillips on Smeaton 2007). Many people got involved and everybody worked for free as they had agreed it was going to be a charitable event. In addition to The Mamas And The Papas as one headliner, they first had a couple of acts from the San Francisco area, and some blues acts. Simon & Garfunkel, and Otis Redding were headliners the other two nights, and then they filled the slots up with acts that represented the different kinds of popular music at the time.

A so-called board of directors were asked to suggest acts they thought would be interesting. This board included Lou Adler, Donovan, Mick Jagger, Paul McCartney, Roger McGuinn, Terry Melcher, Andrew Oldham, Alan Pariser, Johnny Rivers, John Phillips, Smokey Robinson, Paul Simon, and Brian Wilson. Paul McCartney and Andrew Oldham had lots of ideas, and notably suggested The Who and Jimi Hendrix (ibid.).

In spirit of the time, the organizers had a vision that it was the time for rock to be established as an art form. Lou Adler gives some credit to Paul McCartney for the festival and its ideology:

In a way, Paul McCartney had more to do with it than he probably realizes. Besides the fact that he came up with Jimi and also with The Who, but it must have been a couple of months before that... McCartney and myself, John Phillips and a couple of other people were up at Cass Elliot's house. And the conversation got around to... I think it may have started with now Dylan, and yet, rock and roll wasn't taken serious enough to be considered as an art form. Jazz was, folk was... And when the idea for Monterey came up, and the fact that it was the venue of a very famous jazz festival, all those things sort of came together... This is our chance to validate this (Ibid., *my transcription*).

200, 000 people, with flower and peace symbols, beads and colorful clothes, attended the festival and it became a great success. The festival was very organized and under control, and there were no problems such a huge crowd, bad drugs, mud, the police or the traffic (like the problems that occurred during the Woodstock festival). According to the organizers, the audience, dubbed the "love crowd" by many accounts, listened carefully to the music, and this made it more like a jazz concert than a pop concert. The organizers had learned a lot from Bill Graham and the way shows were organized in San Francisco, so they took great care in the sound systems and had a lot of respect for the artists (ibid.). They had put in many thousands of dollars to arrange the festival but as they needed more they decided to sell it as a television special. They hired documentarian D.A Pennebaker to make the program but when they realised the festival was more than a television special they scared the owner of the network by showing Hendrix' musical intercourse with his amp. They made a documentary film that became *Monterey Pop* (1968) about the event and kept the rights¹⁵.

The Monterey festival showcased the participating bands and many left the festival as stars with recording contracts. Organizer Lou Adler also notes that the festival and the showcase of rock made the recording companies more aware of the musicians' power, and gave the artists more artistic freedom and authority (Ibid). The festival saw the debut of Jimi Hendrix' in America. His performance is probably the most-known performance at Monterey. He gained his breakthrough in America and international stardom, and he became an icon when he put his guitar on fire during his performance of "Wild Thing". Big Brother And The Holding Company was instantly offered a recording contract after particularly their lead singer Janis Joplin had put up an incredible performance on the stage. Janis Joplin got noted in her own right and she got her reputation as a dynamite singer. Notable are also Otis Redding who now gained the attention of the white rock audience, and San Francisco-based bands such as Jefferson Airplane, whose career peaked with their Monterey performance.

¹⁵ There have been made a number of documentaries about the festival, mostly based on D.A Pennebaker's work. Notable are *The Complete Monterey Pop Festival: The Criterion Collection* (2002) and *The Jimi Hendrix Experience Live At Monterey* (2007).

Monterey did display a variety of the “best” contemporary music. For instance, looking at some of the acts that played Friday we see that a wide spectrum of genres was represented: Canadian psychedelic rock (The Paupers), English folk rock (Beverly), jazz and blues (Lou Rawls). Sunday, the Indian musician Ravi Shankar was introduced to America for the first time, playing a set that lasted four hours. Although popular artists like The Mamas And The Papas, Simon & Garfunkel, The Animals, and The Who played at the festival there were notable popular artists missing. The Beatles, The Beach Boys, The Kinks, The Rolling Stones, and Donovan are some of the artists that were invited but refused to play due to different reasons like drug trials or other commitments. Rolling Stones’ guitarist Brian Jones did attend and he introduced Jimi Hendrix. Several bands the organizers did forget to ask (The Doors was notably absent), and some bands were likely dropped if they did not fit in with the remit of peace, love, and flowers (The Doors probably also fit in this category as well).

There were rumors that The Beatles were attending the festival. They were believed to be in the city, and there were several observations and rumors that they were going to perform unannounced. It was good PR, and press officer Derek Taylor fueled the rumors and said that the group attended incognito, disguised as hippies. The Beatles were seen as leaders of their generation and many of the festival attendees were excited, wearing *Sgt. Pepper’s* badges and moustaches.

Important to note was that the integration between black and white at the festival was remarkable and peaceful, right in the middle of The Civil Rights Movement. This fits well with the term “Summer of Love”. On the other hand, as I have mentioned above, there is no doubt that the festival has contributed to the lasting image of catchy slogans of peace and love, the stereotype of the flower children, and the myth that is “Summer of Love”. The Monterey International Pop Festival was supposed to be an annual event but it was banned by some locals who saw the flower children as a threat, the times changed, and it was undermined by the rivalry between the San Francisco scene and the Los Angeles scene. I have already mentioned briefly the tension between the mainstream and the underground music scenes. The commercialism, TV, sponsors, slogans, and the business was not what the scene in the San Francisco Bay area wanted. They and a large portion of other participants in the hippie phenomenon felt alienated by this simplification and capitalism. Still, Monterey was a charitable event, and the different music scenes did ultimately share the stage.

Regardless of the different problems concerning mythmaking and commercialisation, Monterey International Pop Festival is an important symbolization on what the "Summer of Love", the hippies, and the counterculture was about in 1967. Even though the commercialism and music business intervened, the festival was most likely an honest attempt by pseudo-hippies such as John Phillips to put the San Francisco bands and the bohemian ideology on the map. It was democratic in its line-up of acts, it was peaceful, colorful, communal¹⁶, and popular music was displayed as something bigger than just entertainment.

Love's ending

The San Francisco music scene did not disappear completely after the Monterey festival but it was no longer "underground", and some distinct band features had changed due to the fame, fortune and commercialism. Local artists like The Jefferson Airplane, Janis Joplin and The Grateful Dead became extremely successful and went on to make a lot of records. The Grateful Dead made it official that the subculture music scene was finished when the band moved to Marin County, San Francisco, the following March.

The media coverage of the local subculture and scene, with its appealing heightened romantic and idealistic visions, made thousands of flower children flock to San Francisco without money or having any place to live. The Haight soon became a dirty and unsafe place to be. The district became overcrowded, filthy, and crime ridden with runaways, drug-dealers, prostitutes and mentally unstable. This development alienated many of the original inhabitants and they moved out. The neighborhood was slummy for years until gentrification. To end their local involvement in "Summer of Love" and the hippie phenomenon the locals arranged a mock "Death of Hippie" funeral in October 1967.

Revolution, Street Fighting Men, and The Unknown Soldier

There were few real hippies, and the "Summer of Love" became autumnal in a double sense. The "weekend hippies" and part-time hippies outnumbered those for whom the scene offered a total way of living. The commercialism also stopped the countercultural sense of the culture when one could buy a psychedelic lifestyle and many aspects became mainstream and industry. The political climate behind the "Summer of Love" showed that countries such as the U.S., Holland, China, and France were going through a very troubled period.

¹⁶ It was reportedly communal both in the audience and backstage, where the artists were friendly with each other. They hang out together like a community of artists, not like individual acts (Smeaton 2007).

There are multiple happenings which are considered as the end of the "Summer of Love". On the local level in San Francisco, the hippie funeral in October was the symbolic end of the local subculture. The search for expanded consciousness in 1967 became more of a pursuit for action and revolution in 1968. In 1968 the Vietnam War intensified, and there were many violent demonstrations, like the student riots in Paris. Many people moved on as they were disillusioned by the naivety of "Summer of Love" or just were looking for other things. The mood of passive exploration of the inner space shifted to be a more active re-evaluation and discussion. In London, the divisions between the underground and the New Left became more defined. The London Underground had problems identifying itself, and it was not an organized or homogeneous movement. It consisted of a variety of ideas, positions and issues. It was about personal freedom and expanded consciousness given by the drug culture, racial rights, sexual liberations, feminism, gay rights, and against censorship and obscenity laws.

Although many of the trends, much of the music and art, and many of the causes (feminism, and ecology are two obvious examples) established in that year continue to be with us, normal life resumed for many people. Still, many of the ideas that made up the counterculture and hippie ideology continued throughout the sixties. The people who went to San Francisco took the ideas, fashion and the music home with them, and it spread to major Western cities. The Monterey Pop Festival had set the standard for rock festivals, and in 1969 there were several rock festivals, including the Woodstock Festival, a few huge free concerts in Hyde Park London, concerts at the Isle of Wight, and Altamont. The death of the sixties at the Rolling Stones' Altamont Free concert (1969) is a common assertion. When a member of the Hells Angeles killed one of the audience members, some of the magic of music, naivety, the conception of love changed.

Legacy: music, love and acid

In this chapter I have examined and given an overview of some of the aspects that are related to the "Summer of Love". We have learned that "Summer of Love" was partly spontaneous and partly media-sponsored, but what the expression really and fully means is hard to determine. I have put most attention on two of the most important scenes, with emphasis on music, related to this social phenomenon and the 1967 counterculture.

Many phenomena after the 1960s have been both culturally, artistically, socially, or politically linked to the "Summer of Love". I mentioned earlier how the attitude towards that time often is nostalgic. While some people see it as a drug-infused time with naive dreams, the hopes and idealism of the time also lives on. Our "memories" of the end of the sixties is so much dominated by our perceptions of the "Summer of Love" and the activities and ideology of the so-called counterculture and scenes, that it is not a marginal culture to us. The aforementioned popularization of the countercultural ideals through particularly music has contributed much to these perceptions of the history and culture.

In comparison with the rosy perceptions of the time, there are many of the problems with the counterculture and the hippie culture that is forgotten or are just overlooked. Such examples are the drug related health problems which contributed to the death of Jim Morrison, Janis Joplin, Mama Cass, and Jimi Hendrix. Brian Wilson of The Beach Boys became marked forever by his drug abuse, and Pink Floyd's Syd Barrett had a mental breakdown that the psychedelic experience may have catalyzed. Drugs could even cause murder, like it did with the Charles Manson family. The sexual liberation did not necessarily bring real freedom. The "free love" (including the pill) was not so liberating for many women as it could be used as ways for men to pressure woman into sex. Women saying "no" could be characterized as uptight. The political attitudes, including the exploration of the mind, did not make such a big impact in practice but the hippie spirit did contribute to an increasing political awareness. Blokhus and Molde point out that especially the demonstrations against the Vietnam War are a part of the political awareness today (2004: 242). The hippie phenomenon contributed to a change in the way young people were thinking, dressing, and the way they looked at the future. The important seeds of Women's Liberation, Gay liberation, and Black Liberation movements were sown in this period. The New Age movement developed from the countercultural values and today's interest in ecology and the planet has also derived from the sixties.

The hippie nostalgia and myth has been continuously reinforced by the media, 60s artists and other creative people who were there (and their biographies), and colorful recreations such as the *Austin Powers* movies, or the parodies done musically and on film by The Rutles.

The music of the 60s is one of the most influential and important ambassadors of that decade. Its then popularity and mainstream appeal, and its continuous appeal proves that music made especially for a time, culture, or a social phenomenon like the Haight- Ashbury community or the 60s counterculture, can be as appealing for others in other ways. For me, listening to the

music from 1967 is not necessarily about nostalgia and thinking about those special times. It is about *great* and innovative music, and also timeless and universal topics like peace and love. The Beatles were an active part and an observer to what was happening around them. Their music is now, as it was then, one of the most important and influential guides to what the sixties were about.

Strawberry Fields Forever

The time had come to experiment. The Beatles knew it, and I knew it. By November 1966, we had had an enormous string of hits, and we had the confidence, even arrogance, to know that we could try anything we wanted- George Martin.

”Strawberry Fields Forever” is one of the most complex recordings The Beatles ever did. Actually, I will argue that it is one of the most complex recordings ever to be a hit single. Using the word complexity here, I mean the music production and its rich musical texture, including the things going on in the different levels of harmony, melody, arrangement, and form. Today the complexity and beauty continues to amaze listeners, and when listening to the song you may discover new things about it over and over again. Not only does the song amaze us, but the recording process and the time it was made and released easily fascinates.

The song was released as a double A- side single with ”Penny Lane” early in 1967 and was an indicator for both the audience and the public for the possibilities of music making in the studio and the next moves for where the popular music was going. Some might say it is the best single ever. Still, the single was the first Beatles single to fail to reach number one in the UK. Engelbert Humperdinck’s “Release Me” kept it off the top spot¹⁷. It did top the U.S. charts.

Although released in the early part of 1967, before for instance the globalization of the ”Summer of Love”, the song clearly represents the times and spirit of 1967.

In this essay I will do a reading of ”Strawberry Fields Forever” and I will look especially at the sound, the recording and editing techniques¹⁸. The approach to the recording and music making was revolutionary, and I will argue that this definitely can be seen in association with the new ideology of rock and the clearly growing ambitions of the contemporary composers of popular music. I will also look at the meanings of the music and search for signs of psychedelia, characteristics of progressive rock, and a new musical agenda. This frame is too small to search for many of the things that can be located in ”Strawberry Fields Forever” but I will locate the musical moments which I find interesting and most important.

¹⁷ One reason it was kept from the top was probably because it was a double A-side single.

¹⁸ For discussions on these matters in rock see Moore (2001) and Shuker(2008). For overviews on the importance of technology in Beatles recordings see accounts such as Niemi (2000), Lewisohn (2005), or Emerick (2007).

Let me take you down... the journey to Strawberry Fields Forever

When the double A- side single "Strawberry Fields Forever"/"Penny Lane" was released February 17 1967, it was the first recording to be released by The Beatles in over six months. The Beatles released the album *Revolver* and the double A- side single "Eleanor Rigby"/"Yellow Submarine" on August 5 t 1966 and played their last public concert in San Francisco August 29 1966. They then more or less disappeared from the public eye for months, and the public thought it was the end of the group. The Beatles were tired of endless touring with bad musical equipment. They found it impossible to evolve as musicians. The fans screamed so loud that they could not hear themselves and it was impossible for live performances of any musical material that was more complicated than their very early songs. The Beatles wanted to concentrate on writing and recording. From that point on the group became an entirely studio-based band.

The Beatles started to record material for their next album in November 1966¹⁹. The very first songs they worked on were "Strawberry Fields Forever", "When I'm 64", and "Penny Lane". The album that became *Sgt. Pepper's Lonely Hearts Club Band* was originally supposed to be a concept album about childhood and the everyday life in Liverpool. But to fulfil the record company's (EMI) demand for a new Beatles single and to regain their popularity after months of silence they released "Strawberry Fields Forever"/"Penny Lane" on a single instead²⁰. George Martin has numerous times called this the biggest mistake in his professional career. After the single was issued the idea about a concept album started to vanish.

John Lennon started to write "Strawberry Fields Forever" in Spain while filming *How I Won The War* in September and October 1966. It was a very tough period; The Beatles had stopped touring and did not know where they were going next, Lennon had recently made his infamous remark that The Beatles were "more popular than Jesus now", Lennon's marriage with Cynthia Lennon was failing, and he was increasing his drug use.

Strawberry Field is a place in Liverpool and the young Lennon used to play there:

LENNON: Strawberry Fields is a real place. After I stopped living at Penny Lane, I moved in with my auntie who lived in the suburbs in a nice semidetached place with a small garden and doctors and

¹⁹ In the meantime for instance George Harrison learned the sitar by Ravi Shankar, John Lennon played in the black comedy *How I Won The War* (1967), Paul begun to write the soundtrack for the movie *The Family Way*, and Ringo went to the pub.

²⁰ Later "Strawberry Fields Forever" and "Penny Lane" were included on the US album version of *Magical Mystery Tour* (1967).

lawyers and that ilk living around -- not the poor slummy kind of image that was projected in all the Beatles stories. In the class system, it was about half a class higher than Paul, George and Ringo, who lived in government-subsidized housing. We owned our house and had a garden. They didn't have anything like that. Near that home was Strawberry Fields, a house near a boys' reformatory where I used to go to garden parties as a kid with my friends Nigel and Pete. We would go there and hang out and sell lemonade bottles for a penny. We always had fun at Strawberry Fields. So that's where I got the name. But I used it as an image. Strawberry Fields forever (Sheff 2000: 152).

As mentioned, when he started to write "Strawberry Fields Forever" Lennon was unsure of himself and his surroundings. In the song the lyrics are stumbling and Lennon 'pursed the theme of sensations too confusing, intense or personal to articulate' (MacDonald 2005:216). As I will demonstrate later, the music's thoughts and tones are moving uncertainly too, like a blind man feeling for something acquaint.

On the one hand, [the song is] a study in uncertain identity, tinged with the loneliness of the solitary rebel against all things institutional; on the other, an eerie longing for a wild childhood and hide-and-seek and tree-climbing: the visionary strawberry fields of his imagination (MacDonald 2005: 216).

That is you can't you know tune in but it's all right... Recording "Strawberry Fields Forever"

The Beatles were at the top of the music world in 1966 and as EMI's top selling artists they had no budget limits and could have as much studio time as they wanted.. They could work without pressure. There was always a lot of friendly competition between the record making artists. Who could bring the music to the next level? In 1967 the album format was the most important music medium. The artistic ambitions grew in line with the bigger music format. Still remember that "Strawberry Fields Forever" was supposed to be on the next album. Inspired by experimental albums like *Pet Sounds* (1966) and *Freak Out!* (1966) The Beatles went in studio in November with great ambitions to make *THE* record. They started with Lennon's "Strawberry Fields Forever". In the break from The Beatles, Lennon had both lost and found his artistic voice. He had found his ambitions for this song to be quite big, but he was unsure of how he wanted the music to be. This resulted in a long recording period.

In this chapter I will not explore the whole recording process but I am keen to examine some of the main lines. Many details of the Beatles recordings are known thanks to especially Mark Lewisohn and his indispensable book *The Beatles Recording Sessions* (2005). It is important to say that the tape machines they used in the studios in the UK at the time had only four

tracks²¹. The different tracks on the four track machine can be used separately on different times. Any of the tracks on the recording machine can be playing back or recording, giving the artist, for instance, an opportunity to listen to the recorded performance on track one while recording on track two. When the four tracks were filled the only way to record more sound was to copy the sound to another tape reel and run it through a mixing machine so that the four tracks could be combined into fewer tracks on the new tape.

Lennon did not have the song finished when he went back to the studio. Different bootlegs with some of the takes, and Lewisohn (2005) has mapped out how the song evolved. For instance is the chorus held back two verses on take one. Luckily the unlimited resources did give The Beatles the possibility to take their time to make a great product.

The released version of "Strawberry Fields Forever" consists of two versions. Take seven is spliced to take 26. These two versions had originally different forms, speeds, and keys. The group started on what became the slower first version on November 28. By the end of the next day take six (and maybe elements from four other takes) were mixed down to what became the first version (take seven). This version was originally assumed to be the basic track. When listening to take six on the bootleg CD *Unsurpassed Masters Vol. 3* we hear the following mix: Mellotron, drums, occasional guitar, bass, vocal, and lead guitar.

Mark Lewisohn (2005) says that the group first made the rhythm track. He also argues that Paul McCartney played the Mellotron, Ringo Starr did the drumming, John Lennon played the rhythm guitar, and George Harrison played the electric slide guitar. The vocal and the bass were overdubbed later. On *Unsurpassed Masters* take seven is complete and is mixed the same way as the released version. We hear Mellotron, drums, bass, guitar, vocal, lead guitar, and another bass. To me, the bass track is new to take seven. During the mix down of take six the vocal has been treated with ADT²², so it is also added to take seven. On bootlegs we can hear that this versions key originally was A major. On the finished version take seven lasts from the beginning of the song until the cross at 1:00 ("Let me take you down, 'cause I'm going to, Strawberry Fields").

²¹ The eight-track machine was available in the US, but was not available in British studios until the time while The Beatles were recording *The Beatles* (the 'White Album', 1968).

²² ADT (automatic double tracking) was invented specially for the Beatles by engineer Ken Townshend in 1966, mainly at the behest of John Lennon. ADT was an analogue recording system designed to improve the sound of the vocals and instruments during recording. ADT would achieve the same effect as doubletracking (Emerick 2007).

Why does "Strawberry Fields Forever" consist two different takes? John Lennon was unsatisfied and wanted to start from scratch. He wanted the music heavier. After a one week break the group went back to the studio. They recorded a more orchestral and more psychedelic version of the song. What became the other half of the song; "The second version" is take 26. It is a mix down from take 25, which is a mix down from take 15 and 24. Lewisohn states that take 15 and 24 were mixed down to track one on take 25, which was created December 9. This track consists of Starr on drums, McCartney and Harrison on timpani and bongos, and Mal Evans (The Beatles' roadie) on tambourine. He also states that track two contained a heavy drumbeat by Ringo Starr and the Indian instrument swarmandal played by George Harrison. Backward cymbal (by Starr) was added on either track three or four. Six days later, on December 15, trumpets and cellos were added to tracks three and four. The same day take 25 was mixed down to take 26. Take 26 consists of input from take 25 and new recorded material. New vocals by John Lennon and piano are added. This version is slightly faster than the first version and the key is B major.

The "big edit"

John Lennon did not feel that the song went out quite like he had heard it in his head. George Martin recalls:

A few days later he [John Lennon] rang me up and said: 'I like that one, I really do. But, you know, the other's got something too.'

'Yes I know,' I said, 'they're both good. But aren't we starting to split hairs?' Perhaps I shouldn't have used the word 'split' because John's reply was: 'I like the beginning of the first one, and I like the end of the second one. Why don't we just join them together?'

'Well, they are only two things against it,' I said. 'One is that they're in different keys. The other is that they're in different tempos.'

'Yeah, but you can do something about it, I know. You can fix it, George.' (Martin 1979: 200).

Martin thought it was impossible, but he was wrong. The "big edit" happened on December 22. Martin and sound engineer Geoff Emerick managed to splice the two versions together. They discovered that the one version that was a semitone higher was just that faster than the other version and that if they decreased the rate of the faster version to the tempo of the slower version, it would be brought to the same key (Lewisohn 2005: 91). As I earlier mentioned, they picked the cross moment to be at 1:00 before "*going to... Strawberry Fields*"²³. Martin and Emerick used two tape-machines, editing scissors, and a vari-speed

²³ You look for it at your own risk: 'If you hear it once you might never hear the song the same way again.' (Lewisohn 2005: 91).

control²⁴ to compensate the differences between the two versions. They regulated the tempos on both recordings so that the versions fitted together good enough so they could do the edit, and they also “had to make the cut at a very shallow angle so that it was more like a crossfade than a splice” (Emerick 2007: 140). What if the Beatles had stuck to either version one or two? The shift brings an extra dimension of a progressive fluidity to the music, and it underlines elegantly the weird and psychedelic lyrics.

The final version

The final version’s key is B-flat, more or less. Due to the electronic manipulation of the music the pitch and the tonality is floating and unsettled. The song’s opening is not in tune, the tempo (and then the key) is being increased slightly until the part when the second version comes in. Right then the music is almost precisely B-flat. The tempo is about 96 b.p.m the whole way through the song.

The song starts with a beautiful Mellotron intro played and composed by Paul McCartney.²⁵
Example 1.

Chords:	F	(a)	c	A-dim	B-flat	F	E-flat	B-flat
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Although the four bars looks traditional at the paper (Ex. 1) as it starts with the V (F) and ends at the home key B-flat, it sounds much more ambiguous in real life. It’s not easy to tell the home key underway. I think it maybe is so because it is hard to hear the opening chord as a V when the a-minor chord is implied on the second half of the measure. The Mellotron has a flute sound and the arrangement complements John Lennon’s haunting vocal line.

After the intro we go straight to the chorus (Ex. 2). John Lennon takes you right down to this strange place called “Strawberry Fields” where “nothing is real”. As I mentioned earlier, Lennon used this place as an image. He is taking us on a trip, and there is no question whether this trip is inspired by his use of hallucinating drugs. The music gets more and more psychedelic and the lyrics are not very intelligible and it is hard to get any meanings from them. The chorus consists of nine bars “divided with an irregularity convincing because it’s an extension of the verbal rhythm” (Mellers 1973: 84). The tonality is even more ambiguous

²⁴ Varispeeding is a technique of recording various tracks on a multi-track tape at slightly different tape speeds. See Emerick (2007) or Martin with Hornsby (1979) for accounts on the technical equipment.

²⁵ The Beatles was one of the first groups using the Mellotron in Britain. Mike Pinder of The Moody Blues introduced the instrument to The Beatles.

than the intro. The V chord is presented in a minor mode and there are some other unexpected chords. There are also a plagal cadence, something that is used several places in the song. When we finally arrive at Strawberry Field our arrival “is accomplished by a lunge, with sickening instrumental glissando, to a flattened dominant seventh: succeeded on ‘nothing is real’ by a cavernous dominant ninth of B minor which, after hazy vacillation, resolves or fails to resolve into the tonic A major in an irregular 6/8 rhythm and drooping appoggiatura” (ibid.).²⁶

Example 2.

B-flat	-	F	-	D-dim	-	E-flat F	G	E-flat	B-flat
I		V		vii-of-IV		IV V	V-of-ii	IV	I

The verse has a more standard form of eight bars in 4/4 meter (Ex.3). The verse consists of more chords than the chorus and we are fooled by some unexpected chords and a plagal cadence again. The verse opens with V which resolves to VI, and in the end of the verse the V detours by IV before it finally ends at the I chord. The harmony is approach-avoiding when you think it will resolve. As Mellers (1973: 84) argue, the hallucinatory mood is maintained through vaguely shifting rhythms of the vocal line, which is also sung in a very monotone way.

Example 3.

F	F7 f#dim	G	E-flat	E-flat F	B-flat g	E-flat F	E-flat B-flat
V	vii-dim	Vi	IV	IV V	I vi	IV V	IV I

The song has a traditional folk-like alternation between four choruses and three verses before a psychedelic instrumental fade out. After some quiet seconds the song suddenly fades in. The “fade-back” section can be described as a somewhat avant garde sound mosaic of a lot of percussion effects, backwards or random notes at the Mellotron, siren-like guitar, swarmandal- parts and some screaming. Lennon can be heard saying “cranberry sauce” twice, which was just nonsense gibberish²⁷. Paul McCartney has said that it was typically

²⁶ Note that Mellers (1973) interprets the song’s key to be A major.

²⁷ The “Paul Is Dead”-myth started in 1969 when some American students produced an article claiming that several clues to McCartney’s death could be found in The Beatles’ music. McCartney supposedly died in a car accident in 1966 and has since been replaced by a look-alike. Many forums on the internet are still dedicated to the topic.

Lennonesque humour to just say something totally out of synch, like “cranberry sauce”. We can only imagine how confusing this little tail section was to different DJs and radio stations back then.

As the group could use a lot of time in the studio, it set up opportunities for experimentation in any wanted field. I will argue that experimentation in sound was a crucial part of the music. ”Strawberry Fields Forever” is, as told, put together by two different versions. The instrumentation of the first part of the song has airiness and is not so full textured as the song gradually becomes. The song gradually becomes darker and more shadowy because of both the changing key and the heavier instrumentation.

The “swimming sound” is because of the song’s wandering in the borderland between keys (MacDonald 2005: 218). Lennon’s voice also becomes more discernible double-tracked and there is a slightly displacement between the voice tracks. This smoky and thick quality of the voice fits the psychedelic lyrics and arrangement.

The orchestral arrangement (by George Martin) and the swarmandal gives the music an extra touch of something exotic and psychedelic. The swarmandal with its floating sound was also perfect to link the verses and choruses together. The arrangement of the song gradually works up, partly due to George Martin’s contribution:

Picking up on this Indian inflection [of the swarmandal], George Martin wove his cellos exotically around McCartney’s sitar-like guitar-fills in the fade, his one-note brass fanfare (probably based on scating by Lennon, McCartney, and Harrison in the original version) emerging as the most exiting feature of a superbly climatic arrangement (ibid. 219).

The lyrics themselves are not easy to get. We know that Lennon is using “Strawberry Fields” as a metaphor for his nostalgic dreaming of the green hayfields of his childhood but there is also more. Lennon appears as an insecure person that has difficulty expressing himself:

“Always, no sometimes, think it's me, but you know I know and it's a dream. I think I know I mean a 'Yes' but it's all wrong, that is I think I disagree.” It is like he is having a dialogue or a discussion with himself. Lennon’s double tracked voice can also have other effects than making a shadowy sound on the record. Stan Hawkins argues that emphasis on the vocal stresses the feelings and the singer’s personal dilemma. The singer’s (de)constructs his identity through the production of the vocals (2002: 43- 47). Lennon’s double-tracked and distorted voice emphasizes his discussion with himself, and his inner personal struggle.

As the vocal line has some vaguely shifting rhythms Lennon mumbles almost to himself in a monotone way (Mellers 1973: 84). He also appears as a lonely and autonomous person who feels that he is fighting the institutions on his own: “No one I think is in my tree, I mean it must be high or low.” Lennon is on a journey searching for his identity and he is questioning his existence. He contextualizes his memories of childhood and adolescence into a dream: “...but you know I know and it's a dream”. Singing words like “Living is easy with eyes closed” he also sounds a bit sad, like he is mourning the loss of his innocent childhood. Like we have seen in the chords in the music, he is moving uncertainly through his thoughts. When we study the lyrics as a whole they are not delivering a superior message. The song is to a greater extent formed as a trip through different spontaneous thoughts and feelings. It is interesting that Lennon used the old orphanage “Strawberry Field” as a pastoral image for this personal song. Even if Lennon insisted that it was just used as an image we know that he always struggled with the feeling of abandonment from his childhood years²⁸.

It's a dream... a progressive dream

Why I study this song is because I consider it an important musical guide to The Beatles and the year 1967. Although it was recorded in the end of 1966 it was released and thus went public in February 1967 I think the song holds many of the musical and ideological aspects that we know 1967 by.

As I have written in my chapter “Summer of Love”, progressive rock started to evolve late in the sixties as psychedelic rock, “with California being the main plant pot” (Whitley in Heinonen et al. (eds.) 2001: 6). This rock was the result of different artists’ attempt to develop the rock music to new levels of artistic credibility. Artists pushed their technological and musical boundaries. The genre is influenced by genres as jazz, folk, classic or non-western music; using instruments, tempo and time signature changes, harmonies, and melodies that is inspired or associated with these genres. The artists do often avoid the traditional pop song structure and the chord progressions. They adopt new technology in the studio; they make concept albums, the album package is more important, and their lyrical themes are more ambitious than the typical rock subjects as love. Instead the lyrics would be abstract, based in

²⁸ Shortly told, Lennon went to live with his strict auntie Mimi when the family saw his mother as too irresponsible. They almost had no contact until Lennon was 17 years old. When they finally had established their relationship his mother was run over by a drunken off duty policeman. Lennon’s father was a sailor man, and he disappeared from Lennon’s life until Lennon was rich and famous. For quite an accurate account on this story read Lennon’s half-sister’s book *Imagine This: Growing Up With My Brother John Lennon* (Baird 2007).

fantasy, about personal struggles or social commentary. Often the lyrics would be inspired by experiences while using drugs (Snider 2008).

There is no doubt that many of these characteristics fit well with the music The Beatles produced in the late sixties, especially with records as "Strawberry Fields Forever" or *Sgt. Pepper's Lonely Hearts Club Band*. The Beatles already tried untraditional instruments as early as (with the strings) on "Yesterday" in 1965. The eastern influences were notable already on songs like "Norwegian Wood (This Bird Has Flown)" in 1965 and "Love You Too" in 1966. The *Revolver* album (1966) is in many ways one of the first psychedelic records. The music is complex and shifting between various moods and the instrumentation is often untraditional for pop music. The songs incorporate elements from jazz, classical music, and Indian music, and there are backwards sections and tape loops.

"Strawberry Fields Forever" is even more psychedelic progressive music. As we have seen the song has many untraditional instruments, chords and chord progressions. It consists of changes in the time signature: 4/4 and 6/8. The diminished chords in the song can be associated with jazz music. The lyrics are imaginative and abstract with a touch of personal uncertainty and social commentary. The instrumentation, recording and editing technologies are taken to the next level. The promotional video (directed by Peter Goldman) which accompanies the song is integral with the sound of the music. The video has many surrealistic elements with backward sequences, stop motion animation, and the whole group looking weird and psychedelic.

Even the slight musically different reverse side of the single, Paul McCartney's "Penny Lane", shares many of the characteristics found in "Strawberry Fields Forever". "Penny Lane" is a story song, and is a catchy psychedelic pop march with nostalgic, absurd, and surrealistic images of the Penny Lane district²⁹. The thick arrangement includes instruments such as flutes, keyboards, brass, and some sound effects. Famous is the mock-Baroque like solo which is played on a piccolo trumpet. "Penny Lane" is mirroring the optimistic mood of the "Swinging London", and was a perfect match for the more dramatic, darker, and weirder "Strawberry Fields Forever"³⁰.

²⁹ "Penny Lane" is both the name of a street and a district in Liverpool. Lennon used to live in the district, and Lennon, McCartney, and Harrison used to take the bus from Penny Lane to their respective schools.

³⁰ For an excellent reading of "Penny Lane", both culturally and musically, see Gould 2007: 387- 380.

The single cover supports the themes of psychedelia, childhood, and the past as the front picture was a group photo of The Beatles looking authorial with their current psychedelic personalities, while the back of the sleeve was designed to look like a page in a family album, including childhood pictures of The Beatles. The single was the first Beatles single in their homeland to have a picture sleeve. The whole package suggested that this was not just art, it was a masterpiece.

Strawberry Fields Forever and the ideology of rock

The progressive music of this period distinguished itself from the more commercial “pop” and had political and artistic ambitions. Many artists that were established in the music business and artists that were up- and- coming made music that indicates this. When listening to the music that is seen as defining of the period³¹ I will argue that especially the sound and production are very defining and important musical elements. The music is psychedelic, the sounds are ”new” and the production is experimental.

The Beatles liked to push the boundaries, and this is particularly clear at this point in their career. I have pointed out that at the second half of the sixties, musicians regarded themselves as artists and they were more ambitious when producing their music. The Beatles and their recordings definitely both defined and were a part of this trend. As the musicians became more self-conscious they consciously put more weight on their products and identities. Generally, everything about ”Strawberry Fields Forever”, the background, the recording, the video, and the sleeve, sums up that this is art with pretensions.

The music was the background for the ”cultural revolution” in the end of the sixties. The artist and his music were radiating what everybody felt. Like we have defined progressive rock, this music expressed what everybody felt and commenced a social revolution; a new consciousness. This revolution led to a period of heightened social awareness on many levels, and the hippie movement and ”Summer of Love” are well known manifestations of it. Phillip Tagg argues: “Music is capable of transmitting the affective identities, attitudes, and behavioural patterns of socially definable groups” (Tagg 2003: 74 In: Moore (ed.) 2003).

There is positively a nostalgic infusion of ”Strawberry Fields Forever”. I have previously noted how English psychedelia is devoted to childhood and nostalgia, and ”Strawberry Fields

³¹ Hit records by artists such as The Beatles, Pink Floyd, Jimi Hendrix, Rolling Stones, The Moody Blues, The Doors, Grateful Dead, The Who, The Kinks, Bob Dylan, Frank Zappa, and diverse artists linked to the hippie movement, ”Summer of Love”, and the emerging music festivals.

Forever” is arguably partly a tribute to the Liverpool past. The idea of nostalgia has multiple functions and forms (see Boym 2001). The name of the song, or the place, itself brings nostalgic images. Also in this case one purpose of nostalgia is as a means of temporal escape as Lennon discusses and searches through his different thoughts and feelings. According to the work of Davis (1979) this notion of nostalgia facilitates the continuity of identity. Nostalgia is then often connected to the rediscovering of the secret or unique self from the past (1979: 39-40). Musically, also the more lavish and darker sound and arrangement of the trumpets and the cellos (from the second refrain on) takes you back:

The timbres of these orchestral instruments sound weighty and almost venerable compared with the sound of electric guitars, and their infusion into ‘Strawberry Fields’ has the subtle effect of drawing the music back in time. In support of a lyric that draws in imagery from John’s life before rock ‘n’ roll, the music, too, seems to reach back, *through* the sound of an electric band, to the instrumental textures of an earlier era (Gould 2007: 383).

”Penny Lane” also has a complex notion of nostalgia, it is a place that really exist but it also a glowing memory and fantasy with ”blue suburban skies”, ”the fireman with an hour glass”, or ”the banker” who ”never wears a mack”. It is ”very strange”, indeed.

Conclusion

In this chapter I have illustrated the complex background and recording of the single ”Strawberry Fields Forever”. I have provided a reading of the song as a psychedelic recording in the progressive spirit of 1967.

The Beatles used 55 hours in the studio recording ”Strawberry Fields Forever”. All that time and effort recording just one song, and all the experimentation indicates that this was not just another song, it was a personal song for Lennon and it was art. “For my money, it was the best we ever issued,” says George Martin (1979: 202) about the single “Strawberry Fields Forever “/ ”Penny Lane”. Many Beatles fans and experts do agree. Despite technological shortcomings The Beatles were not afraid to be original and they let only their imagination set the limits for what they could do. The Beatles were taking the popular music to the next level. They thought about their music as art. The single “Strawberry Fields Forever”/”Penny Lane” is an excellent teaser for what was going to happen with the music throughout 1967. Thus, later that year, The Beatles shocked the world once again with the even more ambitious *Sgt. Pepper’s Lonely Hearts Club Band*, which I will examine in the next chapter.

Sgt. Pepper's Lonely Hearts Club Band

We were fed up with being the Beatles. We really hated the fucking four little mop-top boys approach. We were not boys, we were men. It was all gone, all that boy shit, all that screaming, we didn't want anymore, plus, we'd now got turned on to pot and thought of ourselves as artists rather than just performers –Paul McCartney

Ten months after *Revolver*, their last album with new material³², The Beatles *finally* released an album June 1 1967. The world was used to The Beatles touring and releasing records continuously. The press and fans had speculated for a long time that the group had broken up when the group announced that they quit touring but the release of "Strawberry Fields Forever"/ "Penny Lane" stopped the mouth of a quite a few, and people then speculated whether their next project would change rock forever. Pop Critic George Marcus wrote: "New music from the Beatles is one of the biggest events we have" (In Gould 2007: 395). All press is good press, and the BBC had added extra mythological expectations to the album when they banned "A Day In The Life" and "Lucy In the Sky With Diamonds" because they believed that the lyrics promoted LSD.

After the record was finished, I thought it was great. I thought it was a huge advance, and I was very pleased because a month or two earlier the press and the music papers had been saying, 'What are The Beatles up to? Drying up, I suppose.' So it was nice, making an album like Pepper and thinking, 'Yeah, drying up, I suppose. That's right.' It was lovely to have them on that when it came out. I loved it. I had a party to celebrate - that whole weekend was a bit of a party, as far as I recall. I remember getting telegrams saying: 'Long live Sgt Pepper.' People would come round and say, 'Great album, man.' (McCartney in Wonfor and Smeaton 2003).

When it was released, *Sgt. Pepper's* was hailed by the public and the press with statements such as *The Times'* Kenneth Tyman who called the release "a decisive moment in the history of Western civilization" and music critic William Mann wrote an electrified review under the headline "The Beatles revive hopes of progress in pop music". Rolling Stone magazine insisted that it "defined the revolutionary optimism of psychedelia and instantly spread the gospel of love, acid, Eastern spirituality and electric guitars around the globe" (MacIntyre 2007). The Beatles were used to those sorts of reviews, but according to Julien, what was different was that they also came from unexpected sources, like William Mann. This pointed towards a legitimisation for the popular music, also for becoming a study field worthy (Julien (ed.) 2008: 8).

³²The compilation album *A Collection Of Beatles Oldies (But Goldies!)* was released in December 1966.

The album went straight to number one on the lists, and in the UK it stayed on the number one spot for almost six months. According to those who were there and a whole range of writings it was a major cultural event, and people of all ages around the world were enthralled. Derek Taylor, The Beatles' press officer, remembers being at Mama Cass Elliott's flat in Chelsea where they played the album full blast and with the windows open at six o'clock in the morning: "All the windows around us opened and people leaned out, wondering. It was obvious who it was on the record. Nobody complained. A lovely spring morning. People were smiling and giving us the thumbs up" (Taylor 1973: 41).

The album is the best selling UK album of all time. It remains one of the 60s key symbols, and in common popular music history it is the peak of the rock era (Negus 2006). While today *Revolver* wins almost every poll in magazines such as Q, Rolling Stone, Mojo, and Uncut, as "the *best* album of all time", the popular opinion is that *Sgt. Pepper's* is the most *important* album. Multiple pages and own chapters in many popular music history biographies³³, and even entire books have been dedicated to the album. Also in musicology and sociology, it seems like it is the Beatles album which is most interpreted and analyzed.

When reading previous studies it seems that what interests scholars the most is whether and why it is or is not a concept album, the drug-infused influences, and the album's front picture. In 1997 Allan Moore published a handbook on the album where he analyzed every song using re-worked Schenkerian methods with detailed analytical commentary and some contextual considerations. In the book he is keen to prove the album in the context of the nineteenth-century song cycle (something that is already implied by publishing the book under the Cambridge Music handbook series) and whether it is a unified piece. He devoted so much attention to his Schenkerian textual readings that it becomes quite heavy and almost too technical to read and to understand his opinions, and other normative readings and alternative segmentations are lost³⁴. Sheila Whiteley is most interested in the album's references to psychedelic drugs but also the counterculture (1992; 2000; 2009), readings which often is very insightful and inspirational with songs like "Lucy In The Sky With Diamonds". Her

³³ For an example of how *Sgt. Pepper's* is given a lot of space and acknowledgement in popular music biographies, see Blokhus & Molde (1996).

³⁴ Kenneth Gloag's 'All You Need Is Theory?' is a great review of the book, and he discusses the problems with Moore's methods and cultural reference points.

readings and commentary on the songs does however sometimes put too much weight and validity on those aspects³⁵.

We see that *Sgt. Pepper's* is given a lot of attention. Some people and critics do not like it and claim that the album is overrated (like Heylin 2007) and that it is too pretentious. With the nostalgia that surrounds The Beatles and the sixties, it is quite possible that the album is overrated. I am not going to discuss that and whether *Sgt. Pepper's really* was a decisive moment in the Western civilisation, but looking at The Beatles musical journey, Paul McCartney's statement that they were men, not boys, suggests that it definitely was a decisive moment on their personal level.

Being one of the milestones in 1967, it is also the milestone in my thesis. The album is comprehensive and there are several discussions, questions, stories, and myths attached to the album that deserves attention but due to the format of my thesis I can only address some of them. I am interested in how the album is portraying and mediating its contemporary cultural (and musical) context which I have explored in my chapter about "Summer of Love". What are the sounds themselves conveying? What is the mood of the album? Where is *Sgt. Pepper's* in the contemporary cultural context? I argue that *Sgt. Pepper's* is strongest when seen as a whole, and also given the format of the thesis I will present readings of the characteristics I find important, I have no intention of greater song-by-song analysis.

To put the music in some context I will first put attention to how the album came about³⁶. Instead of a concept album with songs about Liverpool the album went on to become a concert given by Sgt. Pepper's Band 'a transparent hoax that contained a rich potential for interplay between the Beatles' unmistakable musical identities and the characters they "wanted to be" (Gould 2007: 385). In November 1966, the idea of *Sgt. Pepper's* was conceived by Paul McCartney on a plane from Kenya, where he had been on holiday, to London. McCartney was thinking about what would be The Beatles next album and played with the idea of an alter-ego group:

³⁵ She also has a great love for John Lennon, and gives him credit for some of the humor, puns and characteristics in the music which sometimes is just wrong when you know the background history, and the facts about who wrote what (See Miles (1998), Lewisohn (2005), Gould (2007), and others).

³⁶ In the biography *Many Years From Now* McCartney takes credit for most of the things about *Sgt. Pepper's*. After Lennon's death, and all following talk about Lennon as a genius, McCartney has had a tendency to be keen to prove himself. Even if there is no doubt that he was the brain behind the album we have to take some of his statements with some precautions, like with all biographies and other sources.

PAUL: 'Then suddenly on the plane I got this idea. I thought, Let's not be ourselves. Let's develop egos so we're not having to project an image which we know. It would be much more free. What would be really interesting would be to actually take on the personas of this different band. We could say, 'How would somebody else sing this? He might approach it a bit more sarcastically, perhaps.' So I had this idea of giving the Beatles alter egos simply to get a different approach; then when John came up to the microphone or I did, it wouldn't be John or Paul singing, it would be the members of this band. It would be a freeing element. I thought we can run this philosophy through the whole album: with this alter-ego band, it won't be us making all that sound., it won't be the Beatles, it'll be this other band, so we'll be able to lose our identities in this (Miles 1998:303-.304).

At the time US West Coast bands with long names were popular, and so with some creativeness and word-play Paul came up with *Sgt. Pepper's Lonely Hearts Club Band*, and he thought that being another band meant that they could be liberated to make music that crossed the musical landscape and make up a whole culture around it. He presented the idea to the rest of the group who approved. The group first recorded the songs "Strawberry Fields Forever", "Penny Lane" and "When I'm 64" which supported a northern theme and then stuck with the idea of the concert by *Sgt. Pepper's band*. The album developed to consist of songs that not necessarily supported that idea either, only the first two songs and the reprise of the title song directly implies the narrative of the concert.

"Sgt. Pepper's Lonely Hearts Club Band" introduces the fictional band that performs the album and inspired the intended concept of the album. As if we are attending a concert we hear the chattering of the audience and an orchestra warming up. But next in the verse, instead of an orchestra playing, we hear some heavy guitar chords and a rock band playing. A rock solo vocalist introduces the band called Sgt. Pepper's Lonely Hearts Club Band that started to play twenty years ago. After the name of the "act you've known for all these years" is introduced, an instrumental bridge follows where four French horns on top of the rocking instrumental backing track. The horns are perfectly inset in the arrangement, "if rather absurd-cum-iconically" (Pollack 1995). The characters of the somewhat old band and these horns make associations to the past and another time. Next, in what I call the refrain, the rock sound dominates the sound as three vocalists sing in a Beatle-esque chorus "We're Sgt. Pepper's lonely hearts club band, we hope you will enjoy the show" followed by a bar with a heavy guitar riff. But in the last bar of the second part of the refrain, after the group sings "Sgt. Pepper's lonely hearts club band, sit back and let the evening go", the French horns are playing. After the third part of the chorus where the group reiterates the name of the track, a bridge with vocals follows where the group continues to address how wonderful it is to play to *us*, the audience. The horns are also playing in this bridge, but this time they are just playing the chords. In the last verse the lead solo singer is back telling us that "the singer's

gonna sing a song and he wants you all to sing along". In vaudeville-style Billy Shears (Ringo Starr) as the singer with Sgt. Pepper's Lonely Hearts Club Band is introduced right before the short two-bar bridge where the band and horns are playing one chord on top of a descending bass line before the track transits in a straight into "With A Little Help From My Friends".

The orchestral tuning, audience chatter, applause and laughing that is edited into the track was from a recording of a 1962 comedy show called *Beyond The Fringe*, and the orchestral session for the recording of "A Day In The Life". These sound effects punctuate the whole thing and help create the narrative frame and the feeling of festivity in the park. It is interesting to note that the screaming right before "Billy Shears" and the transition into the next track actually was screaming fans from The Beatles' Hollywood Bowl recordings. The Beatles are clearly consciously mocking their earlier *fab four*- selves.

"Sgt. Pepper's Lonely Hearts Club Band" is the overture of the album. It is quite pompous and a bit camp. The Beatles developed a great ability to play with and blur the differences between the musical styles, a capacity the neat stylistic mixture this track showcases.

"With A Little Help From My Friends" continues to develop the mood of optimism and community. In the first verse Billy Shears, the singer, seems very insecure and feels inadequate: "What would you think if I sang out of tune, would you stand up and walk out on me?" As the first verse and refrain continue we get to know that his friends helps him to get through the day. The second verse is a dialogue in a vocal call and response style which makes it even clearer that he is relaying on his friends to fill the empty spaces:

Ringo: "What do I do when my love is away?"

John&Paul: "Does it worry you to be alone"

R: "How do I feel by the end of the day?"

J&P: "Are you sad because you're on your own".

Throughout the song the mood gets more positive and it seems like the singer is growing more secure and reassurance:

J&P: "Would you believe in a love at first sight?"

R: "Yes, I'm certain that it happens all the time"

J&P: "What do you see when you turn out the light?"

R: "I can't tell you but I know it's mine"

Note that the call and response in this verse is reversed as the chorus now is asking the questions and the singer is responding. The melody is repetitive and the musical form and

vocabulary of the song is in principle quite simple, but The Beatles have done some creative grips in the vocal arrangement, which probably is the most clever and sophisticated aspect of the song.

Around 1967 The Beatles experimented musically with everything from tonal colors to instrumentation, including vocal harmonization. At this point in their career The Beatles harmonized their songs to a lesser degree but “although in many cases they applied vocal harmony sparingly, in their later recordings it was always applied strategically and artistically” (Valdez in Heinonen et al. (eds.) 2000: 247). In this song, however, we see that the vocal harmonization is more extensive. The solo and harmonized vocals in call-and-response style are used to contrast with the fully harmonized chorus. The vocals are used as a structural tool and to illustrate the lyrics, like the song’s hook is “emphasized by the use of the harmonized vocals” (ibid. 250).

Alan W. Pollack rightly notes that although the song is largely divided between solo and chorus parts, they are so integrated in the form and melody that when you are humming the melody to yourself you will almost certainly hum it like one single melody (Pollack 1995).

When the chorus asks in the bridges whether he needs anybody, the singer answers that he needs, and wants somebody to love. As the song title is repeated numerous times in the lyrics and concludes the song, it is most palpable that the song deals with neighborliness, friendship and community as redeeming values. These values can be seen as both traditional English values but also as much “modern” and countercultural.

The next song is probably one of the most infamous songs on the album as popular myth tells that “Lucy In The Sky With Diamonds” means LSD. John Lennon claimed that the song’s title came from a drawing by his son Julian but there is, however, no doubt that drugs somehow had an impact on the song as the psychedelic visions and sounds are very apparent.

The song’s title came about when Lennon’s son Julian showed his father a drawing he made of a girl from the nursery school, describing the drawing as “Lucy, in the sky with diamonds”. His father became inspired by those words, and when he began composing the song he also drew heavily on his childhood affection for the English author Lewis Carroll’s books *Alice’s Adventures In Wonderland* (1865) and *Through The Looking Glass* (1871). Lennon’s affection is also apparent in the song “I Am The Walrus” (1967), where “the walrus” was a reference to the walrus character in the latter book. Carroll also partly influenced Lennon’s

sense for puns like in his books *In His Own Write* (1964) and *A Spaniard In The Works* (1965). As a childhood hero and important source inspiration, Carroll was naturally put in the crowd on the album sleeve of *Sgt. Pepper's*.

In the lyrics Lennon encourages the us to "picture yourself in a boat on a river, with tangerine trees and marmalade skies", and we step into a fantasy world of "cellophane flowers", "rocking horse people", "newspaper taxis", and "plasticine porters". It seems that perceptions of colors, sights and senses are heightened as everything around you is unnatural, complex, beautiful and "incredible high". The context of a dream world is also understated by the unnatural, blurring sound of Lennon's voice. His vocal was double-tracked, and a variant of ADT - an audio phase shifter - was used to create a "flanging" effect, adding a slightly "swooshing" effect to the voice. His voice has an out worldly feeling and he sings many phrases fluidly. The sonic textures in the arrangement, including electronically processed sounds, the sound of a harpsichord, tambura and the ADT sound of the guitar also contribute to this fantasy feeling. The meter alternates between being $\frac{3}{4}$ meter in the verses and bridges, and $\frac{4}{4}$ in the refrain.

These three sections also differ in key, meter, and sometimes mood. The verse is in $\frac{3}{4}$ meter and the musical material is partly based on the harpsichord ostinato from the intro. The melody is easy and gentle with rising and falling major and minor thirds. The arrangement consists of the bass marking the harmonic progression, a distant tambura drone, the bass drum marking the first beat in each measure, some beats on a closed hi-hat, and the ostinato that works as a countermelody. After the initial phrases that describe the landscape, the continuously recurring "girl with kaleidoscope eyes", which is Lucy herself, are introduced accompanied with an increasingly complex texture, we are transited forward with a little help from the D-major chord and then the F-major chord, which is the V in the forthcoming bridge.

In the bridges the melody is monotonously sticking on the note D for most of the time, and it is functioning like a hypnotising drone. Harrison plays sustained notes on electric guitar in a "sarangi-style" (Beatles, *The 2000*: 243), doubling Lennon's vocal. The bass part on the other hand is actively playing every beat, with a various amount of arpeggio outlines in the different bridges. The texture is richer with acoustic guitar marking the beats, the electric guitar, and the more active bass and drum parts. The section starts in the key of B-flat but modulates to the key of G near the end, which is the key of the refrain. The tonality is clearly insubstantial and we are floating forward, with some speed mainly due to the bass part, towards the refrain.

The meter in this section is 3/4 but the last bar is in 4/4, where the quarter notes of the 3/4 meter are equal to eight notes of the 4/4 meter. This bars also ends on the D- chord, the V of the G-key, and four drumbeats marks the new meter and tempo of to the forthcoming section.

The refrain's musical language is easier as the section is three-chord 4/4 meter steady rock where the words "Lucy in the sky with diamonds" is repeated on hammering repeated notes, like a fanfare. This section is generally more down to earth than the rest of the song, with cleaner and unblurred timbres. The bass is now playing running eight notes like a contra punctual melody, and Lennon's voice still is double-tracked with a variously amount of ADT. To a various amount in the different refrains, Lennon and McCartney are partly singing the words in unison, and partly harmonize in parallel thirds in a typical Lennon/McCartney-way.

The associations to a psychedelic experience are very apparent, and "Lucy" must be one of the most explicit drug-infused songs of The Beatles. Sheila Whiteley notes that heightened sensations are "experienced while tripping. Everyday experience is transformed into an evocative sign through the intensification of the unusual visual experience" (Whiteley in Heinonen et al. (eds.) 2000: 7). In the context of the hallucinatory mood of the verses and bridges it seems that the marked drumbeats in the last bar of the bridge is bringing us "back to the earth", and a more natural mood. In thread with this interpretation, Whiteley propose that: "Within the context of the song, I would suggest the exuberant refrain suggests the mood of self-assurance gained from a good trip "(ibid.).

We are certainly on some kind of a trip or a journey as we experience new images, tonal keys, meters, sounds, and an increasingly complicated and richer arrangement, including variations in the very melodic bass lines, and on the organ. What "Lucy" really is about, what it means and whether it really was pictured as a drug-inspired song is impossible to tell. But the context in which the song was produced and released makes it easy to emphasize the hallucinogenic connotations. Whiteley points out that the song "drew and enlarged on the hallucinogenic vocabulary of other songs of the period: Dylan's *Mr. Tambourine Man*; Donovan's *Mellow Yellow* and *Sunshine Superman*; Jefferson Airplane's *White Rabbit*, the Rolling Stones' *Something Happened To Me Yesterday* and their own *Strawberry Fields Forever*" (1992: 44-45). As The Beatles were seen as the forerunners of an alternative culture, and they had for instance openly discussed their use of LSD, "Lucy" and *Sgt. Pepper's* were perceived as an expression of this culture. Particularly phrases like "Newspaper taxis

appear on the shore, waiting to take you away. Climb in the back with your head in the clouds, and you're gone", spells out quite explicitly that we are on a special trip.

Who is "Lucy"? The magnificence of love, being Lucy, is aroused during the trip. Whiteley remarks that the image of "Lucy", with her kaleidoscope eyes, is reminiscent to the preferred images of the girls of the time and figures as Twiggy and Marianne Faithful. She stresses the romanticized femininity in the 1960s and images of the woman such as a goddess and a symbol of beauty (Whiteley in Heinonen et. al (eds.) 2000: 9). In his interview with *Playboy* in 1980 Lennon related the song to his then ideal woman: "... there was also the image of the female who would someday come save me -- a "girl with kaleidoscope eyes" who would come out of the sky. It turned out to be Yoko, though I hadn't met Yoko yet. So maybe it should be 'Yoko in the Sky with Diamonds'" (*Playboy* 1981).

As I have already mentioned above, Lennon was very inspired by the writings of Lewis Carroll. The wording and images of "Lucy" have more in common with Carroll and the English contemporary psychedelia than other contemporary American psychedelic music. The words seem partly as a children's nursery rhyme surrealism and the melody is also nursery-like. This interpretation fits well with my section about psychedelia where I wrote that English psychedelia is much about nostalgia and the innocent view of the child. The song may be very contemporary in the sound and musical texture but the backward-looking aspect is also found in some of the musical characteristics. The words and images can also be linked to the London art scene at the time, including the literature scene and the underground posters.

McCartney played electronic organ, a Lowrey DSO Heritage Deluxe, which was mixed to sound like a harpsichord. The harpsichord ostinato in the opening bars and verse is mainly chromatic notes filling up the A-chord, and "it's very baroque-like in the way it uses a single melody line to suggest a complete four-part linear texture" (Pollack 1995). McCartney's prominent and variable bass line is also baroque-like in its way of making small arpeggio outlines, especially in the second bridge and the last extended refrain. The melodic quality of both the harpsichord part and the bass line can be linked to the concept of countermelody, which again also is associated with the baroque. Baroque-inspired music had a small peak in the sixties, particularly in the English psychedelic and progressive music. When we talk about the classical influences on the psychedelic music we mainly actually refer to the baroque-influences. The baroque-influences were mainly found in the instrumentation, harmonic and

melodic qualities of such recordings as *Sgt. Pepper's*, The Beach Boys' *Pet Sounds* (1966), and very prominently in Procol Harum's single "A Whiter Shade Of Pale" (1967).

"Getting Better" is an optimistic song that expresses hope for the future. In the first verse the singer articulates anger with school and the rules of the establishment. Next, it is sung in a very northern English way: "Me used to be angry young man, me hiding me head in the sand". In the choruses we learn that no matter how bad things used to be, "it's getting better all the time". The Beatles must have had fun during the making of the song, especially when making the vocal arrangement as the vocals are playful in their sound and wording. Especially complex is the first verse where Lennon and Harrison with falsetto barbershop voices are commenting McCartney's solo lines with the words "No, I can't complain" and "ooh ooh". The playful element, which perhaps also brings associations to music hall, continues throughout the song including when McCartney's "a little better all the time" is mocked by the particular notable sarcastic quip: "It can't get no worse!". Even the seriousness of the third verse that includes "I used to be bad to my woman, I beat her and kept her apart from the things that she loved" is followed by the good measured "ooh ooh". The irony is present, and also note that it was typically Beatles style to put the more serious lyrics together with backing track that contrasted the content of the lyrics, like they did with "Help!", "I'm Down" or "Run For Your Life" (1965).

In the first verses of the song "Fixing A Hole" it sounds as if the singer is renovating his house. As he is conducting his tasks his mind is philosophically wandering: "Where will it go?" In the bridge section the singer is confidently claiming insight and knowledge with the words: "And it really doesn't matter if I'm wrong, I'm right, where I belong, I'm right, where I belong. See the people standing there who disagree and never win, and wonder why they don't get in my door". One does sense that the singer "knows" because he has experienced expanded consciousness due to the psychedelic experience, and "those in the know are free to explore their minds, enjoy the heightened sensations experienced on a trip..." (Whiteley in Julien (ed.) 2008: 18). Counter to the insight and knowledge of an experienced LSD user is "the people standing there", the ignorant Establishment.

The words and tonality of the song also floats away above a secure diatonic base as the mind is freed to wander "where it will go". Allan Moore also says that people have found references to other drugs: "In tune with the times, however, the belief that the 'hole' to be

'fixed' was in McCartney's arm (i.e. with heroin) was widespread" (1997: 21). McCartney says:

This Song is just about the hole in the road where the rain gets in; a good analogy – the hole in your makeup which lets the rain in and stops your mind from going where it will... It's about fans, too... If you're a junkie sitting in a room fixing a hole, then that's what it will mean to you, but when I wrote it, I meant if there's a crack or if the room is uncolorful, then I'll paint it (Cadogan 2008: 194).

"She's Leaving Home" was inspired by a story in the *Daily Mirror* in February 1967 about a 17-year-old runaway. The song tells the story about a girl who's leaving home for freedom and for "meeting a man from the motor trade". Paul McCartney is singing the solo lead telling the story while in the refrains John Lennon is taking the view of the parents of the girl. First the parents are sobbing and commenting: "We gave her most of our lives, sacrificed most of our lives" but in the last refrain they understand that "fun is the one thing that money can't buy". "She's Leaving Home" can be interpreted as describing the "generation gap" between the "baby boomers" and their parents, being a story of a lonely individual in the modern society that is looking for love and comfort, and the alienation from the consumerism and materialism of the elders. The theme of the song fits well in a time of the swinging Britain; the luring "Swinging London", the pill, more laws and open discussions on sexuality, including the Kinsey Reports. As Lennon intoned words like "fun", "can't", "buy", "money" and "wrong" in a Liverpudlian way we easily can imagine a middle class girl running from her parental home in a northern English suburbia. It could also address any teenage runaway at the time that sought a new living.

Under this theme we find that the song is a traditional waltz where a harp and a string section make up an excessive arrangement. The song is introduced by a harp playing an elaborated arpeggiation over E, the I chord. The "overlush impression is created though the operatic wide sweep of the tune, and the almost wall-to-wall usage of seventh and ninth chords', and the sugary arrangement 'seems rather heavy-handedly chosen to underscore the old-fashioned cluelessness of father and his wife's take on what their baby's done" (Pollack 1995). The melody in the verses is hopeful and has upward movement while the grief of the parents in the refrain is in a descending movement (MacDonald 2005: 245). The arrangement is rather conventional and has little variation except for a few occasionally unexpected chords. George Martin was busy when Paul McCartney called for instant help with the arrangement. The excited McCartney would not wait, and he hired Mike Leander to do the job. In some

people's opinion, the arrangement would have been more resilient and more inventive if Martin had done it. Note that the song ends settling and redeeming with "bye, bye" and the plagal cadence I – IV which resembles "amen". This resolution can imply that the parents accepted the girl's choice.

"Being For The Benefit Of Mr. Kite!" is inspired by a Victorian circus poster for Pablo Fanque's Circus which Lennon purchased in an Antique shop while filming the promotional video for "Strawberry Fields Forever". Lennon always loved the sense of the ridiculous, and the hilarity and insanity of a circus experience appealed to him. He began to compose a song based on the poster, using the same type of well-crafted language, and took many of the words right off it, including images like: "over men and horses, hoops and garters" and "Somerset's on solid ground". In the studio Lennon, who was musically inarticulate and always struggled to explain what he was looking for, told Martin that he wanted the sound of a "carnival atmosphere" and that he "wanted to smell the sawdust". Martin tells how they achieved the sound of the fairground:

John wanted to hear the sawdust in the ring. That was the brief he gave me, and it gave me a nice problem. 'What you really want,' I told him, 'is a calliope!' He said, 'A what?' I told him, 'A steam organ, you know, one of those tooty things,' and I thought that it might be possible to get hold of a steam organ and actually use that. But, that was a bit of a wild idea and too cumbersome and it would have taken much too long for it to be done. So, with not being able to get a steam organ in the studio, I got as many different recordings of steam organs I could find and we transferred them to tape and I told the engineer, Geoff Emerick, to chop them all up into one-foot lengths and throw them all up in the air and pick them up and put them all back together again. But, it wasn't quite as effective as I thought, because some of the bits came together too well! They had joined up in the way that they had started. So, I told Geoff, 'That's no good, and turn that one back to front.' Eventually, we made a background tape that was just chaos. It was just nothing at all, but, undeniably, it was the sound of a steam organ. It was just a whirly-gig sound. When Henry the Horse takes over, I got John to play the tune on one organ, while I played swirling runs on another Hammond organ, played at half speed. The Beatles' road managers Mal Evans and Neil Aspinall played mouth organs and I played a variety of electronic effects (*The Beatles Wikia*: URL).

The mix of harmonium, harmonicas, and the whimsical mixing of tapes of Victorian steam organs and calliopes on top of the more simple and traditional piece of music is very successful and helps evoking the fun and festive atmosphere of a fairground setting. The song has a distinctive Englishness and it is hard to picture it being on another album that *Sgt. Pepper's*. The use of words like "somersets" and other words that was long forgotten also evokes the feeling of nostalgia and the past.

Even if the sound of the fairground and Victorian organs brings associations to the past, the festivity and madness can also be linked to the "swinging" 1960s context at the time as "the track also provides a more contemporary analogy with the Spontaneous Underground, held at the Marquee Club in Wardour Street, Soho. There one found a mixture of bands, jugglers, poets, fire-eaters, marijuana and LSD" (Whiteley in Julien (ed.) 2008: 19). In the context of being written and released during a time when The Beatles dropped quite a lot of drugs, the hallucinogenic connotations of the electronically manipulated sounds, sound collages, and instrumentation are inevitable. The phrase "Henry the Horse" led to the song being banned by the BBC because "Henry" and "horse" were common slang for heroin.

"Within You Without You" opened side two, in the days of the LP. While side one finished with the buoyant mood of festivity, we are now facing the longest and most heavy track on the album. George Harrison had been tuned to the Indian music and philosophy for a time, and in this period he embraced the Indian music style whole-heartedly with compositions as "Love You Too" (1966) and "The Inner Light" (1968). "Within You Without You" is a musical meeting between 1967's western popular music and Indian classical music. The only Beatle playing on the track is George Harrison, who sings, plays sitar and tambura. A group of Indian musicians played the tambura, tabla, dilrubs, and svormandal. The Indian instruments dominate the sound, and employ their traditional roles like doubling the vocal (the dilruba) and improvising on the melodic material. A string section of violins and cellos, arranged by George Martin, imitates the Indian style of playing and responses. Harmonically, the Indian drone, being C#, is sustained throughout the track establishing a tonality. The melodic material generally resembles a pentatonic or modal melodic mode, especially the Mixolydian mode, but it also draws links to the melodic system of the Indian raga:

This was during the *Sargeant Pepper* period, and after I had been taking sitar lessons with Ravi Shankar for some time, so I was getting a *bit* better on the instrument. I was continually playing Indian music lessons the melodies of which are called Sargams, which are the bases of the different Ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales (Harrison 2002:112).

The melodic scale of the track is almost derived from the raga Khamaj avarohana (descending scale) that contains C Bb A G F E D C, but since the melodic material of "Within You Without You" is ascending, the scale is more similar to the Mixolydian mode (Peh 2009).

On top of the endless-seeming drone and sweeping melody Harrison philosophizes about the search for meaning, identity, and love. He complains about "...the people who hide themselves behind a wall of illusion, never glimpse the truth", and those "who gain the world and lose their soul". He remarks that "with our love... we can save the world, if they only knew". In the refrains he offers his philosophy and solution: "try to realise it's all within yourself, no one else can make you change. And to see you're really only very small ". He points out that "when you see beyond yourself then you may find peace of mind is waiting there. And the time will come when you see we're all one, and life flows on within you and without you". Harrison conveys an Indian philosophy and an inner revolution against materialism. With the endless drone and a long and sweeping melody, the meter is unpredictable and very free-floating. The refraction of time barriers supports the meaning of thinking different; "free your mind" from materialism and all worldly things.

The expansion of consciousness is the goal here but it seems that Harrison prefers searching through Eastern spiritualism because "(...) the freeing of mind... the chant-like singing, the endless drone suggests an alternative and metaphysical way of life rather than one focused on LSD" (Whiteley 1992: 51).

"Within You Without You" is probably the least English track on the album, especially in harmony and melody. Indian mysticism, however, had been a common interest for the higher British classes for about two centuries. Indian influences in society were also due to the "Anglo-Indian" and the time when India was a British colony (Colls 2002). The track fits well in the contemporary spirit, as Eastern philosophy and music was embraced by the bohemians, hippies, and musicians. The song ends with a snippet of laughter which apparently was put there by Harrison to ease the tension after the serious track and follow the theme of the album. It can be interpreted as an expression of self-irony after this ambitious and a bit preachy track.

"When I'm 64" was written and sometimes played as an instrumental number during The Beatles' time in Hamburg when their amplifiers broke down, or the electricity went off. The song was probably brought to McCartney's mind when his father became 64 in July 1966. The song is humorously about growing old together, and is sung by a young man to his lover. The singer asks his lover if she would stick with him when he grows older. He describes a potential future of Valentines, sweater knitting, garden doing's, weeds digging, cottage renting, and those famous "grandchildren on your knee; Vera, Chuck and Dave".

The singer asks multiple times "will you still need me, will you still feed me", and requests a written guarantee for the future: "give me your answer, fill in a form", which "reads like a parody of lonely heart's bureau, tying the song to Lennon's angry man, to the anonymous girl of 'She's Leaving Home' and the insecure Billy Jeans" (Whiteley in Julien (ed.) 2008: 17). The dreams are sentimental and naive, and typically "down to earth" conventional relationships for the older generation. Being nostalgic, and having references to the old times of "(t)he music hall of George Formby and the seaside postcards of Donald McGill, When I'm 64 seems, on the face of it, typical of the mid-Sixties taste for pastiches of pre-war English pop dealt in by groups like The Temperance Seven, The New Vaudeville Band, and The Bonzo Dog Doo-Dah Band" (MacDonald 2005: 220). Appropriate for the nostalgia and sentimentality is the musical accompaniment, which is dominated by a corny and sentimental-like clarinet trio arrangement, is also backward-looking in a witty way. Sheila Whiteley notes "the link with music hall are also there in the shuffling syncopation of the introductory clarinet duet, the simple vocal melody, the neatness of fit between lyrics and accompaniment" (Whiteley In Julien (ed.) 2008: 17).

"When I'm 64" is a parody with its caricatured references to an older time, and the caricatured naive dreams and sentimentality of the older generation. With a touch of irony, The Beatles also gently mock these dreams with their rosy backing vocals such as the "ooooo" and the "ah ah ah ah" in the first bridge. Paul McCartney said the lyrics were "a parody of northern life". McCartney's vocal was also speeded up so he would sound younger. The Beatles are again making some satire but while The Who sang "I hope I die before I get old", The Beatles were more like paying tribute to aging in a way none of their contemporaries did.

I thought it was a good little tune but it was too vaudevillian, so I had to get some cod lines to take the sting out of it, and put the tongue very firmly in cheek (McCartney in Miles 1998: 319).

"Lovely Rita" is back to more typical rock form after the classical-like "She's Leaving Home", the fairground of "Being For The Benefit Of Mr. Kite!", the West meets East synthesis of "Within You Without You", and the music hall-features of "When I'm 64".

The song was based on a friendly encounter McCartney had with a traffic warden and started as a satire on a hate song against the authority but McCartney decided, in spirit of the warm mood of the time, to love her (MacDonald 2005: 239). The song is a tongue-in cheek tale of the meeting, the look of the meter maid, and that the singer decides to ask her "may I inquire

discretely, when are you free to take some tea with me?" even though she's wearing a cap, carrying a bag, and looks "a little like a military man." Next, he tells that they went out for dinner, and now he is "sitting on a sofa with a sister or two". The singer is in love, and the name of the track is repeated numerously throughout. The lyrics are a bit silly, but the spirits are high, and the mood is frivolous and playful. The outro is long as it lasts about 50 seconds and is gradually filled with more heavily breathing vocals and moaning that possibly indicates sexual energy with a climatic release, or maybe just fun and play in the studio. McCartney says:

Yeah, that was mine. It was based on the American meter maid. And I got the idea to just... you know, so many of my things, like 'When I'm Sixty-Four' and those, they're tongue in cheek! But they get taken for real! And similarly with 'Lovely Rita' --the idea of a parking-meter attendant's being sexy was tongue in cheek at the time (The Beatles Wikib: URL).

While McCartney was out experiencing the London Underground, John Lennon spent a lot of time at home in Weybridge with his wife and son. Often having the TV turned on while composing music, "Good Morning, Good Morning" was inspired by an annoying Kellogg's cornflakes commercial. The song starts with a rooster crowing, and The Beatles repeatedly but not overtly pleasant or joyous singing "good morning". The lyrics are describing the normal suburban English life of marriage, kids, not wanting to go to work, the quiet life in town after five o'clock, and then finally "time for tea and meet the wife"³⁷. Lennon sings monotonously of the repetitive, boring and unchanging urban life where "nothing has changed its still the same".

The arrangement has a simple, but driving rocking backing track with mighty drums. Being a narrow and straight-forward arrangement support the description of the boring routine life. Added to the arrangement are backing vocals, and punchy and compressed brass instruments and saxophones (played by the British instrumental group Sounds Incorporated) which give the arrangement richer texture and a powerful button level, and suggest aggressiveness against this lifestyle. The arrangement is continuously in motion with verses that goes straight into the bridges. Allan F. Pollack notes:

Both tune and chord changes are frugally funded here... I am tempted to assign this to an type (*sic*) of 'impatience' on his part in wanting to get out a strongly felt message with such urgency that it

³⁷ 'Meet the wife' was a BBC sitcom in the 1960s.

overwhelms whatever counter balancing desire he might have to linger over the design of certain musical details (Pollack 1995, *my cursive*).

The meter is irregular during the verses as it follows the words and gives no time for resting. The meter stabilizes to just being 4/4 in the intro, outro and bridges. The stabilized and partly optimistic second bridge, with the sudden comfort of being finished from work and "full of life", is clearly ironic.

"Good Morning, Good Morning" may work as a "wake-up call to the remaining 'lonely hearts'" (Whiteley In Julien (ed.) 2008: 20). The Beatles is chanting "good morning, good morning" to wake us from the conventional everyday life. In the context of the album it seems that The Beatles are suggesting expanded consciousness given by the psychedelic experience, as a path for a more exciting and enlightened life. The lyrics are written and sung by an experienced user who really has experienced this life for what it is. The distorted Indian sounding guitar solo, played by McCartney, along with the twisted brass instruments also indicates the psychedelic experience. The outro of the song evolves into being more psychedelic as while The Beatles sing "good morning. good morning" during the song's fade out, the sound of various animals, including roosters, dogs, birds, cats and lions are bombarding the track. The sounds were edited in from an animal sound disc, and Lennon requested that they were arranged in order of animals capable of eating its precursors. I agree with Whiteley who thinks that their clarity and dominance in the edit implies that mundane events and reality are enhanced and feel spectacularly during the psychedelic experience (Whiteley 1992: 56). The invasion of these animals also suggests that there are more to life than the dull city life.

Whiteley notes that the outro "highlights the need for a new form of consciousness: the cockerel stands for life, the rebirth of each day..." (in Julien (ed.) 2008: 20). The outro also states that after hallucinogenic experience 'you will almost certainly come down safe... but not necessarily in the same spot you took off from'" (Neville 1970: 143-144 in Ibid.).

Sheila Whiteley suggests that due to the changed perception given by the outro of "Good Morning, Good Morning", "Sgt. Pepper's Lonely Hearts Club Band (reprise)" is not exactly a reprise, and we start from another spot (Whiteley 1992: 56). The reprise is different from the first song as we have an introduction being ten measures of a few layers that are gradually entering; Paul is saying "one, two, three, four", and so enters basic percussion, more percussion, then bass and guitar. Next, we have two refrains with a modulation in the

transition between them, where the key modulates from F major to G major probably to end in the same key as "A Day In The Life" starts, or to end in the same (home) key as the album started. The song is coming like a reprise because the album originally was supposed to be like a concert, and when The Beatles used to play concerts they always thanked the audience before their last number. The song reminds us that the alter-egos are still there, and now it is time to end. Well, after the traditional encore, of course. Sound clips of audience noise are edited into the mix at various places to relieve that we still are on the concert in the park³⁸. The reprise may also indicate that we still are in an old tradition. Reprise has been a common form and feature in both classical music (for instance, the sonata) and music theatre.

On the album, "A Day In The Life" is possibly the song that stands best alone outside the context of *Sgt. Pepper's* and is probably The Beatles' most spectacular recording.

The song started to come about when Lennon read a newspaper: "It had two stories; the Guinness child had killed himself in a car. That was the main headline story. The next page was about four thousand holes in Blackburn Lancashire" (Lennon in Wonfor and Smeaton 2003). Words and images were mixed together to become a poem.

Lennon accompanied himself on his acoustic guitar, McCartney played piano and bass, George Harrison played maracas, and Starr played drums. Lennon sings monotonous, but hauntingly "I read the news today, oh boy", and reflects on news and events in the world like a car accident, a film where the English army won the war, and the holes in the road. In the real world some of the things are funny or consumed passively, other things are "simultaneously terrifying (in a personal sense) and grotesque (as an item in the newspaper, with a picture that almost makes you laugh)" (Mellers 1973: 100), which makes Lennon respond "and though the news was rather sad, well I just had to laugh". The war movie he is referring to could be the Vietnam War as likely as the movie Lennon acted in a year earlier, *How I Won The War* (1966). The reflections in lines such as "well I just had to laugh", and "he didn't notice that the lights had changed" can also be read as comments on conservative forces that are unaware of the social changes.

When the second verse ends, Lennon sings "I'd love to turn you on" that can be interpreted as an offer to "turn us on" to an alternative world and expanded consciousness. Even though the

³⁸ The mono mix of the reprise is different as we here also have an audience laughing effect at circa 0:13 while the stereo version has the audience noise only (from around 0:05). In the mono mix the audience/crowd sound clips generally are more prominent (or badly edited). In this mix we also clearly hear McCartney ad-libbing at the end (from 1:10) while this is almost inaudible in the stereo mix.

words also had sexual connotations the drug connotation was enough for the BBC to ban the song:

(...) the moment I remember was when we got to a little bit that he didn't have where we sort of said: I'd love to turn you on.... We like looked at each other and thought, we know what we're doing here, don't we? We're actually saying for the first time ever, words like 'turn you on'. Which was in the culture anyway but no one had actually said it on record yet. There was a certain look of recognition between us like 'do it, do it, get it down!' (McCartney in Wonfor and Smeaton 2003).

Lennon's song was unfinished, and McCartney brought then a little song snippet he had to the studio that "(...) wasn't doing anything, so we thought that would be good and we got the concept of building it like a mini-opera" (ibid.). They connected the songs with a series of 24 empty bars ahead of McCartney's section before going back into Lennon's section as a reprise. These bars were only filled with repetitive chords on piano and some drum breaks, and to keep the time, roadie Mal Evans counted each bar. In the last bar he set off an alarm clock in case somebody missed out. When the song was recorded McCartney suggested that they filled those empty bars with an unsynchronized orchestral crescendo that would be like an aural "freak out." Forty orchestra players (from The London Symphony Orchestra and the Royal Philharmonic) were hired and told to start playing from the lowest possible note on their instruments and after 24 bars finish loudly on the highest note possible on their instrument that would be a note in the E major triad. The musicians were told to play independently and not listen to each other. For an optimal "random" effect Martin made a squiggly line right through the 24 bars, with some reference points on what notes each musician roughly should have reached during a bar. McCartney originally wanted a 90- piece orchestra so the orchestral piece was recorded multiple times and was four times overdubbed to gain a massive effect.

Since The Beatles used hours to mix, overdub and work on the tracks to perfection their music, they tried to boost a festive spirit whenever possible. When they decided to hire an orchestra for "A Day In The Life" they turned the session into a happening, or a fancy dress party. They invited their "pop aristocracy"-friends to attend in costumes, provided food and drinks, and asked the orchestra musicians to wear tuxedos. They asked roadie Mal Evans to order bald head pates, clown noses, party hats, fake boobs, wigs, gorilla paws, and clip-on nipples, which was distributed to the orchestra players to wear. Martin was nervous and embarrassed because of these artifacts and for what they were going to ask the musicians to

play. Even if most of them were shocked, the orchestra players mostly ended up with a rubber nose, a gorilla paw, or the like. According to Emerick, The Beatles wore their most fashionable Carnaby clothes and arrived fashionably late:

The Beatles were very much like pop royalty in those days: they wandered around the room bestowing their attention on one subject, then the next, kind of like the royal family making a public appearance. That night they turned the studio into a playroom. If they couldn't go out to the party because of their fame, they'd bring the party in to them! (Emerick 2007: 156).

Martin and McCartney conducted the orchestra different times, and while Martin gave the musicians some instructions McCartney encouraged more free-form. Emerick recalls that at the end of the session the studio smelled of pot and wine but McCartney asked their friends to stay and try what he thought of as an ending to the record. He wanted everyone to gather around a microphone and hum the same note in unison. This avant-garde ending was never used; they ended up with the now famous E drone (ibid. 159).

With the introduction of the words "I'd love to turn you on", this orchestral crescendo has a narrative, powerful and formal function as it works as a psychedelic journey, or a release like "(...) a drug-infused rush as we move to a different coded, but thematically connected idea" (Whiteley In Julien (ed.) 2008: 21).

The orchestra's bridge and the E major chord goes straight into the double-time middle section by Paul McCartney, which was originally written as a piece about his schooldays in Liverpool. The section starts with an alarm clock ringing and four measures of vamping eight notes on the E major chord to set the mood of a busy and routine filled daily life as McCartney sings "Woke up, fell out of bed, dragged a comb across my head". The huffed lyrics and the urgency are also stressed by eight note snare drum beats, an active walking bass line, and the lyrics "and looking up, I noticed I was late" is followed by comic panting. The stressful mood leads up to a release when the singer reaches the bus, "found my way upstairs and had a smoke, and somebody spoke and I went into a dream" that goes straight into the "dream", which is the instrumental portion of the middle section. The notion of release is supported by a slower harmonic melody (a repeated circle of fifths) and the orchestra unison plays sustained notes. McCartney sings "aahh" with an airy melody with a tape-echoed voice that indicates that this is a psychedelic release. In the two last bars of the section the strings plays a descending melody line that leads us straight into the reprise of words "I read the

news today, oh boy” as part of Lennon’s last verse. The form of this verse is the same as Lennon’s previous verses but the drumming is more active. There is only one verse before we get ”turned on” again with a repetition of the orchestral bridge that now has a different function and destination. It ends with a measure’s length of silence before the powerful, epic and now well-known, 42 seconds- long E drone. It was simultaneously played on multiple pianos and it is audible (due to increased recording sound levels) until it rings out.

However, the album is not finished. After a high-pitched sound that was put there by Lennon to ”annoy your dog” (*The Beatles* 2000), a piece of two-second vocal gibberish is looped. The gibberish loop is a piece of a conversation that is cut into pieces and put randomly together. The loop is often referred to as ”Sgt. Pepper’s inner groove” as it originally was on the run out groove on the Parlophone LP pressing of the album³⁹. Here it would go on ”forever” until those with the manual turntable lifted the needle. On CD it plays for a few seconds until it fades out. The gibberish in loop has been played backwards, analyzed and interpreted endless times as words like ”never could see another way”, ”we’ll fuck you like superman”, or ”Will Paul come back as superman”⁴⁰.

While *Sgt. Pepper’s* generally expresses optimism and joy, it ends with ”A Day In The Life” which is more dramatic. The orchestral climaxes, the drone and the inner groove can be interpreted numerous ways and it is hard to know what The Beatles actually were picturing, or if they were picturing anything particular at all. For me, it is about the different realities of everyday life and that you should ”open your mind”, perhaps with a little help from some ”mind opener”. The dramatic E drone is for contemplation, and can be interpreted as reassurance but also chaos and ”the end of the world”. The orchestral climax and the drone are like a sonic revelation especially for those who are ”turned on”.

The lyrics’ references to the English context, including the English army, Blackburn Lancashire, and double decker buses, makes it literarily a most profound English piece of music. Musically, the song is also probably one of the most forward-looking pieces on the album.

The album sleeve

³⁹ The loop was not available in the US before the *Rarities* album in 1980 but was only featured as a two-second fragment and not as a loop in the run out groove.

⁴⁰ The saying that the gibberish played backwards is a hidden message has been attached to the ‘Paul is dead’ myth.

The Beatles' first five albums had more or less embraced the post-war tradition of an album cover "on which a positive, attractive image of the performer(s) was presented alongside their names and the album title" (Inglis in Julien (ed.) 2008: 91). Artist and old friend from the group's time in Hamburg, Klaus Voorman, had done the album cover on *Revolver*, which was an illustration consisting of drawings and a collage. This was very successful and made The Beatles consider a wider range of opportunities on their next album. Decisions about album design and song-sequence were normally among the things done by the record companies' marketing or other departments, but the end of the 1960s saw a change where artists started making albums on their own terms.⁴¹ The Beatles decided that the album cover should be an integral part of the album itself. Their next album was very ambitious and the album design was complementing it.

This album was a big production, and we wanted the album sleeve to be really interesting. Everyone agreed. When we were kids, we'd take a half-hour bus ride... to buy an album, and then we'd come back on the bus, take it out of the brown paper bag and *read* it cover to cover... you read them and you studied them. We liked the idea of reaching out to the record-buyer, because of our memories of spending our own hard-earned cash and really loving anyone who gave us value for money (Paul in *The Beatles* 2000: 248).

Paul McCartney made a series of pen-and-ink drawings of The Beatles being presented to some high-up figures in diverse settings in the Victorian and the Edwardian era. For inspiration he used an old photograph of his father Jim McCartney's jazz band⁴². McCartney explains: "I did a lot of drawings of us being presented to the Lord Mayor, with lots of dignitaries and lots of friends of ours around, and it was to be us in front of a big northern floral clock, and we were to look like a brass band. That developed to become the Peter Blake cover" (Miles 1998: 333).

McCartney also drew The Beatles standing in front of wall of framed photographs of their heroes. The friends of The Beatles had many ideas for their album sleeve. John Dunbar, an art dealer and friend of The Beatles, suggested using an abstract picture without text or any explanation but Paul McCartney thought it would be too radical. Manager Brian Epstein suggested a plain brown paper bag. Art director and gallery dealer, Robert Fraser offered to art-direct the cover, and suggested using one of his clients, the well-established British "pop"

⁴¹ The art school-tradition and the new generation's interest in art as a legitimate expression are again important to note here.

⁴² James "Jim" McCartney was a self-thought pianist and a trumpet player, and led his own dance-band Jim Mac's Jazz Band in the 1920s.

artist Peter Blake to design. McCartney, Fraser and Blake discussed McCartney's ideas, and from that grew the idea of a life-sized collage where The Beatles could put anyone they wanted. Peter Blake asked The Beatles to make a list of people they liked to have in the audience at the imaginary concert. The Beatles made a list consisting of heroes and more bold choices. John Lennon's list included people like Jesus, Gandhi, and Hitler, while George Harrison's list consisted mostly of Gurus. Robert Fraser and Peter Blake also supplied lists. EMI was afraid of the legal matters and demanded that one contact the people who were still living to obtain their permission. Actor Leo Gorcey demanded a fee, and so his image was removed. Mae West asked what she "would be doing in a Lonely Hearts Club" but later succumbed when The Beatles sent her a personal letter. Mahatma Gandhi was removed in the last minute as EMI was afraid that his image would upset the Indian Government. Hitler was also removed.

The collage depicted more than 70 famous people. Blake co-designed the collage with his wife Jann Haworth, an artist in her own right. Co-ordinator Gene Mahon selected and collected the photographs which were enlarged, and then hand-tinted by Haworth before attached to batons on the back wall. The front row was three dimensional. The Shirley Temple cloth figure and the old woman were by Haworth while some of the wax-figures were borrowed from Madame Tussaud. The drum skin was designed by fairground artist Joe Ephgrave. There were also some personal artefacts displayed. The Beatles had military styled costumes made especially for them:

They showed us pictures of the possibilities, did we want Edwardian costumes or costumes from the Krim? We chose eccentric things from the different types and combined. ... We chose psychedelic colors, a bit like the day-glow socks from the fifties (McCartney In Miles 1998:338).

The photo session was 30 March 1967 at the London studio of photographer Michael Cooper, who took the cover shots. The photo session included the shots for the center fold and back cover. Originally, a Dutch design group called The Fool made a design for the albums center fold. The Beatles loved it but Fraser thought it was second-rate and that it soon would be dated. He suggested a series of portrait shots to be used instead.

The lyrics were printed on the album sleeve. This was suggested by co-ordinator Mahon and was never done before. The inner sleeve, on the first pressings of the album, had a psychedelic pattern designed by The Fool. The Beatles wanted each album to include a

package of badges, pencils, sweets and other goodies. EMI thought it would be too complicated and expensive to produce, so Blake designed a page of cardboard cut-outs including a moustache, two badges, a stand-up, a picture card, and some sergeant stripes.

Sgt. Pepper's album cover is probably one of the most famous album covers in history, and it has been parodied countless times. The unique design is impossible to overlook, and the cover is analyzed and studied over and over. The Beatles, having moustaches and wearing uniforms in strong psychedelic colors, are standing in the front of the crowd. They look new and more mature, and are clearly different than their distinctive earlier Beatles' image. The drum in front of them presents them as Sgt. Pepper's Lonely Hearts Club Band. Their identity and psychedelic clothing is closely linked to the contemporary countercultural ideology with the focus on personal freedom, that you could be whoever you wanted to be, and wear whatever you wanted to. Their uniforms not serious, these day-glow flower power - uniforms are more of a parody of regular uniforms and a protest against the Vietnam War and the authority. Uniforms were also fashion at the time, being sold in Carnaby boutiques like "I was Lord Kitchener's Valet", and the attitude was "the only way to say no to authority is to parody it; Buy uniforms of the past to affront the uniformity of the present" (*History of Carnaby Street*: URL).

Each Beatle is holding an instrument: Lennon holds a French horn, Starr holds a trumpet, McCartney holds a cor anglais, and Harrison holds a flute. The Beatles appearance unites the present with the past and puts them right in an English tradition. Their image and alter-egos fit well as a tribute to the past Edwardian orchestras; the military brass bands playing in the park. The bright and luminous colors on the album sleeve can recall the Victorian pre-Raphaelite painting. Wearing uniforms that are clean and are a steady clothing of a higher significance, The Beatles are closely associated with the fashionable Swinging London, counter to the anti-fashion in the US West Coast.

Behind The Beatles we see the crowd where The Beatles themselves also are represented. To the right of John Lennon there are wax figures of The Beatles where their appearances are like their earlier clean-shaven "mop-top" selves in the early 1960s. This representation can be understood to symbolize the divide between the old and the new time. The Beatles consciously distanced themselves from their past.

According to *The Beatles with Lacan: Rock'n'roll as requiem for the modern age* (Sullivan 1995) the people in the crowd can be put in the following groups: 1) Thinkers of the modern

period, 2) Anglo-American writers, 3) Screen sex stars & Hollywood actors, 4) Anglo-American comedians, 5) Singers & composers, 6) (mostly) American artists & sculptors, 7) Sporting stars, 8) a reformer & a missionary for 19-century England. The crowd is a mixture of both big and "small" personalities; high and low culture side by side (154-155). Most of these people are dead. Sullivan claims that the contemporary artists representation on the cover, and that fact that many of the people are dead, represents an end of the modern time and a look towards the future; the postmodernist era. The mixture of high and low culture is a part of a postmodernist view. Art and popular culture meet (ibid: 154- 156). The five gurus on the cover represent Eastern knowledge, which was very a very popular interest at the time.

The postmodern age is characterized by an available, popular culture that is drawn by different class interests. That the distinctions between high and low art are obliterated can also be related to The Beatles position as something classless. In addition, this mixture does also implicate the contemporary spirit of inclusivity; everybody was welcome, everybody could join in. The hippies also celebrated differences.

Ian Inglis suggests that The Beatles could be viewed as magicians with the ability to transgress barriers of time and space as their crowd was a mix of high and low, and past and present. They have the ability to freely change their identities since they appear twice on the cover (Inglis in Julien (ed.) 2008: 93).

Some call the crowd a collection of people The Beatles liked, people who promoted "the idea of other possible worlds or who offer literary and cinematic trips to exotic places..." (Poirier 1969: 178-179 In Whiteley 1992: 93), "a microcosm of the Underground world" (Melly 1989: 151) or a cultural marker of the most crucial people of the decade. I, however, would stress that when interpreting the sleeve it should not be forgotten that many people in the crowd were chosen by Blake and Haworth.

There are several flowers and plants on the picture, and these supports the idea of the band playing in a park. On the ground in front of the crowd, "Beatles" is written in flowers. On this flowerbed there are also some flower arrangements and some small figures and different things. The green flowers in front of the drum and in the front of the picture were thought to be marijuana but are actually just regular hyacinths. The water-tobacco pipe, velvet snake, Japanese stone figure, statue from John Lennon's house, stone figure of Snow White, garden gnome, Mexican candlestick, television set, stone figure of girl, stone figure, trophy, four armed- Indian doll, some which are more visible than others, contribute to a feeling of another

time and place. Very visible are the bust from John Lennon's house which brings associations to the older times in England, and the Japanese stone figure that links to an Eastern theme.

In several ways the album sleeve can represent an inclusive community in touch with the contemporary spirit. As the lyrics were printed on the album cover the listeners could sing along and be a part of the Sgt. Pepper's band. I have also already mentioned the sound of the audience and that the band is addressing us in the title track(s) which implies that *we* are attending a performance. The cut-out, with badges and moustaches also suggests the audience as participants: *YOU'RE* Sgt. Pepper's...

Having several references to the glorious Victorian Era, when Britannia ruled "the world" and London was the most populous metropolitan era it is interesting that the album coincided with the Swinging London and the "Summer of Love" phenomenon where London once again was an important center.

Psychedelic Victorian design

We didn't really shove the album full of pot and drugs, but I mean, there WAS an effect. We were more consciously trying to keep it out. You wouldn't say, 'I had some acid, baby, so groovy.' But there was a feeling that something had happened between Revolver and Sgt Pepper - Lennon 1968

Pepper was just another psychedelic image. Beatle haircuts and boots were just as big as flowered pants in their time. I never felt that when Pepper came out, Haight-Ashbury was a direct result. It always seemed to me that they were all happening at once. Kids were already wearing army jackets on King's Road-- all we did is make them famous -Lennon 1972

In this chapter I have provided a reading of *Sgt. Pepper's Lonely Hearts Club Band*, and offered a few examples on ways the album belongs in its contemporary surroundings, but most particularly in a British cultural context.

Sgt. Pepper's is the only Beatles record not to contain a 'traditional' love song. The wording and images in the lyrics also supports the statement that The Beatles' used a wider range of vocabulary because the lyrics mattered to a greater extent. As I state in my section about the album sleeve, the lyrics position is understated in the fact that they are printed on the album sleeve. The music is stylistically diverse and different musical spheres are put together.

Psychedelic and trippy elements are mixed with brass band sounds, vaudeville, heavy rock,

classical music, oriental elements, and other musical expressions. The album is not a concept album but it definitely has a conceptual side to it in the themes, mood and sound⁴³.

The album took The Beatles and George Martin longer to complete than all the other Beatles' albums put together. With no touring engagements and the opportunity for using the studio as the creative arena they could take the time to make the music like they wanted it.

Sgt. Pepper's Lonely Hearts Club Band marks a point where it is striking that The Beatles integrated recording technology into the compositional process. As I have written earlier in this thesis, there was a contemporary dominant esthetical attitude where musicians sought to create works of art which led them to experiment more with sounds and technology. The Beatles foreground the connection between sound recording and musical composition, and around this point in their career one can say that The Beatles wrote *records*, not songs. *Sgt. Pepper's* was not the first time they did it, as the music and their history shows; they had experimented as songwriters, in the studio, and with technology for a long time⁴⁴.

Sgt. Pepper's did bring associations to the past but musically its technology was very inventive and forward-looking. Although I will not have a discussion about the technology and equipment they employed for the record the technology was crucial. According to Emerick, Martin, McCartney, and others, experimentation was the rule for *Sgt. Pepper's*. It was an ambitious tone, but also impulsive and whimsical. Emerick recalls:

The Beatles insisted that everything on *Sgt. Pepper* had to be different. We had microphones right down in the bells of brass instruments and headphones turned into microphones attached to violins. We plastered vast amounts of echo onto vocals. We used giant primitive oscillators to vary the speed of instruments and vocals and we had tapes chopped to pieces and struck together upside down and the wrong way around (In Gould 2007: 387).

It was typically Beatles style to say "we want the piano to sound like a guitar" or "we want the guitar to sound like a piano". With no technical equipment like the sound-boxes in the 1980s they had only the tape machines and their creativity. With *Sgt. Pepper's* they experimented for hours with mixing and special effects. Still the music is mostly economical, verses are rarely repeated, the arrangements are often stripped down, and there are few extra

⁴³ See Hannan (In Julien (ed.) 2009) for a reading of *Sgt. Pepper's* sound design, including instrumentation, ADT, and tape manipulation.

⁴⁴ A quick list of particularly experimental recordings in regard to technology includes 'Paperback Writer', 'I Feel Fine', 'Rain', 'Tomorrow Never Knows', and "Strawberry Fields Forever".

vocals or backing vocals. The extra time they used on overdubs and mixes brought the album's recordings and the wide musical stylistic spectre to perfection. Not only do the musical styles and the technical matters stand out, but also musical characteristics like McCartney's bass lines which are more thought through and melodic than on other Beatles albums. While the musical characteristics often would be simple, the sound collages used on such songs as "Being For The Benefit Of Mr. Kite!" and "Good Morning Good Morning" helped form the musical narratives and added new levels to the music.

Generally, and a bit plainly, it is tempting to say that the album has got a psychedelic Victorian design. This is due to the aforementioned themes, instrumentation, technology, and its ideology.

A splendid time is guaranteed for all!

With Sgt. Pepper the Beatles held up a mirror to the world. And in this looking-class the world saw a brilliant reflection of its kaleidoscopic 1967 self. It saw not the shambolic and often absurd cavortings of the hippie movement, but its perfect image - an elegant ideal; not the sordid gutter land of drug addiction, but the intriguing possibility of creative substance abuse (Sir George Martin).

Overstated or not, Sgt. Pepper's was seen as the soundtrack to "Summer of Love" and its global perception of peace, flowers and love (MacDonald 2005; Gould 2008; *The Summer of Love* 2009). It also mirrors contemporary likings such as drugs, psychedelia, and Oriental philosophy and music. The long album title perhaps brings association to the western American bands but mostly the album, the music, the fashion, the geographical references, and its design makes it very English. The album partly represents the contemporary Swinging London, including its more underground scene. They even made some of the sessions into happenings. In the music we also find multiple references and reflections of the British past, most specifically the northern past. If "Strawberry Fields Forever" and "Penny Lane" had been included as first intended, the album would have been even more specific geographically.

The album design, including The Beatles' fashion statement with their uniform parodies, supports the contemporary spirit of wishing to remake some social and cultural codes. John Lennon's psychedelic painted Rolls Royce also "may have been an attempt to 'detourn' its establishment, 'upper-class' associations" (Harris 2007: 12-13 In Grunenberg and Harris (eds.)). The different identities given by the Sgt. Pepper's Band was also in tune with the time, as youth, through drugs, fashion, and music searched for ways they could express themselves and they tried out new identities.

Sgt. Pepper's arose from The Beatles' decision to stop touring and become a different band; a studio-based band. As Sheila Whiteley also notes, with *Sgt. Pepper's* The Beatles had gone flower power, and their appeal worldwide internationalised the acid experience (1992: 64-65). They also of course internationalised British music and culture. They had been global phenomena since *Beatlemania*, and with the help from the possibilities of rapid travel and communication, their hits spread all over the world. No wonder the Queen honored them with M.B.E.'s in 1965 for their contribution to British foreign trade balance. In the next chapter I will explore more about globalization through their performance of "All You Need Is Love".

As my reading of *Sgt. Pepper's* suggested, I am very concerned with the Britishness and the British cultural context of the album. In their earlier career The Beatles relayed more on their American influences in their songs. They sang "She loves you, yeah, yeah, yeah" while Paul McCartney's father wondered why they didn't sing "yes, yes, yes", and they sang "can't" instead of "cahn't" in "Can't Buy Me Love" (1964). By 1966, The Beatles' finances were in order and it seems like they had enough cultural self-confidence to draw on their own roots. They were looking less towards American country music or blues, dropped trying to sound like the Everly Brothers or doing doo waps. Despite their strong roots in the middle class or lower, The Beatles went to represent something beyond classes. This was especially the case in the later Beatles material, as the group matured and became acknowledged by a greater audience. *Sgt. Pepper's* represented a new move of classless and ageless. They were building their music and lyrics on narrative stories rather than adolescent emotions, and drew on their own roots in the British music history. The Beatles' songs got to contain more distinctive representations of British cultural life with more profound cultural and geographical references. Their English, or northern, accents were also more clear. Notable "English pronouncing" on *Sgt. Pepper's* includes the pronunciations in sentences such as: "Lucy in the sky with diamonds", "Lovely Rita meter maid". "I sawr (*sic*) a film today, oh boy" ("A Day In The Life"), "Me used to be angry young man" ("Getting Better"), and "What did we do that was wrong" ("She's Leaving Home").

Sgt. Pepper's had commentary of aspects of British social life, and I agree with Sheila Whiteley who says that the album can be understood as a historical snapshot of England, and that its characters gives insight to the Swinging Sixties (Whiteley in Julien (ed.) 2008: 16). It consisted of impressions, but it also ridiculed and had satirical commentaries on aspects of British society. Looking at the album in postmodernistic terms, a postmodernist parody technique is when one criticizes a system by using its very language. The album is built

largely from the music and imagery of the Victorian and Edwardian pleasure palaces of the working class. The Beatles drew on the material with literary sensibility, irony, parody, antique emotions, and corny and melodic sentimentalism from the music hall. The Beatles are gently mocking the Victorian values in the British society, and such quipping can be traced back to figures such as Oscar Wilde or Noël Coward⁴⁵. I will employ the term camp on the analysis on "All You Need Is Love" in my next chapter. As The Beatles are distancing themselves from their earlier *fab-four* selves they are also mocking themselves when they in typical Beatles-style are thanking the audience in the title track, using audience-recording from the Hollywood Bowl, and as they put wax figures of themselves on the album sleeve.

n Millions of words have been written about Sgt. Pepper's, and most of them are probably exaggerated in their praise about the album. What stands out is how much The Beatles had developed in their five years as a professional group with a recording contract. They had the artistic experience, attitude, possibilities, popularity and status, ideology and skills to turn the music business and the popular culture around them up-side-down. Everything was possible and they could not do wrong.

Sgt. Pepper's is a great example of how The Beatles captured several musical traditions and mixed them together to become their own expression. The tune "A Day In The Life" can be said to be The Beatles' creative climax.

⁴⁵ For more about British camp, history and different definitions see Hawkins (2002; 2009).

All You Need Is Love

Released in the beginning of June, *Sgt. Pepper's Lonely Hearts Club Band* was quickly hailed by a wide audience of listeners and critics as a masterpiece and was a good marker that The Beatles still had a great status and still "...they had the key to current events and were somehow orchestrating them through their records" (MacDonald 2005: 213).

With *Sgt. Pepper's*, The Beatles had made an album that made them underground converts. The group was not really a psychedelic group with underground origins, but had adopted some of the current politics of the underground and counterculture in the UK, and the U.S. Their music was much about love and acid with the characteristics of psychedelia, and "by appealing to mainstream audience, the Beatles had subtly introduced and popularized aspects of a hippie-based ideology" (Whiteley 1992: 54). With their next public actions and releases, The Beatles continued with the initiation, popularization, and globalization of the current countercultural ideology.

On July 7 1967 The Beatles' "All You Need Is Love" was released on a single with "Baby, You're A Rich Man" on the B-side. The single became a global hit. In the UK it quickly reached the number one spot, remaining at the top for four weeks, and became a number one hit in the US, where it was released on July 17 1967.

"All You Need Is Love" was written in a hurry, and recorded for the live satellite broadcast *Our World* which took place on June 25 1967. The Beatles had produced a catchy song that apparently perfectly encapsulated the contemporary hippie movement. As a result, the song became a well known anthem of peace and love, inextricably related to the counterculture at the time. While the song is regarded as one of the greatest songs ever, it is also sometimes regarded as one of the worst.⁴⁶

The glory of "All You Need Is Love" and the nostalgia around its place in popular music history is very fascinating, and in this section I will take a closer look at the song and The Beatles' performance at *Our World*⁴⁷. What interests me is how the narratives are conveyed through the musical codes in "All You Need Is Love" and the performance of it. As the frame of this thesis restricts a bigger examination of the different aspects of the song, I will

⁴⁶ *Entertainment Weekly* ranked it as the worst song in their guide to The Beatles' best and worst songs. At the same time they ranked the song at spot 50 on the list of the best songs (Collis et al. 2009: URL).

⁴⁷ The Beatles' segment at *Our World* is available on the DVD *The Beatles Anthology* (1995), and is also accessible on *Youtube.com*.

concentrate on the ideology of love, peace, and community of the "Summer of Love"-phenomenon in which The Beatles so clearly were perceived as participants.

Our World

As the song was for *Our World* I will first give an overview about what the program was about. *Our World* was the world's first live satellite broadcast and was transmitted on June 25 1967. It was probably the most ambitious satellite broadcast of the 1960s.

What distinguished *Our World* from earlier satellite broadcasts was its deliberately global reach: It was intended to link nations across the Pacific and the Atlantic, the communist East and the democratic West, the industrialized North and the underdeveloped South. In addition, *Our World's* producers fully exploited what they understood to be the unique properties of live satellite television: its capacity to craft a "global now" (Parks and Shumar (eds.) 2003: 74).

The program's concept was to link the globe together and to demonstrate that we all are a part of a global community. The overall philosophy was world peace and understanding, and the program's theme was humanitarianism. The theme was originally developed around population explosion, which was then regarded as a potential global crisis and equally valid worldwide (ibid: 78).

BBC producer Aubrey Singer, who conceived the ambitious project, took about two years to plan and develop the project, and especially get the technological matters right. It was decided that everything was going to be live and no politicians or heads of state were going to be seen. The project involved control rooms all around the world, ten thousand technicians, producers, announcers, translators and other program staff, over 1.5 million km cable, and three satellites. The program was edited at a master control room at the BBC in London but the program was transferred to the European Broadcasting Union.

Although there was a rule that there was going to be no political content in the broadcast, the Cold War politics caused a problem. Only a few days before the program was to be transmitted, the Soviet Union pulled out of the project because of the Western nations' intervention in the Six Day War. Consequently, the other Eastern bloc participants - Poland, Hungary, Eastern Germany and Czechoslovakia - withdrew. Despite the complication of claiming the program to be global it was aired as planned. *Our World* let Denmark participate,

and ended up with 14 contributing nations and transmitted the program to 24 nations (rather than 30).⁴⁸

The broadcast lasted about two hours. Each of the countries was asked to produce two segments that symbolized the nation's life and culture. The result was segments about child births, hunger, population crowding, artistic and physical talents of the industrialized world, and scientific knowledge. The most famous segment today is Great Britain's contribution, The Beatles' performing (and recording) "All You Need Is Love".⁴⁹

The writing and recording process of a number one hit

It was announced on May 22 1967 that The Beatles would represent Britain on the program. The only request from the BBC was: "Keep it simple so that viewers across the globe will understand" (Lewisohn 2005: 116). It was decided that The Beatles would be shown working in the studio on a new song.

On *The Beatles Anthology* series (2003) The Beatles are unsure whether the song was written especially for *Our World*. Maybe the song was on an idea-level or was somehow just unfinished. There is no doubt, however, that the song was tailored for the broadcast.

The song is written by John Lennon, with some contributions from Paul McCartney:

All You Need Is Love was John's song. I threw in a few ideas, as did the other members of the group, but it was largely ad libs like singing 'She Loves You' or 'Greensleeves' or silly things at the end and we made those up on the spot (Paul McCartney in Miles 1998:354).

The Beatles attitude to the program was quite indifferent and nonchalant despite an estimated audience of millions of people, an attitude which was typically Beatles behavior (Emerick 2007; Martin with Hornsby 1979). They waited for a long time before they begun working on the song. Lennon's "All You Need Is Love" was perfect as its message of love and peace was easy to understand, and the words were easy to remember. It also encompassed the feeling of the world's youth during that period.

According to Lewisohn (2005: 116-120), The Beatles went to the Olympic Sound Studios and started to record the basis rhythm track and some vocals on June 14, only 11 days before the

⁴⁸ Some references say that the show was transmitted to 26 nations. The number is apparently a bit unclear.

⁴⁹ Great Britain also contributed a segment on the new Scottish town of Cumbernauld (Lewisohn 2005). I will also point out that it is almost impossible to find information or snippets from any other segments that was made for the show. In retrospect it seems that it is only The Beatles' performance that matters.

broadcast⁵⁰. On this basic track The Beatles played instruments that were very unconventional: Lennon played harpsichord, McCartney played double bass violin, and Harrison played violin. People were reportedly shocked at The Beatles attitude but they did what they felt like.

We just put a track down, because I knew the chords. I played a harpsichord and George played a violin, because we felt like doing it like that and Paul played a double bass. They can't play them, so we got some nice noises coming out and then you can hear it going on, because it sounded like an orchestra, but it's just those two playing the violin. So then we thought, 'Ah well, we'll have some more orchestra around this little three-piece with a drum.' There was no conception about how it should sound like at the end until we did it that day. Until the rehearsal, it still sounded a bit strange then (Lennon 1967 on Wonfor and Smeaton 2003).

The four-track was mixed down to one track and the next day The Beatles continued to work on the recording at EMI Studio in Abbey Road. There was overdubbing of vocals onto track three and four. George Martin played the piano and Lennon added a bit of banjo to track two together with drums by Starr. On June 21 the rhythm track was mixed before The Beatles and a 13 man ad hoc orchestra (two trumpets, two saxophones, two trombones, four violins, two cellos and one accordion) rehearsed and recorded on June 23 and 24 .

The Beatles had asked producer George Martin for an orchestral score, giving him the freedom to do whatever he liked for the fade-out. The result was that Martin arranged a montage of excerpts from a few music pieces. Since he had to do it on a short notice it was “a fairly arbitrary sort of arrangement” (Martin with Hornsby 1979: 92), and Martin choose old tunes that were out of copyright⁵¹.

The next day was the big day. The Beatles' segment was to be filmed in studio one at EMI Studios. The Beatles used much of the day to rehearse the song in front of the set up BBC cameras. George Martin would not take a chance on a full live performance of the song and it was decided that The Beatles would play to their own pre-recorded rhythm track (that were piano, drums, backing vocals and the unconventional instruments). What were live were the vocals, the bass guitar by McCartney, the guitar solo by Harrison, a second drum track by Starr, and the orchestra. Later on the same day, Lennon re-recorded some of his vocals for the verses, and Starr overdubbed a snare drum roll for the song's intro.

⁵⁰ Olympic Studios was used because they started the project so late that George Martin was unable to book any of the EMI studios (Emerick 2007: 204).

⁵¹ It turned out that Glenn Miller's *arrangement* of 'In The Mood' was not out of copyright. The bit Martin used was the arrangement, not the tune itself (Martin with Hornsby 1979: 193).

An anthemic march

Although the song is quite simple, its structure is fairly complex with mixed time signatures and a lot going on in the instrumental arrangement. The song is in G-major and begins with a three bar misquote of the instrumental introduction of the French nationalistic anthem "La Marseillaise", stressing the international nature of the broadcast. Then the song goes straight into the first verse.

The verses are eight bar long in 4/4 meter with an interjection of 3/4 meter in every stanza. Listening to the song it seems that the mixed meters are due to The Beatles choosing to let the music follow Lennon's vocal line, and the irregular meter makes the march more unpredictable. The first verse serves more as a part of the song's intro as the "love, love, love" backing vocal part leads the way and establishing its meaning as the "ultimate force" (Whiteley 1992: 75) before it serves as a vocal wallpaper for the rest of the verses in the song. The first half of the verse (the first four bars) is just the backing rhythm track, including guitar, drums, and harpsichord before the string players enter the song and plays a simple downward scale fragment.

After "the introduction verse" Lennon's lead vocal enters over the top of the repeatedly background singing "love, love, love". The string players and the backing rhythm track are the same on this verse. On the third verse, the last verse before the refrain, the violins also plays small romantic motifs and fills the harmonies.

The song operates with mixed meters but the melody and the overall musical material is quite simple and traditional:

The material in the song could hardly be more basic, for the refrain-introduction begins with the Three Blind Mice descending third, and harmonically oscillates between tonic triads and dominant sevenths - the harmonic norms of Western 'progress' - with mediant triads as link (Mellers 1973: 102).

The refrain has eight measures in length, and the meter is 4/4 with the exception of the last bar, which is 2/4. The form is simpler here as The Beatles repeatedly sing "All You Need Is Love" on a fanfare-like way on a single note. The brass instruments, also including the saxophones, answer by playing an easy and memorable, but a bit cheesy, downward chromatic fragment which function as such an integrated part of the song that you can't help

hearing it in your head when someone sings the song. Simultaneously, as a counterpart, the violins and trumpets play a slow and romantic upward chromatic scale fragment.

A verse with a guitar solo on top of the usual vocal wallpaper and an even more dramatically violin arrangement leads up to a second refrain. The last verse then follows before the final refrain is repeated.

The final refrain goes straight into an outro where the meter becomes four quarter notes to the bar and the vocal wallpaper changes as The Beatles repeatedly sing "love is all you need" in a call-response style. At the same time a montage of different musical quotations are played by the orchestra musicians. The four (non-Beatles) musical quotations, including "La Marseillaise", do not fit in but at the same time they do, it seems perhaps like their appearance help making the endless chanting of love more exciting and supports the "spontaneous" and carnivalesque atmosphere. George Martin recorded the tunes at "slightly different tempos so that they all still worked as separate entities" (Martin with Hornsby 1979: 192). The intertextuality given by these tidbits are very apparent, and they help making the multinational atmosphere. I have mentioned the signature given by "Le Marseillaise", which is also believed to be the most often-quoted tune in music⁵². The two trumpets play the opening of J.S. Bach's "Two Part Invention No. 8 in F Major" (1723) transposed to the key and tempo of the "All You Need Is Love". This part refers to Bach and more generally Germany. The saxophones play the first bars of the 1930s big band song "In The Mood" by Razaf and Garland, and famously arranged by Glenn Miller. This quotation is quintessential American and is in the right key but the tempo and meter is not quite so. Right before the song starts to fade out, Lennon blurts out "yesterday" as the violins and cellos start to play the British folk song "Greensleeves". And in line of the famous tunes The Beatles also quote themselves by ending it all with singing the refrain from one of their early biggest hits, "She Loves You" (1963).

The song has a style that is very much like a march which is determined by the rhythmic track. Starr is rhythmically precise often marking every beat in the verse, whereas in the refrain he mostly marks the second and fourth beat. On the finished version of the song it has a drum roll in the introduction which also easily is associated with the style of a march. The other instrument's playing style also is very simple and rhythmic. The bass line is stepwise

⁵² For a list of quotations and uses, including pieces by composers such as Debussy, Tchaikovsky, and Wagner, see the entry on "La Marseillaise" on *Wikipedia* (2010).

descending following the chords and playing a small motif on quarter notes (D-E-G) at the end of each phrase. Throughout the song the orchestra arrangement gets fuller. The brass instruments often double the piano part played by George Martin. On the final refrain the trombones double the vocal line "All You Need Is Love" and reinforce the fanfare-nature of the statement. Together with the hippie idealism in the lyrics and the multinational segments the song becomes something like an Anglo-American anthemic march.

Lennon wanted to convey his idealism in an intelligible way to the audience worldwide. On top of the chanting of "love, love, love" in the verses, Lennon makes philosophical observations and he gives us a brief lecture about life: "There's nothing you can do that can't be done, nothing you can sing that can't be sung", and for every verse of declarations he concludes that "it's easy; all you need is love". Lennon has a lot to say in each verse although the message appears a bit vague. The first lines in the verses may seem like double negations: "nothing you can...that can't" but the lyrics are also ambiguous. For me, it seems that Lennon's saying you can't do what is impossible but it is alright because the most important thing is love. Maybe that means that achievement is empty? In true fashion with the general hippie ideology he says that you have to be yourself, accept yourself and love yourself: "Nothing you can learn but you can learn how to be you in time" and "Nowhere you can be that isn't where you're meant to be". Love makes each and every one of us special. "It's easy" at the end of each statement can also be read as that love makes everything easy and possible. The lyrics can have multiple meanings, and even Paul McCartney has admitted that "the verse is quite complex... I never really understood it, the message is rather complex" (Miles 1998: 354). The ambiguous lyrics make me wonder if they also can be read as a parody on wisdom. In context with other musical characteristics and some of the codes given by their performance, this is not unrealistic. Lennon's main message of love in the refrain is powerful as it is simple and straight forward: "All You Need Is Love". But is this cliché-like catchphrase just a plain expression of the hippie stereotype? In dialogue with the aforementioned goosey run that follows every time the phrase is repeated it may have more layers to it than just being a naïve embrace of the love sentiment.

The Performance of All You Need Is Love

The video clues given by the performance of "All You Need Is Love" on the *Our World* program are important. For me, without them, the complexity and many meanings of the song are lost. Hence I will first describe some details of the performance.

The Beatles' segment is about 6 minutes and 20 seconds. It starts as the camera zooms in on The Beatles practicing the song in the recording studio. The Beatles are wearing hippie fashion costumes⁵³ and earphones while sitting on high stools. The group is surrounded by a lot of friends sitting on the floor and the studio is decorated with balloons and flowers.⁵⁴ While a text on the screen informs that it is "London, United Kingdom" the announcer explains: "This is Steve Race in The Beatles' recording studio in London where latest Beatle record is at this moment being built- up. Not just a single performance but a whole montage of performances. With some friends in to help the atmosphere, this is quite an occasion".⁵⁵ The group is still rehearsing as each Beatle is filmed while their respective name is on the screen. Then we see producer George Martin in the control room having a short discussion with the band and announcing "We'll get the musicians in now." Second engineer Richard Lush rewinds the tape and engineer Geoff Emerick adjusts some controls on the mixing table. Announcer Race explains more as The Beatles and the orchestra is getting ready:

There's several days' work on that tape. For perhaps the hundredth time the engineer runs it back to the start for yet another stage in the making of an almost certain hit record. The supervisor is George Martin, the musical brain behind all The Beatles' records. There's the orchestra, coming into the studio now, and you'll notice that the musicians are not rock and roll youngsters. The Beatles get on best with symphony men. The boys began by making a basic instrumental track on their own. Then they added, on top of that, a second track of vocal backgrounds, and they just added a third track. Now comes the final stage. It brings in a solo vocal from John Lennon and, for the first time, the orchestra. Here then is final mixed track, take 1, of a song which we offer to the whole world, "All You Need Is Love".

Lennon playfully sings a snippet of "She Loves You", accompanied by some tambourine played by Starr before the tape starts and they finally begin to play.

At first everything looks serious and even solemn. The "musicians", as The Beatles always called classically trained musicians, looks serious with their earphones, evening suits, and sheets. The Beatles also looks serious and concentrated while singing. Even if The Beatles amazingly enough were indifferent when making the song they were quite nervous before the broadcast. Lennon closes his eyes while he is conveying his hippie philosophical lyrics on top of the marching "love-anthem". He looks cool chewing the gum. The stiffness, or

⁵³ The broadcast was originally in black and white. The world did not see the segment in colors until *The Beatles Anthology Series (1995)* where the performance had been colorized (based upon color photographs of the event).

⁵⁴ We can clearly see a sign saying 'Come back Milly!'. Paul McCartney's auntie Milly was visiting her son and grandchildren in Australia at the moment. McCartney's family thought she maybe was going to stay there for good so they wrote the sign to tell her that she was missed. She apparently saw the sign and came back home.

⁵⁵ *My transcription*

nervousness, decreases, and after Harrison's guitar solo The Beatles seems to enjoy themselves more. The guys in the band now finally smile, nod their heads and move to the music, and McCartney makes some small vocal ad libs. Their audience is representatives from the "pop aristocracy", including Mick Jagger, Keith Richards, Eric Clapton, Marianne Faithfull, Jane Asher, Keith Moon and Graham Nash, who sing along and clap their hands.

McCartney whoops and scats "All together now!" and "everybody!" in a silly way while smiling during the final refrain and then makes a state that this is certainly not a serious, nor a solemn performance. When the outro starts the "musicians" concentrating play their different musical bits at the same time and a bit out of synch while The Beatles are singing and having fun. People wearing signs with the word "love" in different languages dance around, and balloons and confetti falls down from above. The whole segment ends by fading the song out and the camera shows the Earth.

Love on a global scale, irony and camp

Performing "All You Need Is Love" The Beatles play out themselves as hippies presenting an idealistic lifestyle (the lifestyle of the "flower children") which is beautiful and easy because it is filled with peace and love. They are consciously presenting this dreamscape and themselves at the center of the circus. The performance is successful because we see The Beatles as an attractive and shared object at the same time we *believe* them. The frame of the "live" performance is well planned and directed, but it also seems spontaneous and alive⁵⁶.

The "love" they are presenting is presented as love of a basic and global kind. The message is easy to understand and is very general. When The Beatles present this to a global audience the message becomes even more utopian. The message becomes even more obvious when we see the posters that are displayed during the performance that are full of "love" in different languages.

The Beatles' concept of love is of course a *western* concept. Here I find it interesting to draw further on the concept of globalization as their performance also highlights important parts of this concept. *Our World* marked the technological breakthrough and the globalization of television. As I have said above, the producers tried to construct a vision of "global now"

⁵⁶ For an excellent discussion on performance and what it constitutes, see Simon Frith's chapter 'Performance' in *Performing Rites: On The Value Of Pop Music* (1998).

while participating countries showcased a part of their culture, and what the producers thought of as global concerns. In this manner Lisa Parks interestingly states that the global presence is based on Western discourses of modernization, cultural unity, and planetary control: "Although *Our World* was promoted as a "global" program, it divided the world into two hemispheres, taking care to distinguish the "free" industrialized world from the impoverished and "hungry" developing world (not to mention the excised communist bloc)" (Parks 2003: 88 In Parks and Shanti (eds.)). Globalization in the 60s was very much driven by the technological side. In his 1964 book *Understanding Media* the media intellectual Marshall McLuhan used the term "global village" about how the globe had been turned into a village by technology, and he naively and "boldly prophesied that communication technologies would shatter political divides like the Iron Curtain and the ideological spheres of the First, Second, and Third Worlds, and make the world a smaller and more intimate place" (ibid.: 4). These naive conceptions of globalization were typical of the time, and we see that problems like globalization as a one-way colonization is forgotten (ibid. for a discussion).

The Beatles' performance united both past and present as they displayed the contemporary hippie identity through the music, lyrics and visual image. At the same time the musical quotations during the outro connect them to the past and their musical precursors, and they contribute to the timelessness of "All You Need Is Love" and that love transcends time, culture, and geographical boundaries. As The Beatles also sang "Yesterday" and "She Loves You" they would claim that the love they were singing about is both of a personal and universal kind. The Beatles' quotations of themselves in company with the other famous tunes also present their own songs as much essential musical history as the other bits. Doing this The Beatles mixed what normally was considered high and low culture. And as we see with their other musical efforts in this period of their career like *Sgt. Pepper's*, The Beatles represented something beyond class.

Generally speaking, The Beatles had never really belonged whole-heartedly to, or were considered part of, any of the contemporary subcultures such as teds, mods, or rockers, and hence they did not belong to a specific class (Muncie 2000 In: Inglis (ed.)). They had their Liverpudlian background at the same time they looked smart with the help from their manager Brian Epstein, the homosexual aesthete. With all their achievements and innovations for which they become known, The Beatles were seen as doing their own thing, and creating their

own culture. By 1967, being a part of Britain's "Pop Aristocracy" and the natural choice to represent Britain in the "global now", they were certainly as hip and youthful as can be.

The Beatles may be presenting themselves as a full part of the contemporary culture of flower children. In the same spirit as *Sgt. Pepper's*, they continued to internationalize the countercultural ideology. At the same time I do sense a certain irony and aloofness as The Beatles don't seem to take the situation and the hippie culture that serious. I have mentioned McCartney's vocal outbursts and silly faces during the performance of the song, and Jonathan Gould remarks their vaudevillian style (2007: 428). Lennon also plays the game when he is finished preaching his hippie ideals. The mis-quote of "La Marseillaise", also instead of their own national anthem, is a "...mock-mistake that demolishes any thought of the Beatles as dutiful cultural ambassadors" (ibid. 427). The "She Loves You" quotation can suggest a parody of both the "love generation" and their own apostolic roles. The ad lib of "Yesterday" was probably also an ironic commentary on the fadeout's montage of songs. The Beatles were never afraid to mock themselves and distance themselves from the past. This may account for their continuous musical development and their lasting appeal.

"All You Need Is Love" as an anthemic march and the whole package around it is quite camp. Susan Sontag (1964) says that camp is a way of performing or consuming culture in "quotation marks". One exaggerates sexual characteristics and personality mannerisms, and such queer-inflected camp could be said to contend that all behavior is performative.

...[C]amp takes something ordinarily – an object, a phrase, a person or a situation – and turns it into something ironic, exaggerated and seriously defensive. Performatively, camp is intended as an allusion – which means it is up to the reader or listener to forge the connection. 'Being camp' is about making fun of oneself in order to prove a point; ostensibly this can be as provocative as it is pretentious, as political as it is frivolous (Hawkins 2009: 146- 147).

The British have a long and enduring relationship with the idea of camp. One important version of camp is self-mockery, and I have already noticed how The Beatles are mocking themselves and their generation.

"All You Need Is Love", its catchiness, lyrics, and The Beatles' performance are almost kitsch. Camp is very closely related to self-conscious kitch. The Beatles seem aware of the product and message they are serving the audience and they are manipulating their identities.

Using Simon Frith's term "double enactment", The Beatles, like many pop stars, are displaying both their star personalities and "... a song personality, the role that each lyric requires, and the pop star's art is to keep both acts in play at once" (Frith 1998: 212). As I mentioned above, they can be understood as not taking the situation, or themselves, that seriously. They are putting themselves and their identities out there with the quotation marks as they play out the cultural codes of the flower children. "All You Need Is Love" is almost over the top. There is a fine line between kitsch and bad taste. Maybe this explains why some people just don't like the song?

Love Is All You Need

In this chapter I have tried to demonstrate some of the ways "All You Need Is Love" is understood as a hippie anthem through not only the lyrics, style, or the sounds themselves but also The Beatles' performance strategies.

"All You Need Is Love" was made in a hurry without any big efforts. Still it was a perfect song that captured the spirit of the time, especially the optimistic and naïve idealism of the youth generation and the "Summer of Love". The Beatles had a very strong position in this counterculture and were even seen by many as the leaders, or spokesmen. It seemed a natural choice to make The Beatles represent Britain, and then the globalization of the counterculture, on an occasion as *Our World*. The nonchalant attitude of The Beatles to the recording and Lennon's didactic lyrics suggests that The Beatles knew their position very well.

Listening to the song and watching their performance at *Our World* I find it interesting but also very amusing how they are camping up the portrayal of themselves and how playful they are. Even as a well-directed TV production, the performance stress the importance of the "music video"- format and how enriching it is both intellectually and as entertainment. Even if the "music video" literary did not exist yet, The Beatles themselves knew the artistic power and possibilities of music promotional videos, and were pioneers with such videos as "Strawberry Fields Forever" and "Penny Lane".

The Beatles' performance on the broadcast and its frame says everything about where The Beatles were in popularity and success. The fact that The Beatles is sitting on high stools and is giving the world a lesson about love and maxims while their friends and fellow musicians are sitting on the floor, looking hip, and just singing along just says it all. The orchestra is sitting on regular chairs a bit away from the hippies and the decoration. But is the song an

honest hippie anthem that catches the spirit of 1967, or is it a gentle spoof? It may not matter at all, but in its afterlife the song is certainly understood as a hippie anthem, and as a sentiment of love it is used continuously in weddings all around the world. It is used as a unifying rock anthem to end charity concerts, and Britain chose the song to herald the new millennium. Love was the theme in many of The Beatles songs, and they certainly believed in it. In the 1970s, Lennon became known as a peace activist, and when asked in 1971 whether songs like "Give Peace A Chance" and "Power To The People" were propaganda songs his reply was: "Sure, so was "All You Need Is Love". I'm a revolutionary artist. My art is dedicated to change" (Wright 2009).

When The Beatles released the album *Sgt. Pepper's Lonely Hearts Club Band* on June 1 1967 the album was a huge success and was seen as the red thread in the summer of 1967, aka "Summer of Love" (*The Beatles* 2000; Lewisohn 2005; MacDonald 2005) The Beatles were now at a position where everything they touched went to gold. This means that their next single would have become number one no matter what.

"All You Need Is Love" together with The Beatles' performance on *Our World* is a historical document of The Beatles' status at the time. The song is maybe an easy and naïve love anthem that contributes to the everlasting idealistic and nostalgic picture of the sixties' counterculture. It still represents one of the most tender hopes and dreams for the decade. Love was The Beatles' prompt solution for the wars that were going on around them; the summer's legalize pot rallies, drug trials, countercultural scene, and the main culture.

Ringo Starr, the man that still never wastes the opportunity to do the V-sign says:

We were big enough to command an audience of that size, and it was for love. It was for love and bloody peace. It was a fabulous time. I even get excited now when I realise that's what it was for: peace and love, people putting flowers in guns (Wonfor and Smeaton 2003).

Post-Pepper period

People just have this dream about Sgt. Pepper. It was good for them, but it wasn't that spectacular when you look back on it. I prefer some tracks off the double album and some tracks off Abbey Road. When you think back on Pepper, what do you remember? Just 'A Day in the Life.' You know, I go for individual songs, not for whole albums – John Lennon

I hope the fans will take up meditation instead of drugs - Ringo Starr 1967

Did The Beatles relax the rest of 1967 after their huge success with *Sgt. Pepper's*? No, The Beatles threw themselves into work with their next album, a couple of singles, meditation, and a TV movie. They even worked on individual projects, holidayed, partied, opened a shop and planned to start a new music company.

Actually they began working on their next album even before *Sgt. Pepper's* was released. In April 1967, during the *Sgt. Pepper's* sessions, McCartney flew to America to meet up with his girlfriend Jane Asher who was playing Shakespeare in Denver. McCartney and Beatles friend and roadie Mal Evans first flew to San Francisco. Here they checked out the sights, and smoked pot and jammed with The Jefferson Airplane and The Grateful Dead. While in San Francisco, and then Denver a couple of days, Paul McCartney came up with the idea of what became the *Magical Mystery Tour*. He had always been interested in film making, and when he heard about Ken Kesey and The Merry Prankster's LSD road trips, McCartney thought of making a movie about a psychedelic bus trip that resembled the typical bus coach trip to the seaside in North England. Also worth mentioning, is that McCartney and Evans travelled to Los Angeles. Here they visited The Beatles' press officer Derek Taylor, and John and Michelle Phillips, where McCartney jammed with the Phillips', Brian Wilson and others. McCartney visited The Beach Boys in studio where they recorded "Vegetables", where McCartney was recorded chewing celery. He also played guitar on their unreleased rendition of "On Top Of Old Smokey". It was on this trip that McCartney, Lou Adler, Phillips, and a group of other creative people talked about the idea of what became the Monterey Festival.

For *Magical Mystery Tour*, McCartney thought The Beatles could hire a bus, fill it with actors and extras, a tour around England with a camera crew. Each Beatle would write short sequences, there would be improvisation, and they could perform their latest songs. McCartney was so inspired when he came back to London that he got The Beatles to start working on the song called "Magical Mystery Tour". They also continued to finish *Sgt. Pepper's* and recorded songs like "Baby You're A Rich Man", "It's All Too Much" and "You

Know My Name (Look Up The Number)”⁵⁷ before they produced and performed “All You Need Is Love” on *Our World*. In July The Beatles found out that they wanted to invest money and buy an island. Lennon had an idea that The Beatles should live together on an island with a recording studio and four villas. The Beatles and their party went to Greece but it came to nothing. In August Harrison and his party visited the Haight-Ashbury to check out the countercultural phenomenon but Harrison was not impressed by all the spotty kids.

On August 24 The Beatles attended a lecture on transcendental meditation at the Hilton Hotel in London. The lecture was given by the guru Maharishi Mahesh Yogi. The Beatles and their wives became fascinated by meditation and its abilities, and a few days later they took the train from London to Bangor in Wales to attend a weekend of lectures by Maharishi. While in Bangor The Beatles learned of the tragic death of their manager Brian Epstein, who died of an accidental drug overdose at his home in London. Even if they had quit touring, Epstein had had an enormous impact on their lives and careers in many ways. He and his employees had taken care of everything from money issues, vacations, to marriages. His death left the four shocked guys from Liverpool with no knowledge and control of their lives.

When they came home disillusioned and confused, McCartney took the lead and suggested that they would realize the film project *Magical Mystery Tour*. In September 1967 The Beatles hired a bus which they painted in psychedelic colors, filled it with some actors, friends and a camera crew, and drove off to the West Country of England. The shooting was based on a collection of different sketches and ideas which some were continuously intended and planned but also made up along the way. Most of the movie was shot in Kent where The Beatles hired an aircraft hanger which was converted into a film studio. The journey in the bus; the mystery tour itself, was shot driving throughout the West Country while the strip scene was shot in London, and the “Fool On The Hill” sequence was filmed around Nice, France.

The finished plot was that a group of people, including The Beatles, goes on a bus journey where “strange things begin to happen”. The movie has many surrealistic and conceptual scenes with strange activities and events, and there are several musical interludes. The “Fool On The Hill” sequence consists of Paul McCartney running around by himself in the mountains while the instrumental piece “Flying” is accompanied by aerial footage shot on

⁵⁷“It’s All Too Much” appeared on album *Yellow Submarine* (1968) and in the film of the same name (1969). An edited version of “You Know My Name (Look Up The Number)” appeared as the B-side to “Let It Be” in 1970.

tinted film and originally intended for Stanley Kubrick's *2001: A Space Odyssey*. The best and most memorable sequence is The Beatles wearing animal masks while performing the song "I Am The Walrus" in company with police men and egg-men. Other musical scenes are the "Blue Jay Way" sequence where George Harrison is miming the song in the foggy Blue Jay Way, and "Your Mother Should Know", which is a ballroom sequence that includes The Beatles in white suits, ballroom dancers, and school girls marching in their uniforms!

Magical Mystery Tour became an hour-long TV movie that premiered in the UK on BBC1 on December 26 1967. The movie was a disaster. The fact that the colorful and psychedelic movie was aired in black-and-white on Boxing Day, The Beatles and others think contributed to the bad reviews. The film was also somewhat messy with no real overall plot. In the course of time the movie is still seen as something chaotic but is also appreciated fondly for the music and some of its scenes. The movie is acknowledged as a prototype of the road-movie genre, and the conceptual style is closely linked with British TV of the late 60s and early 70s, and has inspired shows including *The Monty Pythons Flying Circus*, and *Marty*.

Both before and during the making of the movie, The Beatles recorded the songs that ended up on their double EP *Magical Mystery Tour*. In November they released "Hello Goodbye"/"I Am The Walrus" on a single, and the McCartney-directed promotional film for "Hello Goodbye" featured The Beatles on stage at the Saville Theatre, wearing their *Sgt. Pepper's* costumes, miming and dancing to the song, with the help of dancing girls. The single topped the charts both in the UK and U.S.

In the UK, *Magical Mystery Tour* was released December 8⁵⁸. Musically and idealistically, the EP is very much a continuation of what The Beatles did with *Sgt. Pepper's*. The album is also somewhat a concept album but it lacks some of the cohesiveness and innovation that made *Sgt. Pepper's* a success. The album does have a couple of great tracks on it, like "I Am The Walrus" or "Fool On The Hill" but overall the album is weaker than its precursor.

"Magical Mystery Tour" was the theme song and resembles the entertainment spoof found on *Sgt. Pepper's*: "Roll up! Roll up!" and "Satisfaction guaranteed!". "The Fool On The Hill" was better, and was a gentle song about escape and solitude. "Flying" was a weird instrumental that was recorded just because it was needed for the movie, and Harrison's "Blue Jay Way" was dark and psychedelic. "I Am The Walrus" was the album's masterpiece with

⁵⁸ It was released as a full-length album in the US 27 November 1967. On the LP the songs "Strawberry Fields Forever", "Penny Lane", "Baby You're A Rich Man", and "All You Need Is Love" were added.

rich texture, and inspired by Lewis Carroll's work, acid, and most interestingly music analysts who were trying to find the meaning in The Beatles' songs. "Your Mother Should Know" was a campy, but charming music-hall number thrown together to finish the movie.

The ever ambitious group had also decided during the year that they would start their own company. The Beatles Ltd., which later became Apple Corps Ltd. in 1968, was a multi-armed multimedia company that involved companies as Apple Records, Apple Music, Apple Films, Apple Publishing, Apple Electronics and more. Paul McCartney told Miles: "The idea is to have an "underground" company above ground... but with no profit motive" (Miles 1998: 441). The company still handles all The Beatles' affairs. The Beatles owned a building in Baker Street, which they turned into the Apple boutique and opened in December 1967. The Fool, who had designed fancy clothing for The Beatles, their wives and girlfriends, sold their fancy clothing at the shop.

The beginnings of Apple were firmly rooted in the ideas of the hippie underground counter-culture of the time: informed by drugs, mysticism and the ideas surrounding *International Times*, *Indica*, *Release*, The UFO club and other underground institutions which had varying degrees of self-management or collective ownership (Miles 1998: 441- 442).

Historically, the *Magical Mystery Tour* album and film, their establishment of a music company and their other activities crystallized The Beatles' constructed roles as psychedelic figureheads of the counterculture. The cartoon movie *Yellow Submarine* in 1968 also followed much the same ideology, in the film's ending The Beatles and their alter-egos *Sgt. Pepper's* fought and defeated the evil Blue Meanies while singing "All You Need Is Love".

1967 was an important year for The Beatles as they went through a period where they were breaking boundaries and experimenting to find new and better ways to express themselves, both artistically and personally. At the same time 1967 has also been traced as the year when they began to break up, as their individual interests and directions became clearer as McCartney took the creative lead which included unpopular choices, and Harrison's compositions were more or less ignored and his 'heart was still in India' (Wonfor and Smeaton 2003). Starr expresses his feelings on the album and the hours used on overdubbing like this: 'Sgt. Pepper's for me... It's a fine album. But I did learn to play chess on it' (Ibid.). The Beatles as a band rapidly and continuously changed and progressed throughout their career, and their next album *The Beatles* ('*The White Album*'), with its 'blank' sleeve and

musically fragmented contents, was much different and very much an anti-thesis of the extravagant *Sgt. Pepper's Lonely Hearts Club Band* and their other 1967 music.

It was 43 years ago today (*reprise*) - Final thoughts

I declare that the Beatles are mutants. Prototypes of evolutionary agents sent by God, endowed with a mysterious power to create a new human species, a young race of laughing freemen. - Timothy Leary 1967

*Question: What do you think you've contributed to the music business?
Ringo Starr: Records.*

In this thesis I have tried to provide a picture of The Beatles and the year 1967. When I started writing on my thesis I thought that I was going to provide an overview of the whole year because it was *just one year* after all – but that is just impossible. I soon found out that certain phenomena like “Summer of Love” and all the different scenes were way too comprehensive to examine that closely this time. Instead I have tried putting most attention to the music of The Beatles in relation to some of the social phenomena and the different kinds of psychedelia which I perceive them as associated with. Through my readings I have suggested that The Beatles were at the top of a “pop aristocracy” at the time and that their music reflects their position in this aristocracy but also as English men with a northern upbringing. When the group went “underground” they, for better or worse, helped form a global concept of the so-called hippie ideology, which still shapes much of our understanding of what is now just called The Sixties.

In 1967, The Beatles were a part of the sixties counterculture as they went underground but at the same time they were mainstream since their music appealed to audience everywhere. As I have argued, music that is made in one culture can be as appealing to other cultures in other ways. Even though *Sgt. Pepper's* was so English it was still played in America, and even if “All You Need Is Love” was a parody, it certainly became a hit and a hippie anthem.

In this thesis I have written much about The Beatles' way of producing records. They had the arrogance, success, self-confidence to experiment in the studio and try new things. As important were their playfulness and self-irony. In this way The Beatles were more a pop group than a rock group⁵⁹.

The Beatles and their contemporary surroundings are linked in many ways. While the sixties and The Beatles' career started in a more conventional way, by 1967 society was changing and people called for experimentation and self-growth. The Beatles were no exception.

⁵⁹ See Hawkins (2002; 2009) for pop-aesthetics.

The Beatles did not necessarily start every trend or invent everything themselves, and while Paul McCartney said that the Beatles “weren’t the leaders for their generation, but the spokesmen” I prefer the wording in the following Lennon quote from his 1980 *Playboy* Interview:

Whatever wind was blowing at the time moved the Beatles, too. I'm not saying we weren't flags on the top of a ship; but the whole boat was moving. Maybe the Beatles were in the crow's-nest, shouting, 'Land ho,' or something like that, but we were all in the same damn boat.

In this thesis I have also shown how important especially McCartney’s activities were for not only The Beatles’ projects and achievements in 1967, but his involvement in the countercultural activity in London, and his hand with The Monterey Pop Festival. Many Beatles fans know about the ‘avant-garde’ side of McCartney but scholars, journalists, and ‘outsiders’ still tend to think about Lennon as *the* radical and innovative Beatle.

So much has been written about The Beatles that I actually found it a bit daunting to have an overview of all the available literature out there and sometimes I have been slightly worried that I have shared opinions with others without knowing. You may then ask what makes my work useful and different than other people’s efforts. On the first hand, I write with a musicological perspective, it is not a biography or a purely sociological perspective. On the second hand, it is also *my* magical mystery tour, so I have put attention to the musical matters which are important and interesting to me as a scholar and a fan.

The Beatles; the men, their music, and their exceptional story are outstanding and greatly mythologized. Their legacy will live for a long time. I hope my work has provided some new perspectives and information, and that you had an informative and “splendid” time reading my study.

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