







INTRODUCTIONS

THE PATH TO PEPPER

THE LONDON UNDERGROUND

THE WORLD IN 1967

SONGS AND RECORDING DETAILS

SGT. PEPPER'S MUSICAL REVOLUTION

THE COVER STORY

SGT. PEPPER ARRIVES

SGT. PEPPER IN AMERICA

LYRICS



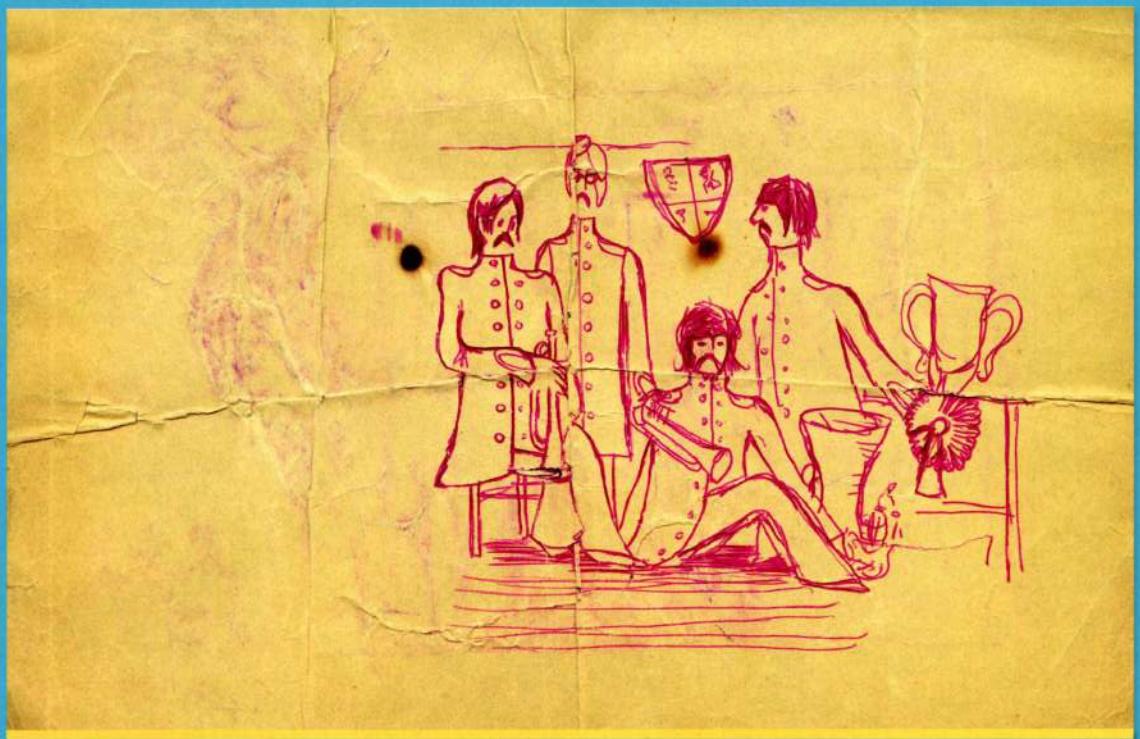


Paul's Sgt. Pepper shoes



INTRODUCTIONS





Sketch by Paul



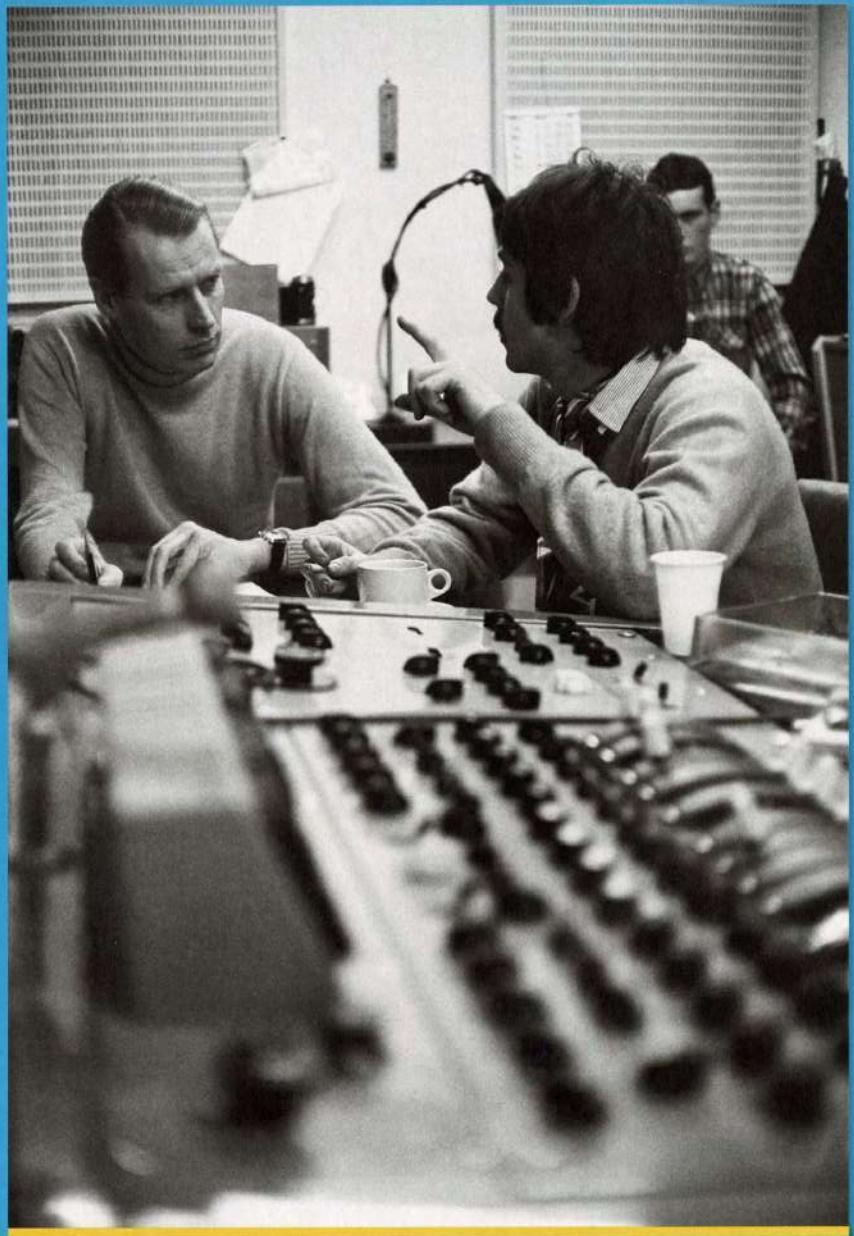
Having given up touring after Candlestick Park, we decided we would try to make our next record something special. As I was flying back from a visit to America, Mal Evans our big friendly bear of a roadie and I were having an inflight meal.

He asked me to pass the salt and pepper and I misheard it as Sergeant Pepper. This set off a train of thought that ended up in me writing a song for a fictitious band, who would be called Sgt. Pepper's Lonely Hearts Club Band, and would be the alter egos of The Beatles. When I got back, I suggested this idea to the other guys. This would free us from our normal Beatles thinking and allow us to be more adventurous in our approach to our next recording. I suggested that we all think of heroes that the members of Sgt. Pepper's Band might have, which would help us fill in their imaginary background story. I did a couple of sketches of how the band might look and, as we made the album, we experienced a sense of freedom that was quite liberating. We pushed boundaries and tried at every turn to come up with new ideas that we hoped would surprise people who would eventually hear the record.

When we were done, I took my sketches and our ideas to a friend of mine, Robert Fraser, a London gallery owner who represented a number of artists. He suggested we take the idea to Peter Blake, and John and I had discussions with Peter about the design of the album cover. Peter and his then wife Jann Haworth had some interesting additional ideas and we all had an exciting time putting the whole package together.

It's crazy to think that, 50 years later, we are looking back on this project with such fondness and a little bit of amazement at how four guys, a great producer and his engineers could make what turned out to be such a lasting piece of art.

March 2017



George Martin and Paul, Abbey Road Studios, March 1967

“Sgt. Pepper’s Lonely Hearts Club Band didn’t start out life as a ‘concept album’ but it very soon developed a life of its own.

I remember it warmly, as both a tremendous challenge and a highly rewarding experience. For me, it was the most innovative, imaginative and trend-setting record of its time.”

George Martin

On 8 March 2016, my father, George Martin, passed away after a remarkable life of 90 years. I believe *Sgt. Pepper* was his greatest achievement as a producer. His role was to funnel the complex, visionary and mind-bending ideas from four young men from Liverpool into a spinning vinyl disc. Onto the blank walls of Studio Two in Abbey Road, a newly invented palette of colours was painted that changed the sound of pop music forever.

So where do we start when it comes to remixing one of the most famous albums of all time? Why even attempt it?

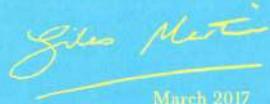
The original *Sgt. Pepper’s Lonely Hearts Club Band* was primarily mixed as a mono album. All care and attention to detail were applied to the mono LP, with The Beatles present for all the mixes. Bear in mind that, in 1967, mixes were performances; every volume change was made in real time and never done in the same way twice. The group decided at which speed a song should be played back and different effects were added to shape the sound of the album. Almost as an afterthought, the stereo album was mixed very quickly without The Beatles at the sessions. Yet it is the stereo album that most people listen to today.

At the end of 2016, mix engineer Sam Okell and I started the process of remixing *Sgt. Pepper* at Abbey Road Studios. When we returned to the original four-track tapes, so wonderfully recorded by Geoff Emerick all those years ago, each sounded as fresh and as vibrant as the day it had been recorded. We studied the mono album, forensically working out what the team was up to when mixing it, and then set about creating this new stereo version of *Sgt. Pepper*. Channelling the spirit of the original album, we pushed the boundaries of what could be done in the studio, but, importantly, we ensured we never lost the essence of how each song should make you feel.

Nowadays, we have the advantage of being able to return to all the original recordings, including the first generation of four-track tapes before they were bounced down. When you listen, you’ll find that you now feel closer to the band, more immersed in the extraordinary world of *Pepper*. After completing the first few mixes, we realised why we were doing this. The music recorded five decades ago sounds both contemporary and timeless; trapped in a time-lock waiting to pop like a cork from a champagne bottle. From the ambient anticipation of a concert audience at the beginning of ‘*Sgt. Pepper’s Lonely Hearts Club Band*’ to the final dying notes of the chord at the climax of ‘*A Day In The Life*’, this is an album that should be listened to as a whole piece. Who else but The Beatles would have the deeply textured ‘*Within You Without You*’ followed by the jollity of ‘*When I’m Sixty-Four*’? Each song is a release from the previous one, each sound creates a new colour and a journey to a different dimension.

I’m sad that my dad was not able to hear this new mix. I know that he would be proud, because, after all, it is his production. Sam and I have had the privilege of passing the torch to the next generation. I’d like to thank all of the people at Abbey Road, who helped to make this possible. I’d also like to thank Jeff Jones, Jonathan Clyde and Garth Tweedale at Apple Corps, Guy Hayden at Universal and Adam Sharp for putting up with me as another deadline whistled past their ears.

Above all else, ‘Thank you’ to Paul, Ringo, Olivia and Yoko for their support, love and faith.


March 2017

MS:I:LGW:MB

10th November, 1966.

Dictated 9.11.66.

Mr. Alan W. Livingston,
Capitol Records Inc.,
Hollywood and Vine,
HOLLYWOOD,
California 90028,
U.S.A.

Dear Alan,

THE BEATLES

Since I wrote to you a day or so ago rumour is
rife here in London concerning the Beatles.

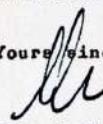
We are unable to determine just what is the real
truth but what worries me is the old saying that
there is never smoke without fire.

Just for interest I enclose copies of the articles
which appeared in the DAILY MAIL and the DAILY TELEGRAPH
last Tuesday.

I will of course keep you advised on any developments.

Best wishes,

Yours sincerely,


L.G. Wood

BEATLES MAY
NOT APPEAR AS
GROUP AGAIN

Daily Telegraph Reporter

The Beatles may split up as a
singing group and go their individual ways in the world of
entertainment. Mr. Brian Epstein, their manager, said last night that
the Beatles had "changed their thoughts as their career has been
altered by their attitudes."

Nothing has been decided on whether they would make another
appearance together in Britain or anywhere else.

The last time they appeared together was in August on their
American tour.

PENNY CO.



THE PATH TO PEPPER



WRITTEN BY KEVIN HOWLETT



"We were changing our method of working at that time and instead of now looking for catchy singles, it was more like writing your novel."

Paul McCartney

A black Mini Cooper drives through a gate into a small forecourt and pulls up by the steps leading to 3, Abbey Road in North West London. As the passenger emerges from the car, a man steps forward with a microphone and asks, 'Hey, can I have a word?' John Lennon grins his assent. The interviewer wastes no time: 'Are The Beatles going to go their own way in 1967, do you think?' The date is 20 December 1966. The Beatles have been recording at EMI Studios in Abbey Road since 24 November, when the group's arrival for their first recording session in five months had merited headline news. An article entitled 'Together, Working Again – The Beatles Last Night' featured individual pictures of the group. Only Paul sported a moustache; by 20 December, all four had moustaches – George also had a beard.

The TV crew standing in the chill of a winter evening was there to grab interviews for an edition of *Reporting '66*. Its working title 'Beatles Breaking-Up Special' had, by the time of its broadcast, changed to 'End Of Beatlemania'. It was shown during the Christmas holiday period of 1966. In each of the three previous years, The Beatles had been at the top of the singles and album charts at Christmas with recently recorded material. But 1966 was a very different year for the group. There had appeared to be some hope of a single in December when *The Beatles Book Monthly* magazine reported 'it's a race against time. Everyone, E.M.I., Brian Epstein and The Beatles themselves, would like to have a new single released in time for Christmas.' There was no single. With no chance of a new album, the compilation LP *A Collection Of Beatles Oldies* was released in the first week of December.

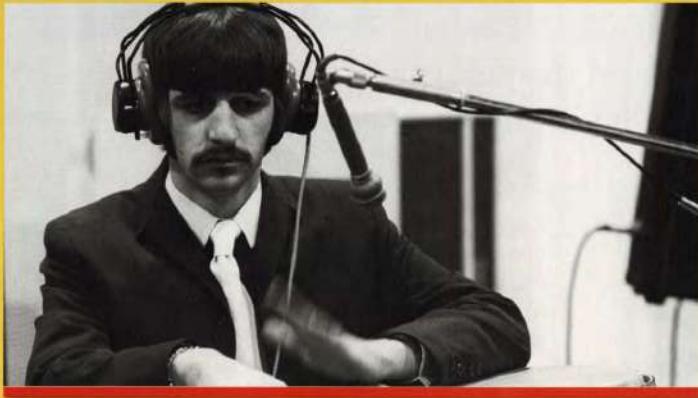
Three years before, in December 1963, the group rounded off their remarkable rise to the top of British show business with an impressive chart double. They held the top two slots both in the singles chart, with 'I Want To Hold Your Hand' and 'She Loves You', and the album chart with their second and debut LPs *With The Beatles* and *Please Please Me*. The country had completely fallen under the spell of The Beatles. On top of the freshness of their music, what made The Beatles irresistible to all but the most sober stuffed-shirts was their immense personal charm and daring image. Pop stars had not been known for their lively eloquence and nobody had worn their hair that long. Described by the press as the 'lovable mop-tops', the group was clearly more substantial than that sobriquet suggested. Children adored their sense of fun. Sixth-formers and students saw them as witty, intelligent and ultra-chic. The sleeve of *With The Beatles* confirmed this. Visually, it broke new ground for a pop album with a stylish black and white front cover photograph of The Beatles' faces in moody half-shadow. It was a striking change from the usual

cheery images associated with pop music. The group looked like actors in a movie directed by Godard or Truffaut.

Those four cool rhythm and blues fans gazing confidently out of the blackness into the future could never have imagined where their musical passion would lead. At the end of 1963, it had seemed unlikely that an English group playing R&B could be a contender in the birthplace of that music. Yet during the early weeks of 1964, 'I Want To Hold Your Hand' was in heavy rotation on American Top 40 radio and rapidly rising to the top of the US singles chart. Its success heralded the biggest commercial domination by a recording artist since the extraordinary sales of Elvis Presley's records stunned the entertainment business in the mid-1950s. 'In 1964, we seemed to fit a week into every day' was George's succinct summary of the group's workload as their fame reached across the world. Their schedule in 1965 mirrored that of 1964: write and record songs for a movie, act in the film, complete the soundtrack album, tour the world, make a new LP and single for Christmas. The quality of work The Beatles produced, in the face of such pressure, makes a convincing case for the beneficial effect of pressing deadlines. As Paul recalled, 'You just had a certain amount of time. It didn't seem like pressure. It was fun, it was great.'

Yet, during 1965, the group was making significant changes – both to their music and in their personal lives. Sometime Beatles press agent and close confidant Derek Taylor was aware of historical context when he stressed in *It Was Twenty Years Ago Today* that 'while the book has to deal fairly and squarely with the enthusiastic ingestion of illegal drugs of an explorative nature during the period covered in the mid-sixties, there is no intention to encourage anyone at all to follow suit. As Proust might have said: "All drugs is dodgy." Notwithstanding Derek's note of caution, it must be acknowledged that drugs were an influential presence on The Beatles' path to the creation of *Sgt. Pepper* – although the extent to which their music was affected is open to question. When making their second movie, *Help!*, from February to May 1965, time between takes was often occupied by smoking marijuana and much giggling. 'In all truthfulness, we spent a lot of that film slightly stoned,' Paul remembered in the 2016 documentary *Eight Days A Week: The Touring Years*.

The prevalence of drugs was discussed candidly in the self-made TV history *The Beatles Anthology* broadcast in 1995. George admitted that 'reefers are hard to avoid in The Beatles' story.' *Rubber Soul*, completed in five weeks from mid-October to mid-November 1965, represented a turning point in the group's recording



and writing. ‘There was a lot of experimentation on *Rubber Soul*,’ Ringo recalled. ‘Influenced, I think, by the substances. Grass was really influential in a lot of our changes, especially with the writers.’ *Rubber Soul* was the pot album, and *Revolver* was the acid’ was how John recalled the circumstances of those LPs released in December 1965 and August 1966. ‘Everybody is under this illusion: “*Pepper* was their acid album.” But we’d had acid by the time *Revolver* was finished.’

John and George had taken LSD without their knowledge in 1965 when their coffee had been spiked at a dinner party hosted by a dentist. At this point, the hallucinogenic drug was not illegal. ‘The dental experience’ was how George often described this first encounter with LSD. Visiting Los Angeles while on tour in August 1965, they had taken acid again in the presence of members of The Byrds and actor Peter Fonda. ‘She Said She Said’ on *Revolver* refers to this particular trip in Benedict Canyon. ‘(Drugs) mightn’t have affected creativity for other people. I know it did for us and it did for me,’ George reflected in 1992. ‘I mean the first thing that people who smoked marijuana and were into music [find] is that somehow it focuses your attention better on the music so you can hear it clearer – or that’s how it appeared to be. You could see things much differently. I mean LSD was something else. Marijuana was just like having a couple of beers really, but LSD was more like going to the moon.’

It was soon evident that taking drugs during recording sessions was not productive. John made it clear that ‘we couldn’t work on pot. We never recorded under acid.’ Paul has also been careful to point out that the group’s consistent work ethic meant that ‘We had a certain attitude towards EMI, that it was a work place, that was always there underneath it all ... I think most of our best stuff was done under reasonably sane circumstances because it’s not easy to think up all that stuff.’ Ringo agreed: ‘When we did take too many substances, the music was absolute shit. At the time we’d think it was great, but when we came back to record the next day we’d all look at each other and say, “We’ll have to do that again.” You couldn’t function under the influence.’

In 1966, The Beatles’ world tilted on its axis. Bound by a contract signed with producer Walter Shenson for three movies, a third project to follow *Help!* proved difficult to find. Having rejected *A Talent For Loving*, in which they would have played cowboys, the first three months of 1966 earmarked for shooting the film were now empty. It was the group’s longest break so far from performing and

recording. Nearly five months after they had finished work on *Rubber Soul*, The Beatles returned to Abbey Road on 6 April. Unexpectedly, the sessions for their next album stretched into June. In an appearance on the BBC radio programme *Saturday Club* in May, DJ Brian Matthew asked, ‘Why have you been silent as far as the British scene is concerned? You don’t perform on radio, television or anything.’ John explained: ‘We’ve done half an LP in the time we would take to do a whole LP and a couple of singles. So we can’t do it all and we like recording.’ Although international touring commitments were scheduled between June and August, recording new music was the sole concern. The Beatles had, in effect, already become a studio group. When they played onstage in 1966, not one song from their new album was attempted.

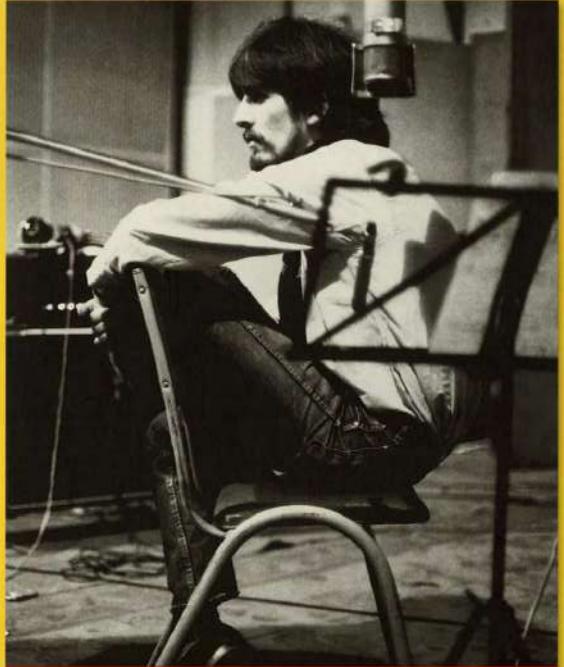
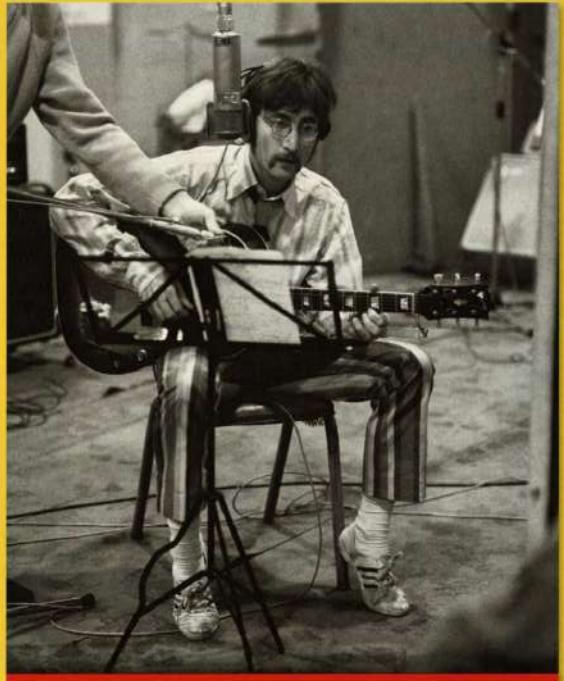
In May, five weeks before the end of the *Revolver* sessions, The Beach Boys released *Pet Sounds* – an artistic riposte to The Beatles’ previous album *Rubber Soul*. In turn, Brian Wilson’s songs and elaborate arrangements were an inspiration to The Beatles and their producer, George Martin. Brian Wilson had created the backing tracks for his masterpiece in Los Angeles, while the other Beach Boys were away on tour. Without the distractions of travelling and performance, he was able to focus full time on conceiving sophisticated recordings with the best session musicians on the LA studio scene. ‘Without *Pet Sounds*, *Sgt. Pepper* wouldn’t have happened,’ George Martin believed. ‘*Revolver* was the beginning of the whole thing. But *Pet Sounds* was an attempt to equal *Pet Sounds*. It was a spur.’

EMI Recording Studios at Abbey Road proved to be the perfect laboratory for the innovative ideas developed during the sessions for *Revolver* and then continued during the recording of *Sgt. Pepper’s Lonely Hearts Club Band*. But there had been a possibility of another way ahead. As admirers of the sound of American records, The Beatles had considered the idea of recording at Stax Studios in Memphis. After all, The Rolling Stones had worked at the home of their cherished Chess Records in Chicago as early as 1964. In a letter dated 7 May 1966, George asked Atlanta DJ Paul Drew, ‘Did you hear that we nearly recorded in Memphis with Jim Stewart? We would all like it a lot, but too many people get insane with money ideas at the mention of the word “Beatles” and so it fell through!’ Later in the year, the British pop weekly *NME* reported that a plan for The Beatles to record in Memphis when in the city for a concert in August 1966 ‘is expected not to materialise’. The paper stated that the group’s manager, Brian Epstein, had visited America ‘to look over the recording studios, at the Beatles’ request’.

Although the records made at Stax by Sam and Dave, Otis Redding and Booker T. & The M.G.s were undoubtedly dynamic, they conformed to a long-held principle of recording, as described by George Martin: 'When I started in the record business in year dot, the ultimate aim of everybody was to try and recreate on records a live performance as accurately as possible.' The approach George and The Beatles took in 1966 was imbued with a different spirit. 'We realised, by this time, that we could do something other than that. In other words, a film doesn't just recreate a stage play – it's something else. So, without being too pompous, we thought we were into another kind of art form where we were actually devising something that couldn't be done any other way and you were putting something down on tape that could only be done on tape.'

George Martin was passionate about playing with recording technology. The Beatles knew the zany records he had produced with Spike Milligan and Peter Sellers – two members of the Goons, whose anarchic and surreal comedy shows were broadcast on BBC radio in the 1950s. 'He'd done a lot of comedy records that we'd liked,' Paul remembered. 'And I'd always loved the Peter Sellers spoken word album [*Best Of Sellers*]. Brilliant! It's like a cult album. A lot of people loved it.' George Martin's sense of fun and track record in comedy was attractive to The Beatles. 'When we first met, I was famous to them,' the producer recalled. 'They actually expected an awful lot from me. For years, I'd been doing what I call "painting in sound" – building up little images; even electronic images too.' Early in his career, George had also created electronically generated music. Under the name Ray Cathode, in 1962 he had released 'Time Beat' in collaboration with the BBC Radiophonic Workshop. 'It was really a case of curiosity. What is there beyond what we've got?'

In 1966, George had a new engineer by his side at the mixing desk. Norman Smith had balanced most of The Beatles records from 1962 to 1965 but, following a promotion to EMI's A&R department, he stopped working with the group. Geoff Emerick was nineteen years old when he was asked whether he would like to take over. 'That took me a little bit by surprise. In fact it terrified me!' Geoff recalled. Nevertheless, he enthusiastically embraced the experimentation that characterised the *Revolver* sessions and which was further explored during the recording of *Sgt. Pepper*. George Martin recognised the daunting task his new balance engineer had faced. 'He'd been thrown right in at the deep end and had to cope with some very complicated recording. Geoff gave us wonderful service, making sure that the tapes were well-engineered during innumerable all-night sessions. I reckon he deserves a lot of credit for that.'









REDD 51 Mixing Console, Studio Two Control Room,
Abbey Road Studios

"It had to be just right. We tried, and I think succeeded, in achieving what we set out to do. If we hadn't then it wouldn't be out now."

John Lennon

Abbey Road may not have had the funky ambience of Stax in Memphis or Chess in Chicago, but what the building lacked in glamour was compensated for in two crucial ways: its meticulously maintained equipment was excellent and the EMI engineers had undergone a rigorous training in the craft of recording. When The Beatles' demands for new sounds pushed the staff and their gear to the limit, both men and machines were able to cope. One of the ingenious inventions made in 1966 by engineer Ken Townsend was Artificial/Automatic Double Tracking (ADT). Vocals on pop records were often enhanced by having the vocalist double a part by singing along with what had already been recorded. It was a time-consuming and laborious process to match the original performance exactly. The Beatles innocently wondered whether there might be a mechanical gadget to do it for them. The solution Ken came up with was made possible by a device he invented to alter the running speed of a tape machine by small increments. The mains frequency required to drive the motor at its standard speed was 50 cycles. Raising the number of cycles increased the speed; lowering it made the machine run slower.

The ability to vary the speed of a tape machine was key to how ADT worked. By running another tape machine it was possible to duplicate a vocal – or instrument – from the master tape and, at the same time by altering its speed, delay it by a fraction of a second from the original. A delay of around 27 milliseconds gave the impression of hearing two voices or instruments. Up to 110 milliseconds created a 'slap back' echo – like the 'tape reverb' of rock 'n' roll records such as 'Be-Bop-A-Lula' by Gene Vincent. By adding just a few milliseconds of delay – and changing the amount very slightly – a favourite Beatles effect was created: 'phasing'. It was introduced on *Revolver*. It is all over *Sgt. Pepper*. 'You name a track it isn't on!' John joked in an interview with BBC DJ Kenny Everett. 'Phasing is great. Double-flanging, we call it. Phasing is too much!' George Martin had coined the term 'flange'. It was a favourite word of mine,' he remembered. 'I called the singer Matt Monro, Fred Flange on a Peter Sellers record. Whenever John wanted an ADT effect on his voice, he would say, "All right, George, flange it for me, will you?"'

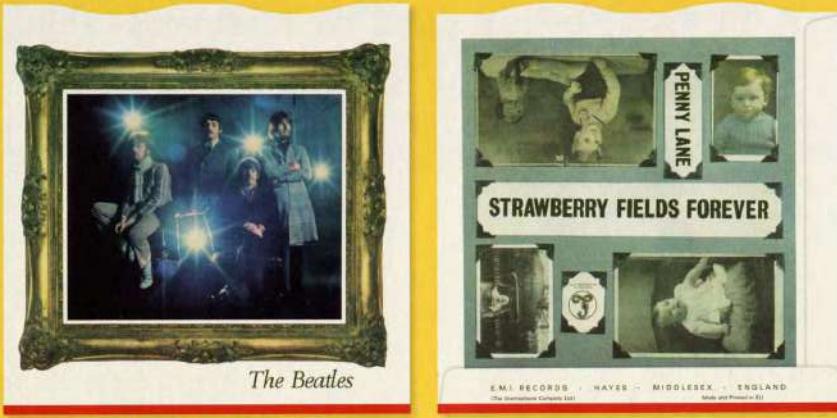
Varispeeding tapes during recording and playback in order to alter the sound would reach its zenith during the sessions for *Sgt. Pepper*. For example, by recording at a faster speed then playing back at a normal speed, the bass frequencies of drums would be boosted. The opposite was true when sounds were recorded at a slower speed then played back at standard speed. A variation

in tape replay speed also affected the tempo and the pitch of what was recorded. For example, speeding up a machine by powering it with 53 cycles resulted in raising the key by a semitone.

In this era, a four-track tape machine was the standard recording mode in British studios. It allowed instruments and voices to be divided between the four individual tracks. When mixed to mono or stereo, the sounds recorded on the individual tracks could be treated with different equalisation (boosting or reducing high, middle and low frequencies) and combined at different levels. The Beatles' recordings usually required tracks to be mixed together while they were 'bounced down' to another tape in a 'reduction mix'. This freed up additional tracks to record on. In contrast to today's technology, which offers a seemingly infinite number of separate tracks, the limitation of just four tracks and having to 'bounce down' to create more, brought discipline to the sessions. Mixing decisions were made during the recording process rather than delayed and pondered over for days, weeks or even months.

In addition to dealing with the complexity of 'bouncing down' and reduction mixes, Geoff Emerick and his colleagues experimented with different types of microphones and where to place them – often moving them nearer to instruments than official rules specified. For example, Geoff had been granted permission to insert an AKG D20 microphone into Ringo's bass drum during the *Revolver* sessions. His superiors had worried that the sensitive 'ribbon microphone' would be damaged by being so close to the kick drum. For the *Sgt. Pepper* sessions, Geoff increased the number of microphones around the drum kit to seven. Four were put through a sub-mixer and then fed into the control board, where three of the eight channels on the desk were dedicated to the drums. Quite a departure from the norm in 1967, it made the kit sound more powerful than on the group's earlier recordings.

George Martin's expert knowledge of classical music was another invaluable resource for The Beatles in their quest for new instrumental textures. As John recalled, 'He'd come up with things like: "Have you heard an oboe?" "No, which one's that?" "It's this one." "That would be nice." Two songs on *Revolver* had reflected this keen interest. The stark arrangement for 'Eleanor Rigby' had been inspired by Bernard Herrmann's chilling strings-only score for the Alfred Hitchcock thriller *Psycho*. It provided the perfect accompaniment to the deep melancholy of the song. 'For No One' featured Paul playing a clavichord – a vintage keyboard instrument associated with works by Haydn and JS and CPE Bach. Furthermore,



'Strawberry Fields Forever' / 'Penny Lane' UK single

a French horn obligato is played during the song by Alan Civil, one of the country's foremost virtuosos on the instrument. This was a typically stylish move by George Martin. When classical musicians were needed for Beatles sessions, he always brought in leading players and principals of sections.

The Beatles were not, of course, unique in using classical instruments on their records. What made their arrangements different from those of other artists was the manner in which the instruments were used. For example, hits recorded in England by Dusty Springfield and The Walker Brothers had powerful and effective orchestral arrangements, but they produce a different atmosphere. Classical instruments on Beatles records – especially so on *Sgt. Pepper* – are usually heard in a distinctly non-pop way. Just as the string quartet score for 'Yesterday' had evoked the mood of Baroque music, the arrangement for 'She's Leaving Home' is reminiscent of sombre chamber music. The dissonant orchestral rush on 'A Day In The Life' stems from avant-garde music; light years away from the syrupy sound of an orchestra heard in less adventurous popular music.

What was particularly noticeable in 1966 – and irksome to The Beatles – was how the music they played onstage bore little connection to their ambitions in the studio. They completed the last song for *Revolver* just three days before the start of a tour that visited West Germany, Japan and the Philippines. Several tense and dangerous encounters in Asia weakened their already ambivalent commitment to touring. A week after the release of their new LP, they were due to perform in the US and Canada. Repeating their old repertoire to screaming fans, who often could not hear them play, would be musically frustrating. But this unease was compounded by another, unexpected difficulty. On the eve of the tour, America was in a frenzy over an observation John had made a few months before in a London newspaper. His remark 'We're more popular than Jesus now' had been reprinted out of context in an American teen magazine and provoked the banning and even incineration of Beatles records in parts of the US. Crazed adoration of the cute 'mop-tops' had switched to a sinister form of mania. The sight of young Americans fervently hurling Beatles records into bonfires to express their indignation over John's comment horrified the group. The combination of musical frustration and ever-present peril pushed them to breaking point.

They decided that the final performance of the North American tour at Candlestick Park, San Francisco on 29 August 1966 would be their last ever concert. 'We knew,'

George remembered. 'It was a unanimous decision. "This is it – we're not going to do this again." During the next three months, the group took time out from being Beatles. Within a week of leaving the concert stage, John was acting in the Dick Lester movie *How I Won The War*. I went to Almeria, Spain for six weeks ... because I didn't know what to do,' he explained in 1980. 'What the hell do you do all day?' Paul was involved in the composition of a film score for *The Family Way* and also took incognito holidays in France, Spain and Kenya. George flew to India to receive personal sitar tuition from Ravi Shankar. Ringo relaxed at home with his wife and young son and also visited John on location in Spain.

From today's perspective, the songs on *Revolver* and the single 'Paperback Writer'/'Rain' would be enough to sustain a current band for several years before starting their next project. However, this was not how the pop scene worked in 1966. The year was The Beatles' least productive – just sixteen new songs were released compared to 33 in 1965. This was a cause for concern and speculation. In November, the British pop paper *New Musical Express* reported that 'fade out rumours persist' and that the 'much-delayed third film now seems unlikely to go into production in January'. In a letter dated 10 November 1966, EMI Records executive, Len Wood, wrote to his counterpart in America at Capitol, Alan Livingston. Enclosing newspaper reports that wondered whether The Beatles would ever work together again, he warned that 'rumour is rife here in London ... we are unable to determine just what is the real truth but what worries me is the old saying that there is never smoke without fire.' The Beatles' manager Brian Epstein was irritated by continual questions about future plans for the group. Two hundred fans had even assembled outside his home on 6 November with a petition of a thousand signatures urging the group to perform onstage again in the UK.

The worries of fans and record companies were first calmed by the emergence of the double A-side 'Strawberry Fields Forever'/'Penny Lane' in February 1967 – although there was still some apprehension. Len Wood wrote in a letter dated 16 January: 'Brian Epstein is extremely anxious that the next Beatles single should be an outstanding commercial success. Therefore he has put in a strong "request" that we should produce for it a designed bag.' Consequently, for the first time in the UK, as an aid to stimulate sales, a Beatles single appeared in a picture sleeve for a limited run of 250,000 copies. The disc offered tantalising clues to what else might be on the way. In the British chart, it stalled at number two behind the year's biggest seller, 'Release Me' by Engelbert Humperdinck. However, it was by no

16th January, 1967.

MR. G.N. BRIDGE

c.c. Mr. K. East

RE: THE BEATLES

Brian Epstein is extremely anxious that the next Beatles single should be an outstanding commercial success.

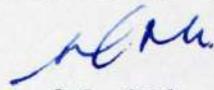
Therefore he has put in a strong "request" that we should produce for it a designed bag.

Needless to say I endeavoured to resist this request but without success.

Epstein has however agreed that we should not be expected to maintain stocks of this design sleeve for the complete sale. He has agreed that we shall print a certain quantity and when that quantity is exhausted we shall revert to the normal type bag.

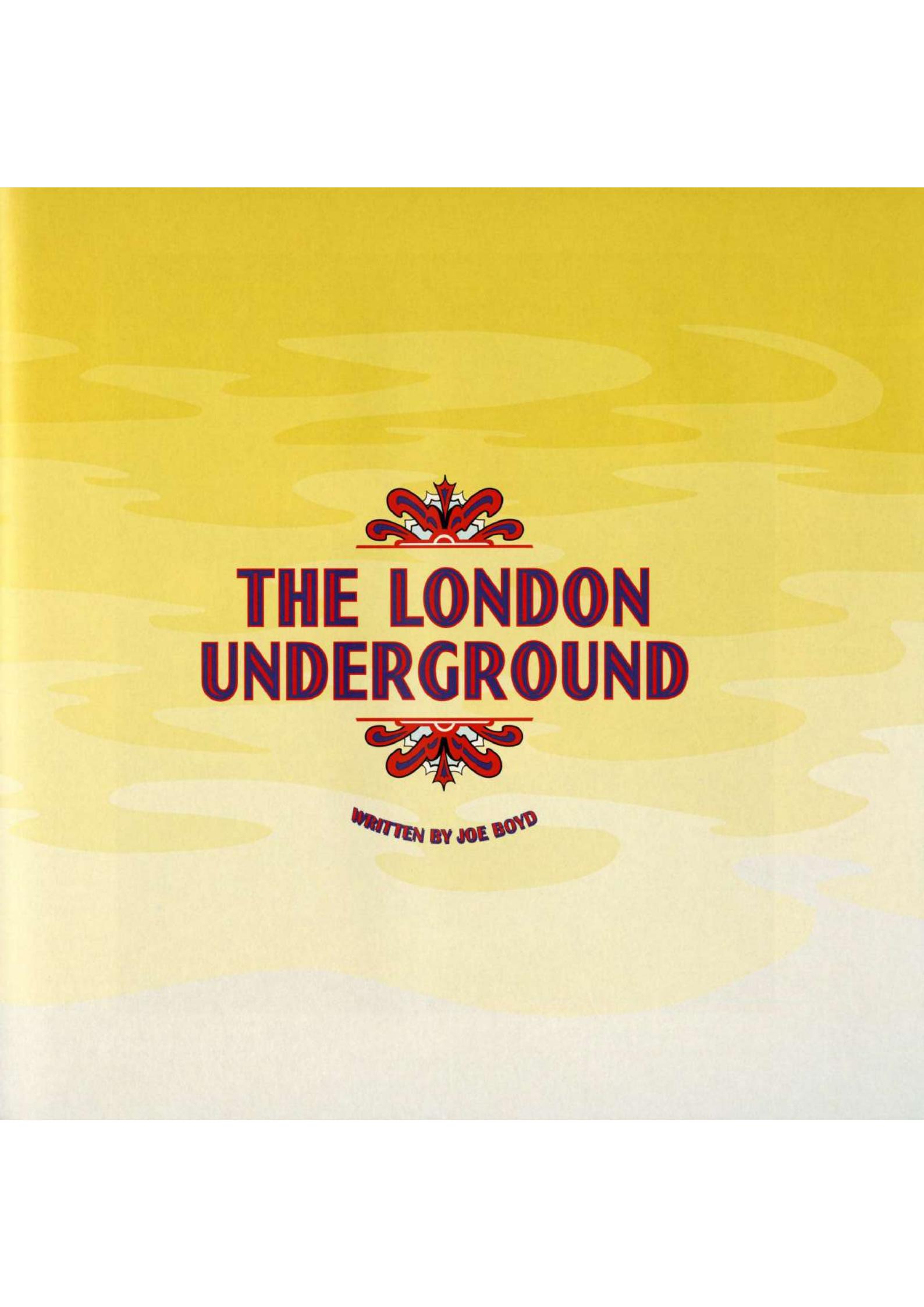
The quantity we did not finally decide upon but the figure of 250,000 was talked about. If you find it more practicable to make it 200,000 I do not think there will be any difficulty.

Epstein will be in touch with our commercial people as soon as possible with suggestions for the design.


L.G. Wood

MS:I:LGW:MB





The background of the book cover features a repeating pattern of yellow and white wavy lines, resembling stylized waves or clouds.

THE LONDON UNDERGROUND



WRITTEN BY JOE BOYD



Photo session at Abbey Road Studios, January 1967

The night I met Sandy Denny,
in the last week of May 1967,
she convinced me to drive her back to her
parents' house in Wimbledon at three o'clock in the morning.

The lure?

A friend had recorded an advance broadcast
of *Sgt. Pepper* and loaned her the tape.

That was enough for me;
we headed off into the night for the long drive
from Soho to the farthest reaches of south west London.

In the dark,
silent house,
she made me take off my shoes and
tip-toe.

When the opening bars
blasted out from the
small reel-to-reel recorder,

Sandy panicked.
'We'll wake my parents and they'll be furious!'
We ended up in the front-hall closet,
seated among the boots, shoes, umbrellas and overcoats
of a middle-class English household,
spellbound in the pitch dark,
gripped by the extraordinary sounds
coming from the tinny little speakers.

For the next few days,
I bragged to everyone I met about
what I'd heard,
of what
was in store
for the world.

It is a commonplace to remark upon the fragmentation of our modern music scene, how far we have travelled from those long ago times when everyone watched *Top Of The Pops* or *American Bandstand* and the battle for number one was discussed as frequently as British weather. But even given this setting, that an entire nation, the entire Western world it seemed, was waiting for *Sgt. Pepper* was beyond anything we'd experienced before. 'Strawberry Fields Forever' and 'Penny Lane' – excised from the work in progress by EMI's need for a winter single release – provided a tantalising preview. Those two sides were so far beyond the already astounding *Revolver* that the notion of an entire album like that – could it be possible? – operated on fans and people in the music industry like a kind of drug.

The spring air in 1967 was full of anticipation – about what The Beatles were up to, certainly, but about everything, about how psychedelic drugs would change humanity for good, how an international alliance of youth would keep the older generations from destroying the planet, how we were on the cusp of huge and wonderful changes.

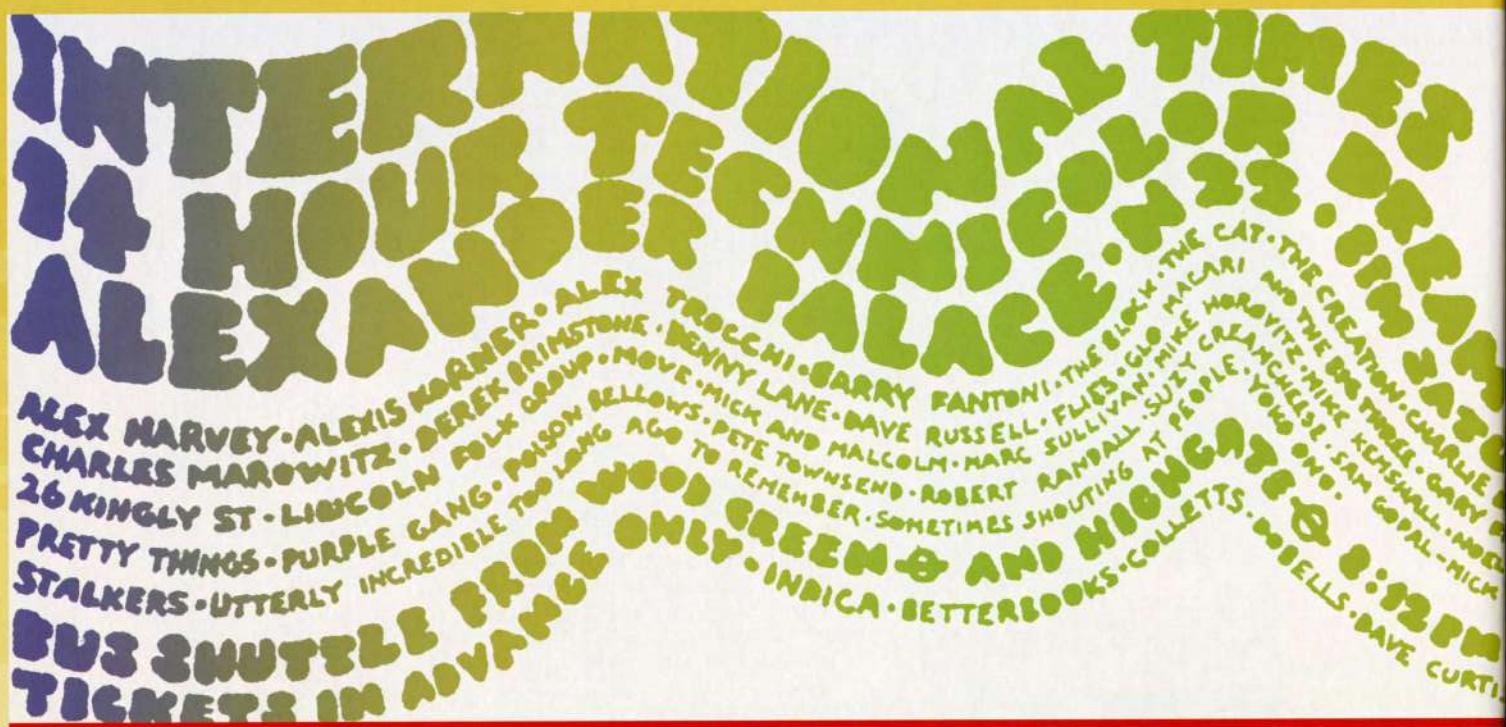
It is stating the obvious to note how music grows out of social currents and reflects the society from which its creators have sprung. But it seems equally certain to me that musicians and songwriters shape eras; how fundamental, to cite but one

example, Motown and soul were to the growing confidence of the African-American community in the 1960s and to idealistic white students' commitment to the civil rights movement.

The 'Swinging London' phenomenon of 1963–66 would have been impossible without The Beatles and the creative explosion that followed in their wake. Why wouldn't British society be brimming with confidence, having spawned a group that conquered the world? Previously, international hits 'made in Britain' were but one-off novelties.

By the spring of 1967, popular culture in Britain was entering a new phase, with psychedelic drugs at its heart. The soundtrack to these changes came from both 'above' and 'below': August 1966 saw the release of *Revolver* as well as the emergence of Pink Floyd, complete with throbbing lights, onto London's 'underground' scene. Cause? Or effect? I think the former, with the early psychedelic experimenters spurred on by the sensationally adventurous Beatles music emerging from Abbey Road Studios and the spacey abstractions of Pink Floyd and Syd Barrett's songs bursting forth in a church hall in Notting Hill Gate.

It has been said, and I will second the notion, that the twelve-month period that began with *Revolver* was one of the most culturally extraordinary ever experienced



Flyer for the 14-Hour Technicolor Dream

in Britain – or anywhere, for that matter. At a literary festival once, it was suggested to me that this ‘psychedelic’ excitement was limited to a few hundred adventurous souls in Chelsea and Notting Hill Gate. I refuted this notion with my own experience of the precocious, acid-drenched freaks in Edinburgh, Adrian Henri’s ‘Liverpool Scene’ happenings and the legions of flower-decked hippies who emerged from provincial woodwork in Birmingham, Cambridge, Manchester, Oxford, Liverpool and Leeds for Incredible String Band gigs. To say nothing of the thousands from across south east England who filled the Alexandra Palace for the 14-Hour Technicolor Dream in April ’67.

The early intimations of this ‘underground’ scene were largely imported from America. June 1965 saw a mammoth gathering of poets at the Albert Hall in London, led by Allen Ginsberg, William Burroughs and Lawrence Ferlinghetti; English bards Christopher Logue, Adrian Mitchell and Michael Horovitz may have outshone the inebriated Ginsberg that night, but they and the crowd looked more like hangovers from an Aldermaston peace march than harbingers of a New Age. Barry Miles, John Dunbar and Peter Asher opened the Indica Gallery and Bookshop that autumn where duffel-coated explorers purchased publications imported from San Francisco, New York, Paris and Amsterdam. Bob Dylan had kick-started the ‘Age of Rock’ by going electric that summer. At the Newport Folk Festival, he

performed his anti-pop lyrics with a shockingly loud accompaniment provided by three members of the Paul Butterfield Blues Band and two keyboard players. Dylan had legendarily offered The Beatles their first marijuana tokes in 1964 and their December ’65 release, *Rubber Soul*, showed they’d been paying attention to what Dylan was smoking as well as his path-breaking approach to songwriting.

The winter and spring that followed were, with hindsight, spent preparing for the explosion that began in August 1966. Harold Wilson’s Labour Government increased its majority and pledged to continue refusing to send British troops to Vietnam. England won the World Cup at Wembley. All four Beatles, intentionally or not, had joined the legions of LSD experimenters, while John Lennon suggested in an interview that the group was ‘more popular than Jesus’. *TIME* magazine gave the city of Carnaby Street and Twiggy a fatal kiss of approval with its ‘Swinging London’ cover in April. In the back streets of Notting Hill Gate, meanwhile, John ‘Hoppy’ Hopkins founded the London Free School, based on the idea of sharing our privileged education with the immigrant and working-class population of the area.

The pop charts continued their Golden Age with The Beatles’ sparkling ‘Day Tripper’, ‘Paperback Writer’ and ‘Eleanor Rigby’ matched by wildly original songs and productions from The Rolling Stones, The Who, The Kinks, The Yardbirds,



Dylan, The Spencer Davis Group and The Byrds. But the two most significant musical events of the period were the release of The Beach Boys' *Pet Sounds*, and The Beatles' decision – perhaps not unconnected with the impact of Brian Wilson's masterpiece – to stop touring and focus on spending more time in Abbey Road Studios.

I remember unwrapping my new copy of *Revolver* and placing it on the office turntable at Elektra Records' London office. I listened through once, then twice, quite stunned. That evening I went to a meeting where we discussed the London Free School's desperate need for funds. Peter Jenner suggested that a group he was managing would be up for playing a benefit show. The connection between these two disparate events wasn't obvious at the time, but in retrospect it's clear. Hearing about Pink Floyd just as I was digesting *Revolver* seemed quite natural, both groups being part of the surge of creativity, surprise, subversion, adventure and optimism that greeted us every morning when we awoke in those months.

My friend Nigel Waymouth, for example, whom I'd met two years earlier when he was a blues fanatic economics student, had followed his artistic talent and his fashion-savvy girlfriend into a second-hand clothing enterprise in an unpromising shop-front at the wrong end of the Kings Road. Now, five months after their

opening, they had their own flamboyant line of Granny Takes A Trip clothing and were becoming a destination for pop stars – including Beatles – and fashion-followers. Britain, where every rebellious tribe needed its own sartorial signature, was very different from America; across that then-far-wider ocean, hippies, rednecks, jocks, beatniks and preppies all simply wore blue jeans.

Waymouth and other graphic and fashion designers who provided Psychedelic Britain with the imagery that resonates across the years demonstrated another quality beginning to separate Britain from its Yankee cousins: its sense of history. Many would point to the Victoria & Albert Museum's Aubrey Beardsley Exhibition in the fateful summer of 1966 as a key source of inspiration and ideas. And Beardsley, while radically different in attitude and style, was contemporaneous with the sort of Victorian music hall bands The Beatles would reference with *Sgt. Pepper*.

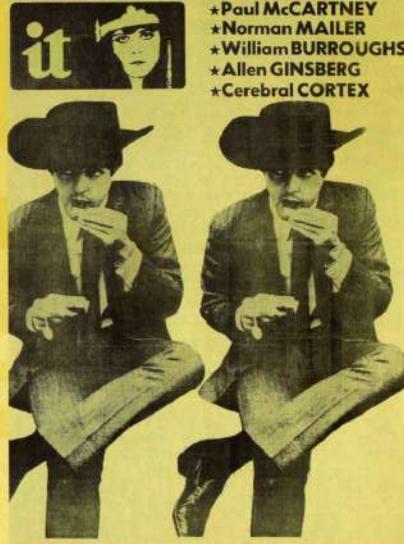
Many, if not most, British groups (Beatles included) started in or around an art college. For a brief window during the sixties, talented kids of all classes could go to a college or university for free. British art schools produced a generation of innovative painters – David Hockney, Howard Hodgkin, Pauline Boty, Allen Jones, RB Kitaj and Peter Blake (co-creator of the *Sgt. Pepper* cover) among them – but

The International Times

October 14-27/1s.

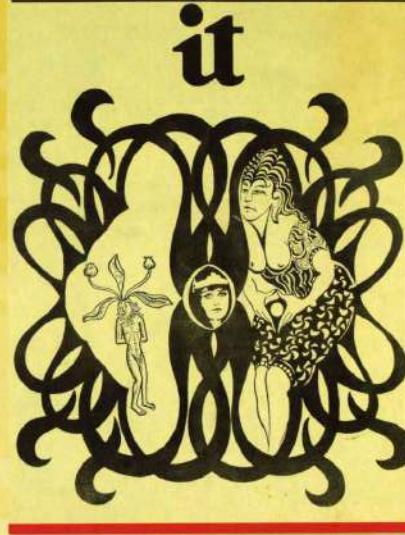


The International Times No. 6 Jan 16-29, 1967/1s.



The International Times No 8 Feb 13-26 1967/1s

ginsberg * turner * snyder * mandrake root



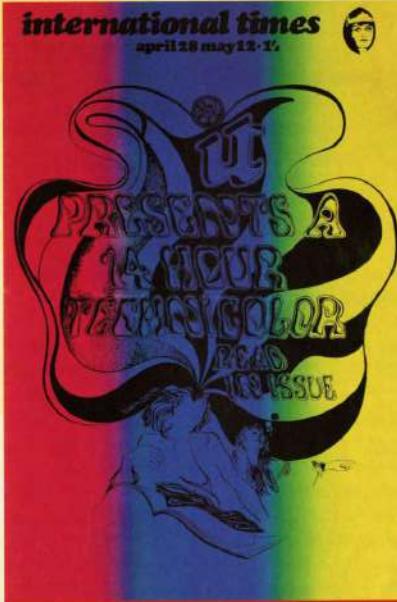
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The International Times No. 14

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FREE HOPPY

STYLISH SPRINGS



A selection of *International Times* newspaper front covers

"I think that period felt special because there was a great upsurge of energy and consciousness and because there was so much attention given to, not just The Beatles but to everything that was taking place, all the changes that were taking place."

George Harrison

gave birth to even more pop groups. I've always believed that these amateurish British groups had an advantage over American bands that were hamstrung by their virtuosity in the 'correct' way to approach R&B, country rock, blues, jazz or rock 'n' roll.

The two bands who, from opposite ends of the spectrum, propelled these twelve months, were both able to take their art-student sense of wonder and experiment to new lengths. The first because they were successful above and beyond any known bounds, and had the studio time and adventurous spirits to throw the pop-recording rulebook out the window; the second because they arrived in the wake of the blues band generation, were led by a songwriter enamoured of performance art and nineteenth-century whimsy, had very few gigs to distract them and nothing to lose.

The so-called 'London Underground Scene' lasted just twelve months. It began with the first public manifestation of the Free School, a 'Notting Hill Carnival' parade down Portobello Road and through the nearby streets. Today, this event draws millions to what is confidently billed as Europe's largest street festival. In August 1966, it was simply a way for John 'Hoppy' Hopkins and the LFS to connect with the local community and raise the school's profile.

A few weeks later came the first money-raiser, a Pink Floyd concert at St John's Church Hall in Powis Square, just around the corner from the house where that quintessential sixties film, *Performance*, would be set. The group had spent the summer rehearsing in a friend's studio at Hornsey Art College and found they enjoyed playing while he experimented with moving blobs of colour projected onto the wall behind them. That night, you could barely make out their faces in the purple and green gloom, but the weird lighting drew the crowd towards the serious-looking musicians, while their anonymity seemed to free them to stretch out in long, trippy improvisations.

The songs that launched these excursions were very English, almost childlike, and not at all blues-based. Syd Barrett, singer, songwriter and guitarist, had spent the past year absorbing the avant-garde abstractions of the group AMM as well as studying his favourite modern painter, the collagist Robert Rauschenberg. His other key influences were The Beatles, whose last two albums had led the way for British groups interested in veering away from American blues, R&B, Motown and Brill-Building pop towards a more European sensibility; and Syd, of course, had taken LSD.

After that first LFS concert, things began happening very quickly. In October, Hoppy and Barry Miles launched the *International Times* with a party at the Roundhouse; Pink Floyd and Soft Machine played, Paul McCartney, Marianne Faithfull and other luminaries attended. By that time, Hoppy and I had both lost our prime sources of income; we decided to pay our rent by launching a club in the West End along the lines of the *IT* party.

UFO lasted for 39 Friday nights across nine months. The first thirty took place in a dingy, low-ceilinged basement called the Blarney Club, where the usual entertainment was Irish show bands and step-dancing contests. When police and the *News of the World* pressured our kindly Celtic landlord into evicting us, the final nine UFOs took place at the same Roundhouse where it had all started.

A typical Friday night began at 10.30 (after the Continentale Cinema upstairs had shut for the night) and finished around six in the morning when the tube started running. In between, there were sets by the main attraction (often the Floyd) and a support act. Yoko Ono came down to do 'happenings' (such as cutting a paper dress off a girl with amplified scissors), 'The People' theatre company performed in the middle of the audience, a sitarist might play a raga in a corner of the room and Hoppy would project a WC Fields or Buster Keaton short from the shaky lighting tower. Nigel Waymouth and Michael English created elegant silkscreen posters inspired (but barely influenced) by their San Francisco equivalents. Soft Machine, Arthur Brown, The Bonzo Dog Doo-Dah Band, Procol Harum, Tomorrow, The Pretty Things and The Move all headlined at UFO. The entrance fee was 10 shillings (50p in decimal currency).

Many police, the right-wing press and various figures of authority naturally hated the freaks. But for a rebellious, revolutionary movement, the curious thing was how little anger there was. Most of us shared a benign attitude that everyone was fundamentally on our side, or would be as soon as they'd had our experience of love, sex, lights, drugs and music. And a wonderful sidebar to this was the feeling that the musical 'establishment' and the 'underground' were all moving in the same direction. The Beatles and the Stones may have been millionaire international superstars, but Paul McCartney and John Lennon visited UFO, the 14-Hour Technicolor Dream and the Indica Gallery, while the barely coded message of 'Strawberry Fields Forever' and 'Penny Lane' was that they were taking the same drugs and having the same influences we all were – just operating on a far higher



Original Sgt. Pepper costumes



“It was colourful, it was peace,
it was love and it was music.”
Ringo Starr

plane. In February, the Stones even got busted for drugs. Syd and the rest of Floyd worshipped The Beatles and would be dumbstruck to find, in April, that fate had led them to record their first LP in a studio next door to where the Beatles were putting the finishing touches to their masterpiece.

For UFO and the ‘underground’ scene, the months leading up to the June release of *Sgt. Pepper* can be divided into two parts: through March, we managed to remain largely out of the spotlight. Police busted a few UFO customers queuing on Tottenham Court Road, Jimi Hendrix, Paul McCartney and Pete Townshend came by to check out the scene, the crowds grew, but the mainstream press remained largely oblivious.

But by early April, things were shifting, fast. The release of ‘Arnold Layne’ by Pink Floyd and its subsequent banning by the BBC drew huge amounts of press attention to the psychedelic scene. UFO crowds multiplied; in the club’s early months, London freaks had adored seeing and being seen by their fellow ‘heads’ every Friday; now the club was full of ‘weekend hippies’ sporting recently purchased kaftans. Police prowled outside, searching and arresting the more authentic-looking fans.

LSD had been legal in the UK until autumn 1966 and the authorities seemed to view it as a relatively harmless eccentricity on the part of those mythical ‘few hundred’ weirdos in Chelsea and Notting Hill. But when McCartney revealed in June 1967 that he had tripped on LSD, hysteria ensued. Tabloid press headlines screamed about the decadent epidemic that was threatening the nation’s moral fibre.

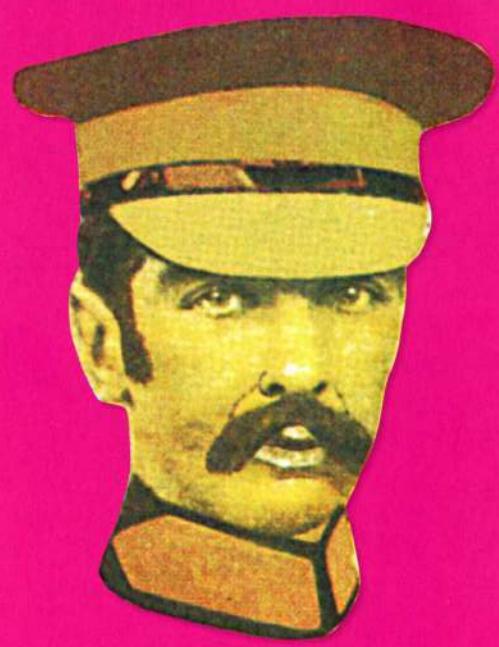
In some ways, June was a nightmarish climax to all that had gone before. UFO’s crowds were huge but Hoppy was targeted by the drug squad and sentenced to eight months in Wormwood Scrubs. Mick Jagger and art dealer Robert Fraser were also sentenced to prison. The vindictiveness of the authorities grew more intense, while the ideals of the London Free School, Hoppy, UFO, Indica and the legions of freaks who supported us were being inexorably commercialised and reflected back at us in ways we barely recognised.

But June was also the month of *Sgt. Pepper*. On 1 July, the venerable *Times* of London published their famous ‘Who Breaks A Butterfly On A Wheel?’ editorial

that counselled the authorities not to over-react to youthful experimentation. By the end of the summer, things had calmed down somewhat. I have always believed that The Beatles’ magnificent creation was a huge contributor to the shift. If taking acid can lead to such beautiful and inspiring music, can it really be such a dangerous menace? Even the stuffiest and most isolated politicians and pundits couldn’t avoid those extraordinary songs; everywhere one turned that summer, you heard ‘Lucy In The Sky With Diamonds’ or ‘A Day In The Life’. It was our first experience of omnipresent music – shops played it, coffee bars turned on the radio to hear it, no one could get enough of it. It was the perfect musical manifestation of that agape spirit that pervaded the ‘underground’ from the start. The mood of that summer reached its culmination in the worldwide live broadcast of ‘All You Need Is Love’ from Abbey Road Studios. Everyone was glued to a TV set – I certainly was.

After that closeted listening to *Sgt. Pepper*, Sandy Denny realised a voice and guitar in a folk club was too limited a canvas for her talent; by the following spring, she had joined Fairport Convention. Across the musical world, there were similar reactions: concept albums, eight-track tape recorders and complex productions to match and a new freedom of expression in songwriting; some of the musical responses were risible, but many were profound. Popular music was certainly never the same.

The world, The Beatles, the London freaks – all would follow complicated paths in the months and years after that Summer of Love, 1967. Our dreams of global transformation would turn quickly to dust. But I think rarely has an object of such mass popularity so perfectly mirrored the revolutionary spirit of a time as *Sgt. Pepper’s Lonely Hearts Club Band*.

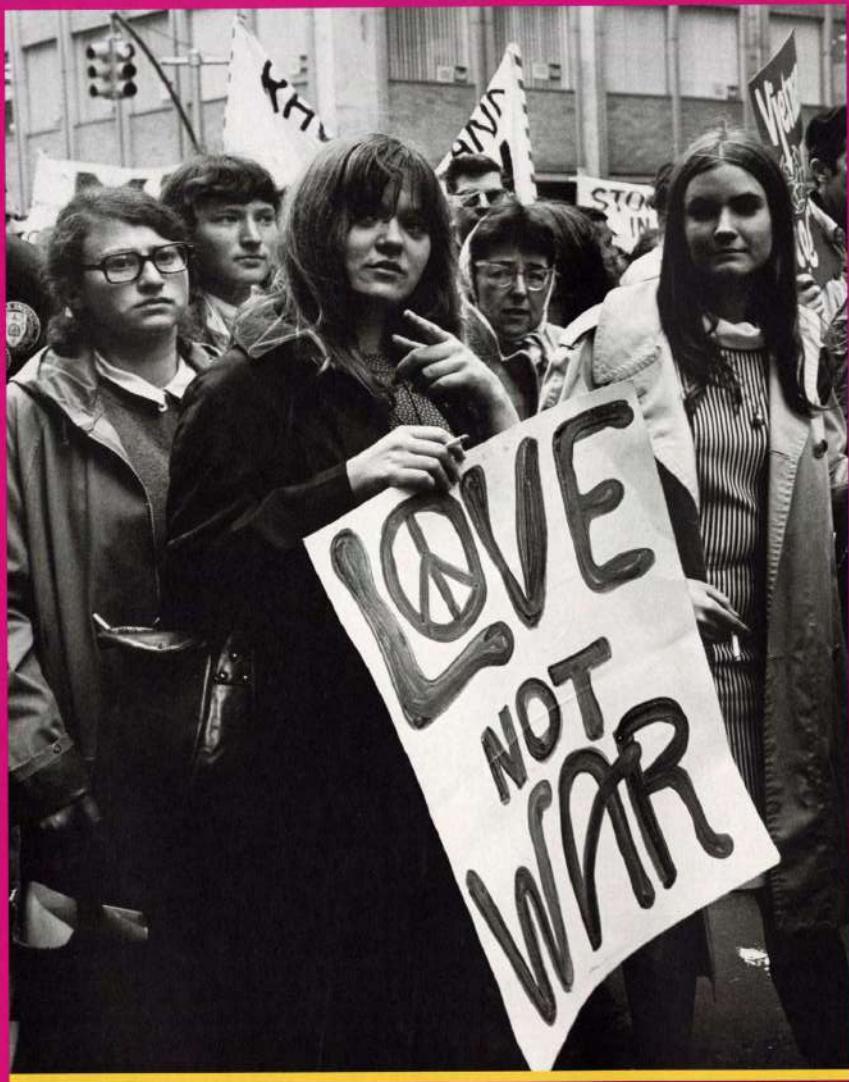




THE WORLD IN 1967



WRITTEN BY ED VULLIAMY



Demonstration in protest against the war in Vietnam at the
United Nations Building, New York, 15 April 1967

“Surrealism had a great effect on me, because then I realised that the imagery inside my mind wasn’t insanity. Surrealism to me is reality.”

John Lennon

The year 1967 was, like the *Sgt. Pepper's Lonely Hearts Club Band* album, one of transformation and transgression, shifting plates. A hinge between the first US bombing of Hanoi in 1966 and the revolutionary convulsions of 1968. A year that connected Adam West as *Batman* in 1966 to Stanley Kubrick's *2001: A Space Odyssey* in 1968. But if 1967 was a year in between, it was not that for The Beatles – marking their zenith: by the time the year began, they had started recording *Sgt. Pepper* at Abbey Road.

I was thirteen, and bought the record for thirty-two shillings and sixpence with saved-up pocket money. A Long Player was a luxurious item in 1967 – at least three times more expensive, relatively, than an album costs today. *Sgt. Pepper* defined this complex year in complex ways, but was it really ‘of its time’, as people insist? *Sgt. Pepper* gets called a first ‘concept’ album, but what’s the ‘concept’ of a record that combined ‘Lucy In The Sky With Diamonds’ with ‘When I’m Sixty-Four’? How does *Sgt. Pepper* reflect, and not reflect, the world of that year?

The politics of The Beatles’ generation was becoming forged on the anvil of America’s war in Vietnam, and insurgencies led by Che Guevara. Nearly half a million US troops were serving in ‘Nam by ’67, some involved in the horrific ‘search and destroy’ seizure of the Que Son valley that spring, followed by one of the bloodiest battles at Dak To in November. Never was a war fought against such resistance on the ‘home front’. Back in the USA, the Vietnam Veterans Against the War organisation was formed; hundreds of thousands marched for peace in San Francisco and New York. In April, the war was denounced by Martin Luther King while Muhammad Ali was stripped of his boxing titles for refusing to enlist. During October, Joan Baez was arrested for protesting in Oakland while at Madison, Wisconsin, 76 students were injured when a ‘sit-in’ against the use of napalm was assailed by police. President Lyndon Johnson’s imposition of a six per cent war tax further sapped the nation’s resolve to fight.

But Vietnam was not the only place that bullets flew and bombs fell: 1967 was the year that Guevara led his last guerrilla uprising, in Bolivia: he was overrun, taken and killed in October. As he died, a Guevarist insurgency began in the Mexican state of Guerrero. In June, Israel had fought its Six-Day War, capturing the West Bank and Gaza; the war may have taken less than a week to win, but seeded conflict-without-end in Palestinian territory. In August, Nigeria attacked a secessionist Igbo minority in Biafra, using starvation as what one commander called ‘a legitimate weapon of war’. By its end, tens of thousands were dying of hunger. In Dublin, the Irish Republican Army had blown up Nelson’s Pillar on O’Connell Street in 1966; Ulster was still quieter than it became, but in January 1967

the Northern Ireland Civil Rights Association was founded, which would before long be driven by loyalist violence towards the armed Republican movement. While Stalin’s daughter, Svetlana Alliluyeva, defected to the West, the Soviet Union celebrated the 50th anniversary of the October Bolshevik Revolution after China had conducted its first Hydrogen bomb test in June.

In Europe, 1967 was the year of a military coup in Greece, led by Colonel Georgios Papadopoulos in April, and subsequent persecution of leftists and liberals. In Germany, the June 2 Movement was formed after riots against a visit by the Shah of Persia, and the embryonic Baader-Meinhof Group conceived. British Prime Minister Harold Wilson signalled his country’s determination to join the European Economic Community, but the application was vetoed by French President Charles de Gaulle in November. Aldo Moro was Prime Minister of Italy (eleven years before being executed by the Red Brigades); the founding father of the Irish Free State, Éamon de Valera, was still President of the Republic and Fascist General Francisco Franco, who had won the Spanish Civil War in 1939, still ruled, as did wartime partisan leader Josip Broz Tito in Yugoslavia.

The politics of race cut in all directions across 1967. In Britain, the National Front was co-founded by AK Chesterton in February, but the following month the Metropolitan Police in London recruited Norwell Roberts, its first black officer. In the USA, September saw the swearing in of an avowed segregationist governor of Georgia, Lester Maddox, but a month later, that of the first African-American judge to the Supreme Court, Thurgood Marshall – a court which in 1967 ruled interracial marriage to be constitutional. Cinema screens showed *In The Heat Of The Night*, starring Sidney Poitier outwitting Rod Steiger, and early mixed-race bands were formed by Sly Stone and Paul Butterfield.

Also in October, the first black American was elected mayor of a major city, Carl Stokes – great-grandson of a slave – in Cleveland. But also in Cleveland, the first major ghetto riots of the year had flared, the Hough riots in July, followed by more dramatic insurrections in Newark and then Detroit at the close of that month. Detroit’s was the most violent race riot America had hitherto seen, with 8,000 National Guardsmen and 4,700 paratroops mobilised, and damage to property worth \$32 million.

In Britain, 1967 was a cusp between tradition and change. Homosexuality was decriminalised in July, abortion legalised in October. England’s World Cup-winning football manager Alf Ramsey was knighted, and, at the summer Proms, Benjamin Britten conducted Bach’s *St John Passion*. Julie Christie illuminated British cinema in



Far From The Madding Crowd, while Ken Loach delivered his first feature film, *Poor Cow*, about the tribulations of another girl after 'leaving home' (it's hard not to see the fate of Joy as a cautionary sequel to The Beatles' song). On television, BBC 2 became the first European channel to broadcast regularly in colour, while on the wireless, the BBC Light Programme was divided between Radio 1 and Radio 2, and the Third Programme and Home Service renamed Radios 3 and 4 respectively. This remoulding was in part to replace offshore 'pirate' stations banned in August under the Marine Broadcasting (Offences) Act of 1967, though Radio Caroline continued defiantly to broadcast music from the North Sea.

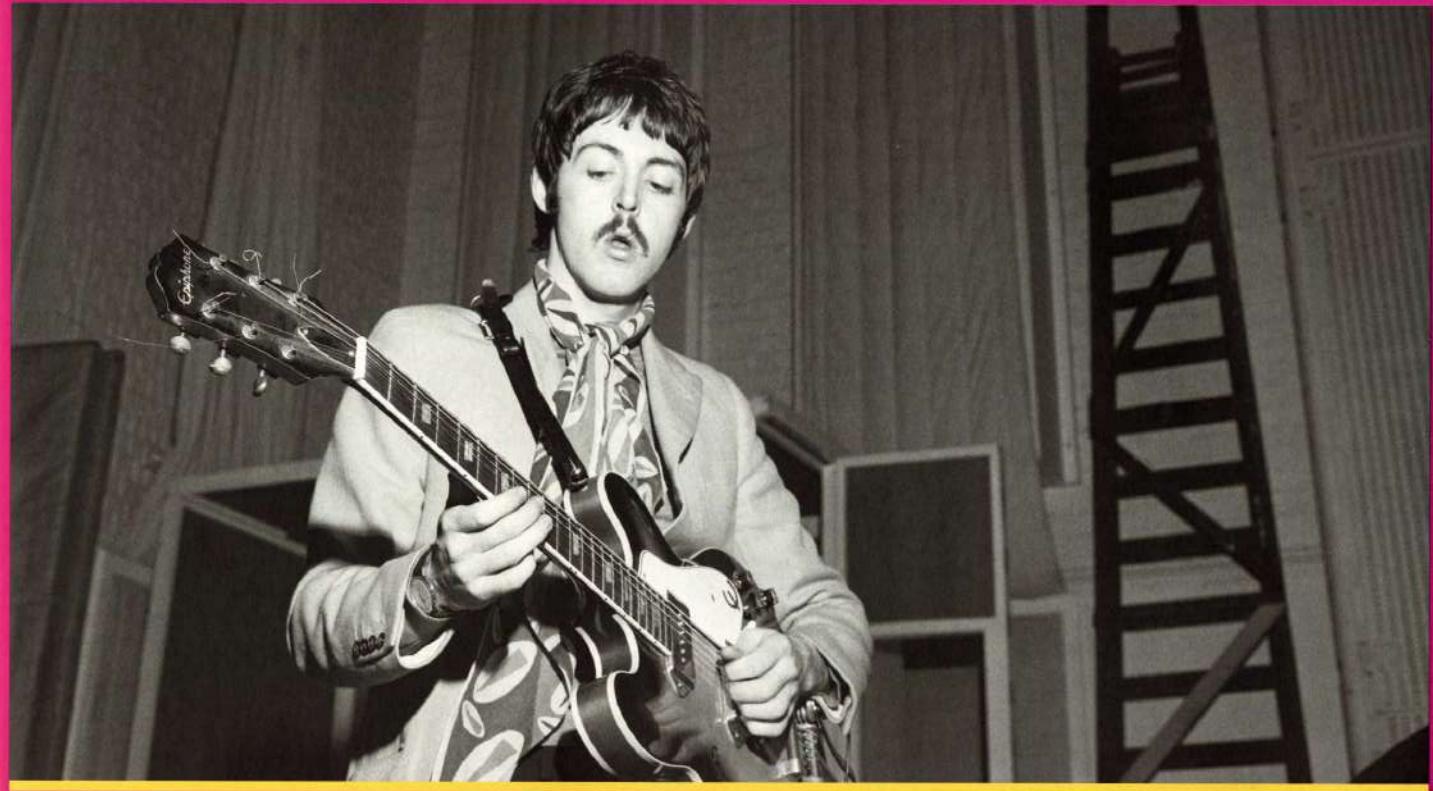
In The Beatles' Liverpool, the boldly designed Catholic Metropolitan cathedral was consecrated in May, known locally as 'Paddy's Wigwam' for its round, stained-glass lantern throwing psychedelic colours across the interior, when and if the sun ever shone along Hope Street; I recall it being built when visiting my 'Nanny Mernie' on Merseyside, as 'a Cathedral in our time'.

There is much fond recollection of 'Swinging London' and Twiggy on Carnaby Street. Richard Neville's *Oz* magazine moved in 1967 from Australia to Notting Hill, where John 'Hoppy' Hopkins' *International Times* had been running for a year, as had his partner Joe Boyd's UFO club. But not everyone in Britain was swinging. Graham Nash's memoir

Wild Tales portrays a drab, damp, desperately poor northern England, from which his group, The Hollies, emerged, playing lunchtime gigs at the Cavern, like The Beatles. Like them, Nash was born during the Luftwaffe's Blitzkrieg against their Merseyside and his Salford, and grew up in 'streets blown apart ... huge craters in the landscape'. This was more typical of England than 'Swinging London' could ever be, and 'when the Beatles opened that door' to the capital, writes Nash, 'we all wanted to run screaming through it.'

Across the emergent 'generation gap', Mary Whitehouse had been trying to 'clean up TV', but the establishment was equivocal towards the counterculture: Marianne Faithfull has lamented how she was vilified as a slut for being wrapped naked in fur during a drug-bust at Keith Richards' Sussex mansion in May, while those arrested, Rolling Stones Keith and Mick Jagger, were regarded in the titillated mainstream press as naughtily dashing bad boys.

In the world of rock 'n' roll, the summer of 1967 was that of LOVE in San Francisco: the Avalon Ballroom, anarchist Diggers and Jefferson Airplane; Stanley Mouse posters and The Grateful Dead. *Sgt. Pepper's* neighbours among the great albums of the year were, in America: BB King's *Blues Is King*, Howlin' Wolf's *Original Folk Blues*, The Velvet Underground & Nico, *Surrealistic Pillow* by the Airplane, *Buffalo Springfield Again* and The Byrds' *Younger Than Yesterday*. In Britain, *Dissraeli Gears* by Cream, *A Hard Road* by John Mayall and the



Bluesbreakers, *Are You Experienced* by The Jimi Hendrix Experience and Pink Floyd's *The Piper At The Gates Of Dawn*. But where did *Sgt. Pepper* fit into all this? It is often called 'the soundtrack to the summer of love', but it wasn't, beyond the fact that everyone was listening to it. The Beatles had come off the road, noticeable by their absence from the Monterey festival in June; what could be further from Monterey and Golden Gate Park than a vision of retirement with Vera, Chuck and Dave on one's knee?

The answer: *Sgt. Pepper* was everywhere and nowhere. Musically, said Gary Duncan of Quicksilver Messenger Service, 'The Beatles were only part of this inasmuch as we never recovered from them. Because The Beatles had taken rock music to its limits of innovation, there was no point in attempting anything like them, which is why the San Francisco sound had to be invented.'

So *Sgt. Pepper* is comparable to not much else in 1967, apart from perhaps the wonderland in a French children's television programme, *The Magic Roundabout* – which had been running on ORTF from 1964, and in an English version since 1965 – and Buffalo Springfield's 'Expecting to Fly' and 'Broken Arrow', arguably the only tracks from that year to share some of the timbres of The Beatles' album. But even they pertain only to its psychedelia, not that other element, unique to The Beatles, which scales the crest of its own wave on *Sgt. Pepper*: the cameo storytelling, the narrative vernacular.

'Eleanor Rigby' is the only track on *Revolver* from 1966 to offer any clue of what was to come, with its portraits of the 'lonely people': Eleanor picking wedding rice from a church floor. Now The Beatles gave us 'She's Leaving Home' and 'When I'm Sixty-Four' – the first like a heartbreaking *Play for Today*, a drama Arnold Wesker never wrote; and the second beating Gilbert and Sullivan at their own game.

The Beatles' vernacular songs are like numbers from a musical drama about working- and lower-middle-class English life that they never stitched together into a plot as such – quotidian vignettes written sometimes in language that could only come from Liverpool: 'Daddy, our baby's gone,' cries the mother of the errant girl – my mother, born and raised on Merseyside, can remember my grandmother calling her husband 'Daddy'. The whole idea of a 'lonely hearts club band' is innately and quintessentially British, as is the world conjured up by the poster for Mr Kite and his circus. But there is another side to this Scouse, monochrome film-scape. *Sgt. Pepper* is suburbia on LSD – in Technicolor. There are two sides to this same coin, just as there are to the LP: the psychedelia of suburbia and vice versa. At Lennon's Strawberry Fields 'nothing is real', while in McCartney's Penny Lane, the barber's heads and a 'four of fish and finger pie' – how many people got that?! – are very real indeed.



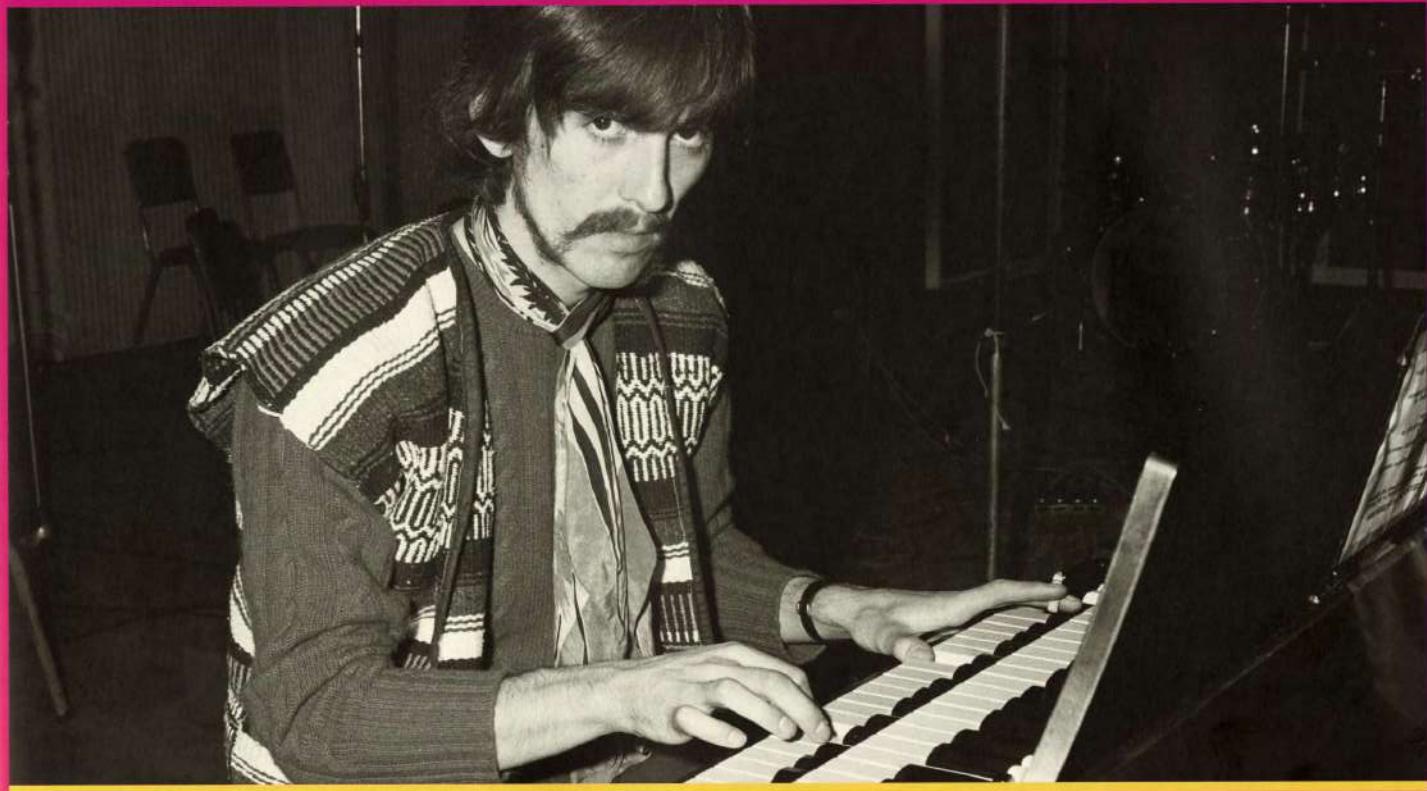
This blending and blurring of hyper-reality and surrealism is the kernel of *Sgt. Pepper*. The Beatles and their album were not sectarian or creatively divisive in the way that Paris or San Francisco were, throwing down a gauntlet – ‘Give us an F! U-C-K – What’s that spell?’, cried Country Joe. The Beatles not at all. *Sgt Pepper* is inclusive, what Gustav Mahler called ‘whole world music’ when he introduced kitsch and cowbells into his symphonies. The ‘concept’ is Mahler’s, when he said that ‘a symphony must be like the world. It must embrace everything’. To which The Beatles added: embrace everybody – the ‘man from the motor trade’, ‘the girl with kaleidoscope eyes’...

The two threads – visionary and vernacular – entwine in the album’s cumulative track: ‘A Day In The Life’, itself a welding of two songs: of Lennon’s strange musings on a newspaper article and war film (sung in a voice which, as George Martin said on a *South Bank Show* in 1987, ‘sends shivers down the spine’) with McCartney’s puckish awakening one morning, only to fall into a dream after finding coat and grabbing hat. The album’s restless soundscape finds its cutting edge in this piece; that swirl, crescendo and crashing discord counts among the most innovative musical inventions of the era. But there’s more to it than that. Like The Beatles’ music, science was venturing into weird and wonderful places during 1967: physicist John Wheeler first gave a name to the phenomenon of – in NASA’s words – ‘a place in space where gravity pulls so much that even light cannot get out’. Stars from which neither particles nor electromagnetic radiation could escape had

been hitherto known as ‘Dark’ or ‘Frozen’ stars. But during or after a lecture Wheeler gave at the Goddard Institute in New York during October 1967, he offered the term ‘Black Hole’. Astonishingly, Lennon and McCartney had already written and sung their vision of four thousand holes in Blackburn, Lancashire, and ‘how many holes it takes to fill the Albert Hall’. A song of its time, then – but deeply, subliminally, so.

John Cale once said, ‘the word “didactic” is that which I fear more than any other’; in the music of the Velvet Underground, he observed, ‘it’s all subliminal’. Likewise *Sgt. Pepper*: The Beatles could not have gone on to write Steppenwolf’s mighty ‘Monster’ or Jefferson Airplane’s ‘Volunteers’. Lennon would compose didactic songs, but not yet – and when he did, ‘Working Class Hero’ is scathing about the quiescent masses – ‘still fucking peasants’ – rather than urging revolt. The Beatles’ ‘sixties revolt’ is subliminal, not rhetorical, and thereby universal and eternal.

It is defensible to regard Lennon and McCartney as the greatest British composers of the twentieth century, while back in the USSR Dimitri Shostakovich – unarguably the greatest of those in Russia – in 1967 premiered his second violin concerto, *Seven Romances On Poems By Alexander Blok* and another of his popular film scores, for *Sofia Perovskaya*, about a heroine-assassin. Shostakovich may or may not have been aware of the impact The Beatles were having in Russia: Leslie Woodhead, who brought the Beatles into

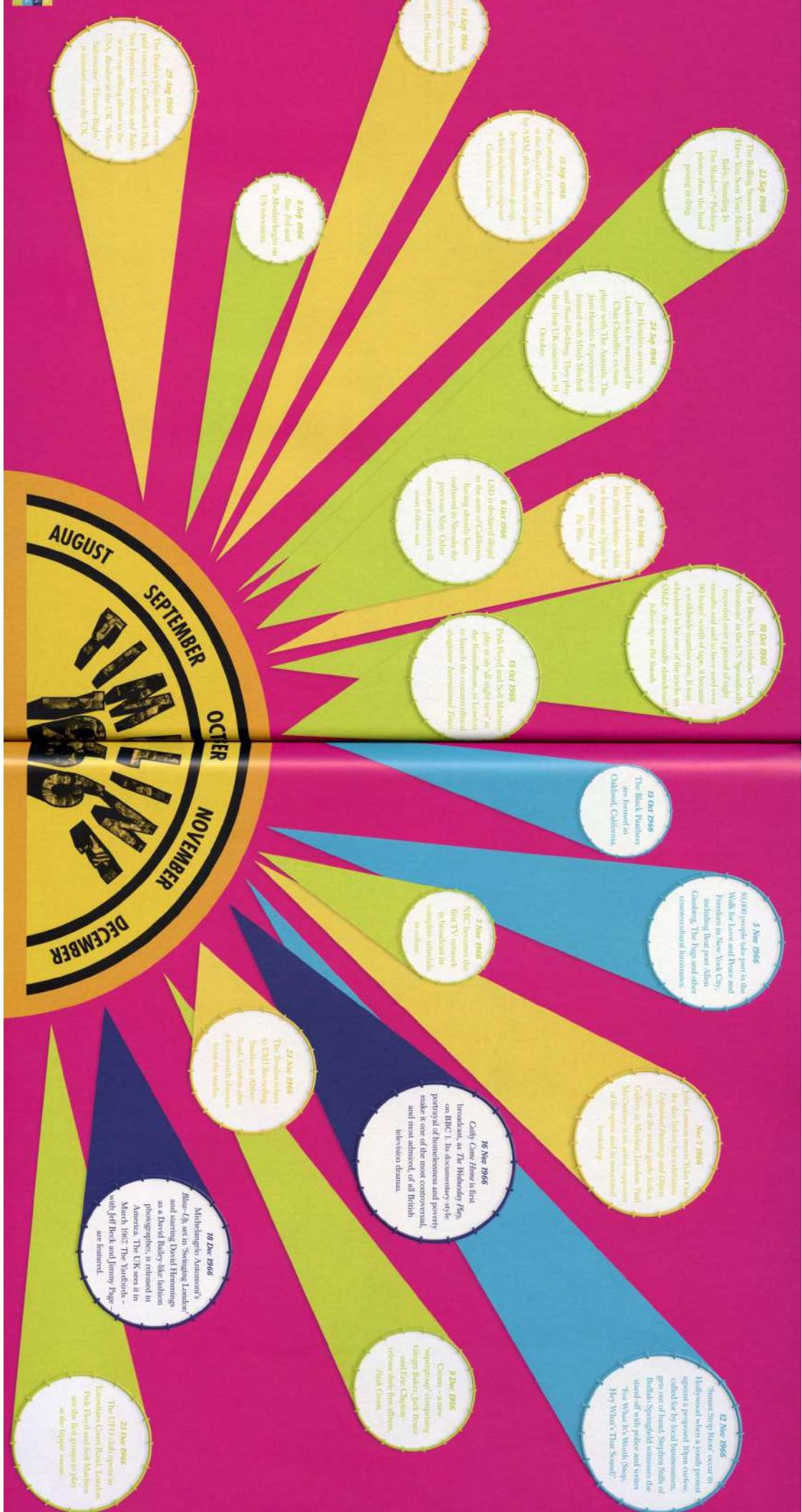


Granada TV's local programmes studios as early as 1962, wrote a book about how they tore a first, mutinous rip in the Iron Curtain from around 1967 onwards, citing the critic Artemy Troitsky's view that: 'in the big bad West, they've had whole huge institutions that spent millions of dollars trying to undermine the Soviet system. I'm sure the impact of all those stupid cold war institutions has been much, much smaller than the impact of The Beatles.' (The first, *Samizdat* album by the Czech underground band Plastic People of the Universe – who were at one point imprisoned by the communist authorities – was a setting of prohibited poetry by the dissident writer Egon Bondy, entitled *Egon Bondy's Happy Hearts Club Banned*.)

There are important parallels here. First, some of Shostakovich's less celebrated works are among very few pieces of music to incorporate the psychedelic with the vernacular in a way similar to The Beatles: his surrealist opera *The Nose*, a ballet about football called *The Golden Age* and an operetta *Moscow, Cheryomushki* about a housing estate. There's also this: just as The Beatles are condemned as having written, with *Sgt. Pepper*, a 'soundtrack to the summer of love', so poor Shostakovich is posthumously trapped in his time by almost everyone who writes about him for having supposedly composed a 'soundtrack' – no less, but no more – to the Soviet narrative. This is awry: like Shostakovich's pieces of 1967, The Beatles' *Sgt. Pepper* was both of and above its time, beyond its time – ergo, for all time.

As The Beatles' contemporary Paul Kantner of Jefferson Airplane once remarked: 'You can't un-ring the bell!' – and indeed you cannot; 1967 had happened and little would remain the same. *Sgt. Pepper* defined and defines not 1967, but our lives. In August 1992, it was my accursed honour to uncover a gulag of concentration camps in Bosnia, working as a reporter for *The Guardian* and with a crew from Independent Television News. After interviewing the skeletal inmates of such places – of mass murder, torture and rape – it was hard to muster an apposite conversation to fill the eight-hour overnight drive to Belgrade. So we tried to remember, between us, the whole *Sgt. Pepper* album: aloud, line- by-line, tune-by-tune, from memory – and did pretty well, enjoying the songs, laughing at the trickier junctures during 'Within You Without You'.

Our detailed recollection – and stop-start *a cappella* performance – of the album, as we drove through the ravages of towns and villages incinerated into the dust of their own stone, made me realise: there was something so imaginatively enchanted about the poetic escape of *Sgt. Pepper*, but also reassuring in its unaffected, unvarnished realism, that made it the only fitting response to the day. That's the kind of record *Sgt. Pepper* was and is.







24 APR 1967

PARLOPHONE L.P. SGT. PEPPER'S LONELY HEARTS CLUB BAND.

Artist: The Beatles.

Recorded: November '66 - April '67.

Cover: Mr. Dunton has this.

Job No. 3014.

Credits: Produced by George Martin.
Recording Engineer - Geoffrey Emerick.

Side 1.

SGT. PEPPER'S LONELY HEARTS CLUB BAND.

WITH A LITTLE HELP FROM MY FRIENDS.

LUCY IN THE SKY WITH DIAMONDS.

GETTING BETTER.

FIXING A HOLE. Recorded 9/2/67 (Regent Studios) per
G.M.'s request 26/4/67

SHE'S LEAVING HOME.

BEING FOR THE BENEFIT OF MR. KITE.

Side 2.

WITHIN YOU WITHOUT YOU.

WHEN I'M 64.

LOVELY RITA.

GOOD MORNING GOOD MORNING.

SGT. PEPPER'S LONELY HEARTS CLUB BAND.

A DAY IN THE LIFE.

All titles - Lennon-McCartney Northern Songs except -

'Within you without you'
(George Harrison) Northern Songs.

April 21st.

George Martin.
A.I.R. London Ltd.



SONGS AND RECORDING DETAILS



WRITTEN BY KEVIN HOWLETT

STRAWBERRY FIELDS (4105)
ONO

RM.

~~RM 10~~ FIRST RM OF T7 ONE 62553.

4T TAPE RM AT 50 K/c's
USED UP TO THE ~~END~~ SECOND
LET ME TAKE YOU DOWN.

~~RM 11~~

RM OF T26 ON E 62553
CARRYING ON (FROM T7. RM)

MATCHING UP THE VOICE ON T7.
RM AT 45 K/c's ON OSCILLATOR
THESE WHERE EDITED

THEN THE SECOND VERSE OF T7
WAS CUT OUT.

JOHN'S DOUBLE TRACK VOICE. BROUGHT IN ON
LAST VERS. ON WORD TAKE

RM ENDING

ALL UP AFTER VOCAL (1404)
THEY AFTER CELLO FADE DOWN 102 FIRST
following 3-4. THEY BRING IT BACK AGAIN
FOR FIRE ENGINE THEN FADE OUT.

LOTS OF MONOTONES ON T26.
LOTS OF SWALLOWED " "

Was *Sgt. Pepper* a concept album? Certainly, Paul's initial vision was to create an 'alter-ego' band. John felt differently: 'All my contributions to the album have nothing to do with this idea of Sgt. Pepper and his Band; but it works, because we said it worked, and that's how the album appeared.' That is the point. The songs do range widely across musical styles and subject matter – switching in a heartbeat from the compassion expressed for the characters in the narrative of 'She's Leaving Home' to a giddy evocation of the sounds of a Victorian circus in 'Being For The Benefit Of Mr. Kite!' – yet the album sounds like a unified work. The elimination of the usual few seconds of silence between tracks helps to create this impression. The songs flow together without a break, like a surreal music hall variety show. Interestingly, the idea not to have 'rills' on the record had been considered before *Sgt. Pepper*. A month ahead of starting work on *Revolver*, in an interview published in *NME*, John discussed ideas for the group's next album. 'We wanted to have it so that there was no space between the tracks – just continuous. But they wouldn't wear it.' The group was eventually allowed to carry out that idea, not only on *Sgt. Pepper*, but also on subsequent albums.

In the following pages, there are references to the sound effects used throughout the album. This was a resource close at hand for The Beatles, because the Abbey Road Sound Effects Library was housed in the space under the staircase of their usual recording location, Studio Two. Recording engineer Stuart Eltham had gathered together various noisemaking objects such as bells, a football rattle and a wind machine. There was also a selection of sound effects on reels of tape. Whenever Stuart, Ken Townsend or their colleagues travelled to make recordings of concerts, a small EMI L4 tape machine was taken along. The sounds captured on this portable machine ranged from blackbirds to aircraft noises. Various audience reactions were also copied from live theatre recordings for possible future use. The collection curated by Stuart proved a valuable resource during the sessions for *Sgt. Pepper*.

Another benefit of working at EMI's Studios at Abbey Road came from the diversity of music recorded there. As Paul recalled, artists from every sphere of recording might arrive for a session: 'EMI was the kind of studio that would be doing one day Sir Tyrone Guthrie reads *Twelveth Night* – I remember meeting him on the steps; very imposing man – then there'd be Bernard Cribbins in for something like "Right, Said Fred". So there were always lots of instruments around to accommodate all these people. If there was a classical session, there'd be a twelve-foot grand, tuned every day in case Barenboim was doing a record there – and then there'd be

Mrs Mills' piano with a tackier sound for her pub piano stuff. On The Beatles' records, we always liked each track to have something different. Because EMI had this vast assortment that you could call on, it found its way onto our records. It made for quite a bit of variety.'

The Beatles had worked during the night on several occasions when making *Revolver*; for *Sgt. Pepper*, this became standard practice. Sessions seldom started before 7.00pm and they would sometimes continue until 6.00 or 7.00 in the morning. The group's experimental and painstaking approach to recording meant that it took nearly 400 hours to complete the LP – an astonishing amount of work for an album at that time. As before, making the mono mix was always the production team's primary concern and many experimental mixes of each song were tried. Just four songs were mixed to stereo at around the same time as the mono versions were completed. The remaining nine were given stereo mixes once the sessions had ended and without any input from The Beatles.

When it was released on 1 June 1967, the immediate artistic and commercial success of *Sgt. Pepper's Lonely Hearts Club Band* vindicated the new approach taken by The Beatles. In the UK, it was the fourth Beatles album from which no singles were taken during the 1960s. For the first time in the US, the LP's track listing was exactly the same as in the UK. The only American variation was the absence of the high-pitched tone and garbled speech embedded in the run-out groove. The album's initial run of 148 weeks in the British chart included a total of 27 weeks at the top from June 1967 to February 1968 – interrupted occasionally by *The Sound Of Music* soundtrack album and *Val Doonican Rocks, But Gently*. During its first chart run in the US, *Sgt. Pepper* was at number one for fifteen of the 88 weeks it remained in the Top 200.

The following recording details were researched through a combination of careful listening to the original four-track session tapes and access to the documents and tape boxes that have been carefully preserved in the Abbey Road archive. Some of this information will contradict previous published accounts of how these remarkable recordings were created – perhaps, most surprisingly, in the section on 'Strawberry Fields Forever'. Throughout, there are indications of which track on CD 2 or CD 3 in this box set features a particular stage of the recording process, as described in this chapter.

If was 20 yrs ago today
when Sgt. Peppers taught the band to play
They've been going in and out of style,
but they're guaranteed to raise a smile.

So may I introduce to you
The art you've known for all these years.
Sgt. Peppers lonely hearts club band
Applause. Band - laughter and solo

Chorus. Went Sgt. Pepper
We hope you will enjoy the show.

Sgt. Peppers I -----
sit back & let the evening go. Sgt. Pepper lonely
rally wanted THEIR DRUMS

I don't think we stop this'll
but I thought you might like to know
that the singers going to sing a song
And he wants you all to sing along,

So let me introduce to you,
The one & only Billie Shears,

AND SGT. PEPPERS LONELY HEARTS CLUB BAND.

Applause ... (different) into song.

It's wonderful to be here,
And certainly a thrill.
You're such a lovely audience,
We'd like to take you home with us.

END. We'd like to take you home
The Sgt. Pepper lonely hearts club band
We hope you've all enjoyed the show
Sgt. Peppers etc. - but only again we've got to go.



SGT. PEPPER'S LONELY HEARTS CLUB BAND



RECORDING DETAILS:

Recorded on 1 and 2 February 1967 - Studio Two, Abbey Road; 3 and 6 March 1967 - Studio Two, Abbey Road
Mono and Stereo Mixes - 6 March 1967

Paul: *vocal, bass, lead guitar* John: *harmony vocal, guitar* George: *harmony vocal, guitar* Ringo: *drums*

ADDITIONAL INSTRUMENTS:

Four French horns

SONG DETAILS

The 'underground' bands emerging in America during 1966 had names that were more bizarre than those typical of a few years earlier. In San Francisco, Big Brother and The Holding Company, Country Joe and The Fish, Jefferson Airplane, The Grateful Dead and Quicksilver Messenger Service were all making a mark. From Los Angeles, Frank Zappa's group The Mothers Of Invention had released their debut album *Freak Out!*. In New York, Andy Warhol's multi-media event featuring the music of The Velvet Underground was described as The Exploding Plastic Inevitable. In this context, the name Beatles seemed rather tame. For fun, on a plane journey, Paul thought of an alternative – Sgt. Pepper's Lonely Hearts Club Band. As John remembered, 'People were suddenly Fred and His Incredible Shrinking Grateful Airplanes so I think he got influenced by that.'

Paul developed his idea into a song, which would soon provide a concept for The Beatles' next album. 'I thought it would be really interesting to actually take on the personas of this different band. So I had the idea of giving The Beatles alter egos simply to get a different approach. When John came up to the microphone or I did, it wouldn't be John or Paul singing, it would be members of this band.'

The music of 'Sgt. Pepper's Lonely Hearts Club Band' captured the attitude of the rocking bands from the American West Coast, but, in contrast, the words were drawn from an English well of nostalgia and show business clichés: 'you're such a lovely audience, we'd like you to take you home with us', 'guaranteed to raise a smile' and 'the singer's going to sing a song and he wants you all to sing along'. The listener is transported to the balcony of the Liverpool Empire rather than San Francisco's Avalon Ballroom.

On Sunday 4 June 1967, Paul and George went to the Saville Theatre in London to see The Jimi Hendrix Experience, whose debut album had just entered the British album chart. As Paul recalled: 'The curtains flew back and Jimi came walking forward playing "Sgt. Pepper". It had only been released on the Thursday so that was like the ultimate compliment as to actually do it three days after release. He must have been so into it. I put that down as one of the great honours of my career.'

RECORDING DETAILS

The musical foundation of the song was established during the first session. Drums and electric guitars were recorded on track one of the four-track tape. There were nine takes, but only take one (CD 2 T15) and the last were complete performances. Paul's bass was then dubbed to track two of take nine using a Direct Injection Transformer box devised and constructed by engineer Ken Townsend, who was responsible for the technical side of the majority of The Beatles' sessions. The DIT box had already been used by Abbey Road regulars The Shadows and The Hollies, but The Beatles had not come across it until 1967. It allowed the signal from Paul's bass guitar to be plugged directly into the mixing desk, producing a clean sound uncoloured by the acoustics of the studio. However, the tonal quality of Paul's bass was usually the result of a mix of the direct injection on the console and the sound recorded by placing a microphone in front of a speaker cabinet in the studio.

The next day, onto take nine, Paul's lead vocal and the harmonising of John and George were recorded to track four and other vocals were added to track three. A mix of the four tracks of take nine is included on CD 2 T16. A reduction mix was then made by copying all the instruments to track one and bouncing the voices to track four of a second tape. Called take ten, a rough mix was cut to an acetate disc for George Martin to listen to while he wrote a score for French horns. A month later, this horn arrangement was recorded to track three and Paul played a guitar solo at other places on this track.

The final session added sound effects to track two of the tape. In keeping with Paul's concept of the album as a psychedelic variety show, the effects were used to simulate the ambience in a theatre just before the curtains open and various audience reactions during the song. The sound of instruments tuning up with the bustle of an excited audience was taken from the Abbey Road Sound Effects Library tape *Indoor Crowd Atmosphere And Background*. The laughter during the French horn section was extracted from George Martin's recording of the comedy revue *Beyond The Fringe* at the Cambridge Arts Theatre, compiled on a sound effects tape. The screams for Billy Shears came from a concert recorded at Marian Hall near Dublin. The actual object of adulation was Irish tenor Brendan O'Dowda.

It is significant that the group had grown up in the 1950s when radio was king. BBC shows on the wireless had stimulated their imaginations, as Paul explains: 'There had always been a moment in a radio show, with somebody like Tommy Cooper, where he wouldn't say anything and the audience would laugh. And my imagination went wild whenever that happened. I had to know what made them laugh. When we did *Pepper* there's one of those laughs for nothing [at 0'47" into the song].'

A LITTLE HELP FROM MY FRIENDS (BAD FINGER BOOGIE)

What would you think if I ^{Stand up and walk out on me} go out of tune
Would you throw a ~~banana at me~~ and sing you a song,
+ You try not to ^{SING} out of key
Oh I'll get by with a little help from my friends
^{high} - - - -
try

What do I do when my love is away
(does it worry you to be alone)
How do I feel by the end of the day
(are you sad because you're on your own)
No, I get by with a little help from my friends.
(etc.)

Do you need anybody
+ I just need somebody to love
Could it be anybody
+ Yes, I just want somebody to love

H Would you believe in a love at first sight,
Yes I'm certain that it happens ^{ALL THE} every ~~every~~ TIME,
H What do you see when you turn out the light,
I can't tell you but I know it's mine,
Oh I get by - - - -

+ Do you need anybody
+ I just need somebody to love
Could it be anybody etc.
Oh I get by with a little help from my friends
end -



WITH A LITTLE HELP FROM MY FRIENDS

RECORDING DETAILS:

Recorded on 29 and 30 March 1967 - Studio Two, Abbey Road
Mono Mix - 31 March 1967 Stereo Mix - 7 April 1967

Ringo: *lead vocal, drums, tambourine* Paul: *backing vocal, piano, bass* John: *backing vocal, guitar, cowbell* George: *backing vocal, lead guitar*

ADDITIONAL INSTRUMENTS:

George Martin: *Hammond organ*

SONG DETAILS

Having been given a warm introduction in the album's opening song, 'the one and only Billy Shears' steps up to the microphone to lead the singalong. Composed specifically for Ringo, the tune was nicknamed 'Badfinger Boogie' when Paul and John began writing it. Hunter Davies described their working method in his official biography of the group: 'John started playing his guitar and Paul started banging on the piano. For a couple of hours, they both banged away. Each of them seemed to be in a trance till the other came up with something good and he would pluck it out of a mass of noises and try it himself.' After a few hours of this, John's wife Cynthia and Terry Doran, an old friend from Liverpool, joined them while they worked. At one point, Paul introduced a new song called 'The Fool On The Hill' so John noted down the few words written so far. Six months went by before The Beatles recorded the ballad for *Magical Mystery Tour*.

The *Sgt. Pepper* sessions were getting very near the end so 'With A Little Help From My Friends' had to be finished to meet a pressing deadline. So urgent, in fact, that on the second day of writing the song The Beatles were due in the studio that evening to record it. Paul remembered the circumstances: 'It was John and I doing a little craft job. I always saw those as the equivalent of writing a James Bond theme. It was something out of the ordinary for us, because we actually had to write in a key for Ringo and you had to be a little tongue in cheek.' Some missed the humour of 'What do you see when you turn out the light? I can't tell you but I know it's mine' and invested the mischievous joke with a more cosmic meaning.

In Joe Cocker's slowed down, soulful version from 1968, the response is less delicate: 'I can't tell you but it sure feels like mine'. This British number one's dynamic production and performance in waltz time was endorsed by The Beatles in a press advertisement. A caricature of Ringo from the movie *Yellow Submarine* declares 'Hey Joe, don't make it bad... take a sad song and make it better.' Scottish group Wet Wet Wet topped the UK charts in 1988 with a much more straightforward cover (and sang 'I can't tell you but I know that's mine'). Sam & Mark took the song to number one for a third time in the British chart in 2004. Contemporary hit versions included records by The Young Idea and Joe Brown. Even The Beach Boys, whose *Pet Sounds* album had helped to inspire the musical ambition of *Sgt. Pepper*, recorded a faithful cover for their 1967 LP *Wild Honey*. But it remained in the vault until their *Rarities* collection was released in 1981.

Paul has explained that 'because it was the pot era, we had to slip in a little reference: "I get high".' It did not go unnoticed by those searching for drug allusions in pop music. In a speech to Republicans in 1970, Vice-President Spiro Agnew warned 'It's a catchy tune, but until it was pointed out to me, I never realised "the friends" were assorted drugs.' That was always denied by The Beatles, but there was a phrase in the original lyric that had troubled Ringo for a more practical reason: 'What would you do if I sang out of tune? Would you stand up and throw tomatoes at me?' Remembering how a comment that the group liked eating jelly babies had caused audiences to pelt the stage with them (more painfully, in the US the harder coated jelly beans were thrown), Ringo insisted that the line be changed. 'I thought if we ever did get out there again, I was not going to be bombarded with tomatoes!'

RECORDING DETAILS

It had been decided by the first session for 'With A Little Help From My Friends' that it would be joined to the album's title song so the recording began with the vocal interlude 'Billy Shears'. Takes one and two are included on CD 3 T14. The last of ten takes of the backing track was designated the best. It featured piano played by Paul on track one; guitar played by George on track two; Ringo playing drums with John striking a cowbell on track three; a Hammond organ on track four. It was renamed take eleven when all four tracks were copied to a single track of a second tape. Two attempts at the lead vocal were recorded onto tracks three and four of this tape while John, Paul and George posed the questions in the verses. 'I'm insecure when I do the vocals,' Ringo confessed. 'It took a lot of coaxing from Paul to get me to sing that last note. I just felt it was very high, but we finally got that last note.'

On 30 March, The Beatles attended a photo session for the album cover in Chelsea, which delayed their return to Abbey Road until 11.00pm. Work on the song resumed with a recording on track two of timpani and a snare drum for the 'Billy Shears' introduction, and then a bass overdub, a tambourine and lead guitar filled the rest of the track. Recording Paul's bass guitar part at the overdub stage was standard practice during the *Sgt. Pepper* sessions. 'It was much better for me to work out the bass later,' Paul explained. 'It allowed me to get melodic bass lines.' Erasing one of Ringo's lead vocals, more backing voices were recorded to track three with some extra Hammond organ at the beginning. The next day, fifteen versions of a mono mix were made until all were happy with the final one. The amount of ADT added to Ringo's vocal for the mono version was reduced when the stereo mix was completed after three attempts on 7 April.

Lucy in the sky with diamonds

① Picture yourself in a boat on a river
with tangerine trees and marmalade skies [drumst.
with Somebody calls you, you answer quiet slowly.
a girl with kaleidoscope eyes.

Guitar
drumming
bass

Cellophane flowers of yellow and green
swirling over your head
look for the girl with the sun in her eyes
and I forgot.

Piano: Lucy in the sky with diamonds.

② Follow her down to a bridge by a fountain
where rocking horse people eat marshmallow pies
Everyone smiles as you drift past the flowers
that grow so incredibly high

Newspapers start to appear as he shone
wanting to take you away
climb in the back with your head in the clouds
and you're gone

Lucy in the sky with diamonds.

③ Picture yourself on a train in a station
with plasticine posters with looking glass lies
suddenly someone is here at the turnstile
the girl with kaleidoscope eyes.

Lucy in the sky with diamonds



LUCY IN THE SKY WITH DIAMONDS

RECORDING DETAILS:

Recorded on 28 February, 1 and 2 March 1967 - Studio Two, Abbey Road
Mono Mix - 3 March 1967 Stereo Mix - 7 April 1967

John: double-tracked lead vocal, guitar Paul: backing vocal, Lowrey organ, bass George: lead guitar, acoustic guitar, tamboura Ringo: drums

SONG DETAILS

The boat was left to drift down the stream as it would, till it glided gently among the waving rushes...and these, being dream-rushes, melted away almost like snow - but Alice hardly noticed this, there were so many other curious things to think about.

When asked about his literary influences, John usually mentioned *Alice's Adventures In Wonderland* and *Alice Through The Looking Glass* written by Lewis Carroll midway through the reign of Queen Victoria. Published a century later, John's books *In His Own Write* (1964) and *A Spaniard In The Works* (1965) had revealed a similar fondness for wordplay and a love of surreal imagery that was not yet obvious in his songs. 'The poems are all from "Jabberwocky"', he stated in 1968. 'I was determined to be Lewis Carroll. In the old days I used to think that songwriting was "I love you and you love me" and my writing was something else. But then I just realised through Dylan and other people that it is the same thing... so do it the same way. A lot of the same energy that went into those poems goes into songs.' Inspired by Bob Dylan's unconventional lyrics, from the arrival of *Rubber Soul* in December 1965 it was clear that The Beatles were exploring new avenues with their lyrics.

Many assumed that because an abbreviated acronym of 'Lucy In The Sky With Diamonds' could be LSD, the song must be an evocation of the effects of the hallucinogenic drug. 'The real story,' Paul responded, 'was that I showed up at John's house one day and he said to me "Look at this great drawing Julian's just done." And I remember it very well. It was a kid's drawing and kids always have people floating around like Chagall does in all his things. They're always just floating.' 'This is the truth,' John confirmed. 'I said, "What is it?" and he said it was Lucy in the sky with diamonds. I said, "Oh, that's beautiful," and I immediately wrote a song about it.' John's three-year-old son Julian had drawn his picture at Heath House School in Weybridge, where one of his classmates was Lucy O'Donnell.

While they wrote the verses, John and Paul bounced figurative phrases back and forth. 'The "cellophane flowers", it's very *Alice*,' Paul remembered. 'We were mainly playing with words. "Newspaper taxis appear on the shore" - it's all what might have happened to Alice had the books continued and she'd gone into another land.' Lewis Carroll's 'rocking horse fly' turned into 'rocking horse people' and his 'looking-glass insects' found a way into the lyric as 'looking glass ties'. 'There was also the image of the female who would someday come save me,' John told David Sheff in 1980. 'A "girl with kaleidoscope eyes" who would come out of the sky. It turned out to be Yoko. It's not an acid song.' Nevertheless, the imaginative scenes in Lewis Carroll's *Alice* books were resonating with those who were taking psychedelic drugs. By 1966, Grace Slick had already written the *Alice*-themed 'White Rabbit' for her first group The Great!! Society!! When she recorded it again with Jefferson Airplane, their powerful version was an American top ten hit during the summer of 1967. In fact, Alice was everywhere. The continuing influence of Lewis Carroll's phantasmagoria had been strengthened by Walt Disney's animated film of Alice's adventures produced in 1951. Significantly, just two months before 'Lucy In The Sky With Diamonds' was recorded, BBC TV had broadcast Jonathan Miller's unsettling film *Alice In Wonderland* during Christmas 1966.

Although 'Lucy In The Sky With Diamonds' was not released as a single by The Beatles, the song did become a US number one in 1974 when Elton John recorded it - with the label

crediting a contribution from Dr. Winston O'Boogie and His Reggae Guitars (John, of course). The most bizarre interpretation on record must be the melodramatic recitation by William Shatner, who played Captain Kirk in *Star Trek*. In the late sixties, many writers sought to imitate the song's dreamy imagery. Consequently, pop fans were treated to groups singing about lemonade rain, a house made of cheese 'lit by glow worms', a 'Jelly Jungle (Of Orange Marmalade)' and the more earthbound 'Judy In Disguise (With Glasses)'. 'Curiouser and curioser!' cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English!).

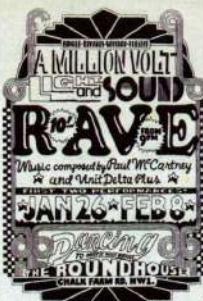
RECORDING DETAILS

The Beatles worked on 'Lucy In The Sky With Diamonds' over four consecutive nights in Studio Two. The first session on 28 February turned out to be a rehearsal as nothing of importance was committed to tape for further use. The next evening the final version of the instrumental backing was completed. Track one contained George's acoustic guitar and piano played by George Martin; track two featured Paul playing a Lowrey organ (the ethereal sound for the introduction was created by combining the present harpsichord, vibraphone, guitar and music box - a different setting was used in the chorus); track three had Ringo's drums; track four was used for John's guide vocal in the verses and a shaker. Takes one and take five are included on **CD 3 T6 and T7**. Take seven was marked as the best, onto which George recorded a tamboura on track four, erasing John's guide vocal and shaker as he did so. This was then called take eight.

The next evening's session began with the four tracks of take eight mixed together and recorded on track one of a second four-track tape. As the mix was 'bounced', the recording speed ran slightly slower than normal at 49 cycles. During the *Sgt. Pepper* sessions there was a great deal of varispeeding of tape machines for playback and recording. To run at its true speed a machine's motor should be powered at 50 cycles per second. George's acoustic guitar was heavily treated with a phasing effect, which considerably altered its tone. While Paul's bass was recorded to track four, George added a lead guitar part. 'You can hear the guitar playing along with John's voice. I was trying to copy Indian classical music,' George has explained. 'They have an instrument called a sarangi, which sounds like a human voice, and the vocalist and sarangi player are more or less in unison in a performance.'

Tracks two and three were used to record John double-tracking his vocal with Paul singing with him on the choruses. When recording to track two the tape machine ran slower at 45 cycles and for track three it ran at 48.5 cycles. When the four-track was played back at the normal speed of 50 cycles to make mixes to mono and stereo, all the elements - apart from bass and lead guitar - were heard at a higher speed and pitch than they had been recorded. This is particularly noticeable during the singing on the choruses. Although eleven mono mixes were made at the end of the session, the track was mixed again the following night. The amount of ADT/phasing used in the final mono version was reduced when the track was mixed to stereo over a month later.

To illustrate the evolutionary stages of the recording of 'Lucy In The Sky With Diamonds', in 1996 *Anthology 2* released a 'composite mix' with various musical ingredients from takes six, seven and eight.



getting
Better.

G

- F Getting so much better all the time
1. I used to get mad at my school [now I can't complain]
The teachers that taught me weren't cool [...] ...
You're holding me down [Ah]
Turning me round [Oh]
Filling me up with your rules
{ Give A to admit it's getting better
A little better all the time
I've got to admit it's getting better
2. We used to be angry young man,
We hiding me head in the sand
You gave me the word
I finally heard
You doing the best that you can.

CHORUS

- F Getting so much better all the time

Solo (chorus)

I used to be cruel to my woman I beat her
and kept her apart from the things that she loved
Man ~~she~~ I was mean but I'm changing my scene
and I'm doing the best that I can
I've got to admit it's getting better
A little better all the time



GETTING BETTER

RECORDING DETAILS:

Recorded on 9, 10, 21 and 23 March 1967 - Studio Two, Abbey Road
Final Mono Mix - 23 March 1967 Final Stereo Mix - 17 April 1967

Paul: double-tracked vocal, Pianet electric piano, bass, guitar John: backing vocal, guitar George: backing vocal, guitar, tamboura Ringo: drums, congas

SONG DETAILS

Many songs on the album were written as the sessions for *Sgt. Pepper* were taking place. In early March, while walking his sheepdog Martha on Primrose Hill in North London, Paul remembered the phrase 'it's getting better' – three words The Beatles forever associated with a drummer called Jimmie Nicol. On the day before the start of a concert tour in 1964, Ringo suffered a bad bout of tonsillitis and was immediately hospitalised. Jimmie was his replacement in Denmark, Holland, Hong Kong and Australia. After playing in a club with Georgie Fame & The Blue Flames one night, within two days he was suddenly facing the frenzy whipped up by thousands of Beatles fans. When asked how he was coping in his temporary role as a Beatle, his usual reply was 'It's getting better.' He performed ten concerts and a TV show during the thirteen days he took Ringo's place.

Once Paul had come up with a musical idea, he and John collaborated on the verses for 'Getting Better' in his house near EMI's studios in Abbey Road. In his book *Many Years From Now*, Paul explained that 'I often try and get on optimistic subjects in an effort to cheer myself up and also, realising that other people are going to hear this, to cheer them up too.' The brightness of 'I've got to admit it's getting better' was modified by the cynicism of John's response that 'it can't get no worse'.

RECORDING DETAILS

The Beatles had been recording on four-track tape since the session for 'I Want To Hold Your Hand' in October 1963. Before long, their imaginative musical arrangements needed more than four tracks. Although eight-track recording had been available in America since 1958 – the first Ampex eight-track tape machine was sold to guitarist Les Paul; the second was secured by Tom Dowd, the engineering genius at Atlantic Records – most studios did not have that facility until 1968. The necessity for more tracks reached a peak with 'Getting Better', which required 'bouncing down' from one tape to another three times to accommodate all of its elements.

Work began on the song on 9 March. Guitar played by George, Pianet electric piano played by Paul, Ringo's drums and John's guitar were recorded across the four tracks. Take one is on CD 3 T8. The instruments were next mixed together onto one track of a new tape, which meant three tracks were available for overdubs on the following day. Additional drums and Paul's bass were recorded on track two and then double-tracked on track three; the final free track was used for a tamboura drone. Called take twelve, this stage of the recording can be heard on CD 3 T9. When copying to a third tape, the two bass and drums tracks were merged into one track and the tamboura was mixed in with the drums, guitar and Pianet from the first day's recording.

This now left two tracks to record a double-tracked lead vocal and harmonies by John and George on 21 March. The session was interrupted when John felt unwell. By mistake, he had taken LSD in the studio: 'I thought I was taking some "uppers" and then it dawned on me I must have taken acid. I suddenly got so scared on the mic.' Unaware of the reason for John's strange behaviour, George Martin escorted him to the open roof of the studio for some fresh air and left him there. When he told Paul and George where John was, they rushed to bring him back to the safety of solid ground. At around 11.00pm, The Beatles were introduced to Pink Floyd who were recording their debut album *The Piper At The Gates Of Dawn* in an adjacent studio. Their producer was Norman Smith, who had engineered most of The Beatles' records from 1962 to 1965.

On 23 March, while the third tape of recordings was copied to a fourth reel, the two vocal tracks were combined to make space for an overdub of guitar, congas, handclaps and piano. Over the course of this elaborate process of assembly, ten unique tracks had been used to complete 'Getting Better'.

* song to be done, on the sheet lie below.

1. I'm fixing a hole where the rain gets in.
and stops my mind from wandering
where it will go — instrumental echo.
Ran
 2. I'm filling the cracks that ~~fly~~ through the door
And kept my mind from wandering
where it will go
flying around in a world it is dying to know
 3. I'm painting my room in the colourful way,
And when my mind is wandering,
There I will go, -----
- AND IT ~~IT~~ really doesn't matter if I'm wrong I'm right
where I belong I'm right
~~See the~~ people standing there, ~~who~~ where I belong
and never win + wonder why they don't get in
my door.
- I'm taking the time for a number of things
that weren't important yesterday
And I still go -----

Solo

It makes very little difference if I'm wrong or right
where I belong, I'm right
where I belong.
Silly people running around ~~and~~ worry me
~~and~~ they never ask me why they don't get past the door
I'm fixing a hole where the rain gets in,
and stops my mind from wandering
where it will go
flying around in a world it is dying
to know

SUDDENLY - ON-SEA



FIXING A HOLE

RECORDING DETAILS:

Recorded on 9 February 1967 - Regent Sound Studio, Tottenham Court Road, London; 21 February - Studio Two, Abbey Road
Mono Mix - 21 February 1967 Stereo Mix - 7 April 1967

Paul: *double-tracked vocal, harpsichord, bass, guitar* John: *backing vocal, bass* George: *backing vocal, lead guitar* Ringo: *drums, maracas*

ADDITIONAL INSTRUMENTS:

George Martin: *harpsichord*

SONG DETAILS

Of all The Beatles' studio albums, *Sgt. Pepper* is the one with the least number of relationship songs. Even the two that do focus on the pursuit of love – 'When I'm Sixty-Four' and 'Lovely Rita' – approach the subject in an offbeat way. When presented with more oblique lyrics, some listeners uncovered meanings that were unintended. In this way, 'fixing' was seized upon as a drug culture reference to injecting heroin. 'It's not my meaning at all,' Paul explained. 'Mending was my meaning. Wanting to be free enough to let my mind wander, let myself be artistic, let myself not sneer at avant-garde things. I like the double meaning of "If I'm wrong I'm right where I belong".'

The verses are contemplative, but the choruses are more assertive. 'Silly people run around they worry me and never ask why they don't get past my door' was a reference to some of the fans who would congregate outside Paul's house in Cavendish Avenue in North London. 'The funny thing about that,' Paul remembered, 'was the night we were going to record it, a guy arrived at my front gate and said, "I'm Jesus Christ." I said, "Well, you'd better come in then." Paul gave the stranger a cup of tea and invited him to the session. 'I introduced him to the guys. They said, "Who's this?" I said, "He's Jesus Christ." We had a bit of a giggle over that. I never saw him after that.'

RECORDING DETAILS

Abbey Road was fully booked on 9 February so, for the first time, The Beatles and George Martin worked in a British studio not owned by EMI. First opened in Denmark Street in London's Soho district, Regent Sound Studio had mainly been used as a facility for music publishers to make demonstration discs of their songs. It was cramped, fairly basic and cheap. In 1964, it suited The Rolling Stones who recorded their first album there. By 1967, the company's business had expanded, leading to a move to a better-equipped studio in nearby Tottenham Court Road.

There are three takes of 'Fixing A Hole' on The Beatles' four-track session tape from Regent Sound, although take two is the same performance as take one (CD 3 T1) bounced back to the four-track from another machine. CD 3 T2 is the unused take three of the song from this night's work. On track one was a harpsichord which, from careful listening to the original four-track tape, seems to be played by Paul. Track one also has maracas and Ringo on drums. Bass – probably played by John – was recorded on track two; Paul's vocal is on track four. Paul next double-tracked his vocal on take one, using the spare track three. When all the elements of take one were bounced back – so becoming take two – both vocals were combined on track four, while bass, harpsichord, drums and maracas were dubbed to track one. This allowed George to be recorded playing a lyrical solo on track two. He used his Fender Stratocaster with the tone controls set to reproduce the 'toppy' sound of the guitars heard on 'Nowhere Man'. He double-tracked the solo on track three, which also contained backing vocals.

Work on the song continued twelve days later at Abbey Road. A reduction mix was made of take two from Regent Sound when it was copied to a fresh tape. Tracks with lead guitar and backing vocals were combined on track three and the two tracks containing Paul's vocals were mixed together while being recorded to track four. The rhythm section remained on track one. At Abbey Road, on the vacant track two, the same instruments played at Regent Sound were used for an extra rhythm track. However, this time, it is likely that George Martin played harpsichord and Paul played bass. Consequently, the final master includes two bass parts, two harpsichords and two different drum tracks. Five attempts at a mono mix (labelled remixes two to six) were made at the end of the night. An edit at 2'06" joined remix three and remix six to create the completed mono master.

SHE IS LEAVING HOME.

Wednesday morning at 5 o'clock as the day begins
Silently closing her bedroom door
leaving the note that she hoped would say more
She goes down stairs to the kitchen clutching her handkerchief
Quickly turning the back door key
Stepping outside she is free

SHE, we gave her most of our lives
IS LEAVING Sacrificed most of our lives
HOME, we gave her everything money could buy
She's leaving home after living alone for so many years

Father snores as his wife gets into her dressing gown
Picks up the letter that's lying there
Standing alone at the top of the stairs
She breaks down and cries to her husband
Daddy our baby's gone
Why would she treat us so thoughtlessly
How could she do this to me,

SHE (Is this the thanks that we get) (We never thought of ourselves)
IS LEAVING (All of the thanks that we get) (Never a thought for ourselves)
HOME, we struggled hard all our lives to get by

Friday morning at 9 o'clock she is far away
Waiting to keep the appointment she made
Meeting ~~A MAN~~ from the motor trade

SHE What did we do that was wrong?
IS HAVING We didn't know it was wrong
FUN Fun is the one thing that money can't buy
Something inside that was always denied for so many
years.

MIKE [REDACTED] 5605, NEW AVONDISH
FLAT 5, CROFTON HOUSE, ST.



SHE'S LEAVING HOME

RECORDING DETAILS:

Instrumental backing recorded on 17 March 1967 - Studio Two, Abbey Road Vocals recorded 20 March 1967 - Studio Two, Abbey Road
 Mono Mix - 20 March 1967 Stereo Mix - 17 April 1967

John and Paul: *vocals*

ADDITIONAL INSTRUMENTS:

Four violins, two violas, two cellos, double bass and harp

SONG DETAILS

When poet and playwright Adrian Mitchell heard 'She's Leaving Home', he loved it immediately: 'And then I loved it even more the more I listened to it, because it just has these beautiful layers. Nobody's laughing at anybody. You feel sympathy for the girl and you feel sympathy for the parents. You feel sympathy for everyone except possibly "the man from the motor trade"! That's one of those lines you can't forget. It's an amazing piece of work.'

Paul had imagined the circumstances behind a story he noticed in the *Daily Mail* newspaper published on 27 February 1967. In an article headlined 'A-Level girl dumps car and vanishes', the girl's father stated 'I cannot imagine why she should run away, she has everything here.' This incomprehension is echoed in the phrases 'What did we do that was wrong?' and 'We gave her everything money could buy'. As Paul remembered, 'I started to get the lyrics: she slips out and leaves a note and then the parents wake up and then... When I showed it to John, he added the Greek chorus the parents' view.' Producer George Martin considered it to be 'one of the best constructed songs they ever had. The lyrics are particularly telling. I'm amazed, actually, that they did this at their age, because they could see the conflict between the young and the old.' Such empathy is evoked in the stirring phrase 'clutching her handkerchief' and also the emotional line in which the girl's mother still calls her husband 'Daddy', as if her daughter were there listening.

The missing girl featured in the newspaper article was 17-year-old school girl Melanie Coe. For many years Paul was unaware that he had actually met Melanie in October 1963 during an edition of the British TV pop show *Ready Steady Go!*. In addition to performing three songs with The Beatles, Paul was asked to judge a miming competition between four girls lip-syncing to Brenda Lee's UK hit 'Let's Jump The Broomstick'. He chose Melanie as the winner and awarded her the prize of an album. Eventually, after Paul talked on TV about the inspiration for 'She's Leaving Home', Melanie realised her connection to the song. She reflected that 'the amazing thing was how much it got right about my life. "After living alone for so many years" really struck home to me, because I was an only child and I always felt alone.'

The day after the song was released on *Sgt. Pepper*, a cover version by David and Jonathan (songwriters Roger Greenaway and Roger Cook) was issued as a single. It was produced by George Martin, who explained in a music paper that 'Whenever The Beatles put out a bunch of new compositions there are always plenty of artistes waiting to hear them and record their own versions. I discussed this with John and Paul and they liked the idea of singers we record in the AIR London stable doing covers.' In America, Harry Nilsson recorded the song on 12 June 1967 for his album *Pandemonium Shadow Show* with an arrangement characterised by a very British-sounding brass band. A later version by Billy Bragg with Cara Tivey, made for the charity album *Sgt. Pepper Knew My Father*, topped the UK singles chart in 1988 as a double A-side with Wet Wet Wet's version of 'With A Little Help From My Friends'. One of Brian Wilson's favourites, he included 'She's Leaving Home' in his stage act in 2007. His early introduction to the song came in April 1967 when Paul visited The Beach Boys in Los Angeles. 'We were doing a song called "Vega-Tables" that night when Paul and Derek Taylor came by,' Brian recalled. 'Paul's piano version was just as good as the recorded version. My wife Marilyn and I were crying, because it was such a beautiful tune with a really, really touching lyric.'

RECORDING DETAILS

Once 'She's Leaving Home' was written by Paul and John, they wanted to record it as soon as possible with a score for orchestral instruments. But as Paul explains, he encountered an unexpected problem: 'I rang George Martin and said, "I need you to arrange it." He said "I'm sorry Paul, I've got a Cilla Black session." While recording *Sgt. Pepper* occupied most of his time, the producer still had to attend to the demands of other artists. Having left his position as Head of A&R at Parlophone in 1965, he was working with former EMI producers Ron Richards and John Burgess and ex-Decca man Peter Sullivan to establish their company AIR – Associated Independent Recording.

Paul was disappointed about the delay: 'I was so hot to trot. You feel like if you lose this impetus, you'll lose something valuable.' Consequently, producer and arranger Mike Leander received a call from him. 'He said, "Look, we've got a bit of a rush on, could you do some arrangements?",' Leander recalled in 1993. 'I had made a record of "Yesterday" with Marianne Faithfull and a 250-voice choir. Paul liked this very much and liked my arrangements. And I didn't know George was busy doing something with Cilla Black. I just rushed up to Abbey Road and sat at the piano with Paul and he played me two songs. I think the session was two days later and I said, "Well, I think I can get one done." So he said, "Which one do you want to do?" I said, "I rather like 'She's Leaving Home' – I think that's quite commercial." So I hurried off home, sat at the piano, tinkled it out and rushed the score back in time for the session. George took the session, but subsequently it turned out that he was most put out and it was one of their rare disagreements.' While always acknowledging the quality of Mike Leander's score, George was upset not to have had the opportunity to write the arrangement himself: 'That was the one that got away. The one score I didn't do. I minded like hell!'

Six takes of the Leander score were recorded (of which four were complete) in an evening session with George Martin conducting ten classical musicians while Paul listened in the control room of Studio Two. Three days later takes one and six (**CD 3 T12 and T13**) were mixed down from the four-track tape to two tracks on a second reel. It was decided that the 'reduction' mix of take one, retitled take nine, had the better performance and so John and Paul were recorded onto the two empty tracks for that one. To create the effect of four voices in the chorus, each vocal track has John and Paul singing together. The mono mix was made on this night with the tape machine made to run faster than normal, resulting in a pitch shift of a semitone from the key of E to F. The stereo version, mixed on 17 April, was not speeded up so the track remained in its true key and tempo. When the mono and stereo mixes were completed, each was edited to remove a brief cello phrase that followed the words 'Bye-bye' at the end of the first two choruses.

BEING FOR THE BENEFIT OF MR KITE

FOR THE BENEFIT OF MR KITE
THERE WILL BE A SHOW TONIGHT ON TRAMPOLINE
THE HENDERSONS WILL ALL BE THERE
LATE OF PABLO PANQUE'S FAIR
WHAT A SCENE
OVER MEN AND HORSES HOOPS AND GARTERS.
LASTLY THROUGH A HOBSEYND OF REAL FIRE
IN THIS WAY MR K WILL CHALLENGE THE WORLD!

THE CELEBRATED MR K
~~APPEALING TO THE SATURDAY~~
PERFORMS ~~THIS~~ FEAT ON SATURDAY
AT BISHOPS GATE

THE HENDERSONS WILL DANCE AND SING
AS MUSCITE JUMPS THROUGH THE RING
DON'T BE LATE

MESSRS K. + H. ASKURE THE PUBLIC
THEIR PRODUCTION WILL BE SECOND TO NONE
AND OF COURSE HENRY THE HORSE DANCES THE WHOLE



BEING FOR THE BENEFIT OF MR. KITE!

RECORDING DETAILS:

Recorded on 17 February 1967 - Studio Two, Abbey Road; tape effects on 20 February 1967 - Studio Three, Abbey Road; 28, 29, 31 March 1967 - Studio Two, Abbey Road
Final Mono Mix - 31 March 1967 Stereo Mix - 7 April 1967

John: *vocal with ADT, Hammond organ* Paul: *bass, guitar solo* George: *tambourine, bass harmonica* Ringo: *drums, bass harmonica, tambourine*

ADDITIONAL INSTRUMENTS:

George Martin: *harmonium, Lowrey organ, Mellotron, glockenspiel* Neil Aspinall: *bass harmonica* Mal Evans: *bass harmonica*

SONG DETAILS

Often a harsh critic of his own work, John told The Beatles' biographer Hunter Davies in 1968 that he was not very proud of 'Being For The Benefit Of Mr. Kite!': 'There was no real work,' he explained. 'I was just going through the motions because we needed a new song for *Sgt. Pepper* at that moment. I had all the words staring me in the face.' To promote their first release of 1967, the double A-side 'Strawberry Fields Forever'/'Penny Lane', the group were filmed in Knole Park, bordering Sevenoaks in Kent. During a break, John had visited an antique shop in the town and bought a Victorian poster. He hung it in his music room and then created the song from it with help from Paul. Certainly, some of the phrases advertising Pablo Fanque's Circus Royal's Grandest Night of the Season were imported directly into the lyric, but the words were skilfully interwoven and enhanced by a jaunty melody.

'Around that time,' Paul remembered, 'there were places like I Was Lord Kitchener's Valet [a shop selling replicas of Victorian military uniforms] and that brought back into vogue a lot of those old Victorian things and the nice way of putting things – "this Night's Production will be one of the most splendid ever." That attracted us.' For ease of rhyming, the location of the show was moved from Rochdale to Bishopsgate. Zanthus the horse was given the more down to earth name of Henry, but the charming archaic words on the poster remained. 'Somersets' were somersaults, 'garters' were banners and a 'hogshead' refers to the rim of a very large barrel that was set alight. The interesting characters billed on the poster were significant figures in British circus history. Pablo Fanque (born William Darby in Norwich) was the first black circus owner in the country. 'The celebrated Mr. K' was William Kite who worked with Pablo Fanque from 1843 to 1845.

By 1980, John had changed his mind about 'Being For The Benefit Of Mr. Kite!'. He told David Sheff: 'It's so cosmotically beautiful. The song is pure, like a painting, like a watercolour.'

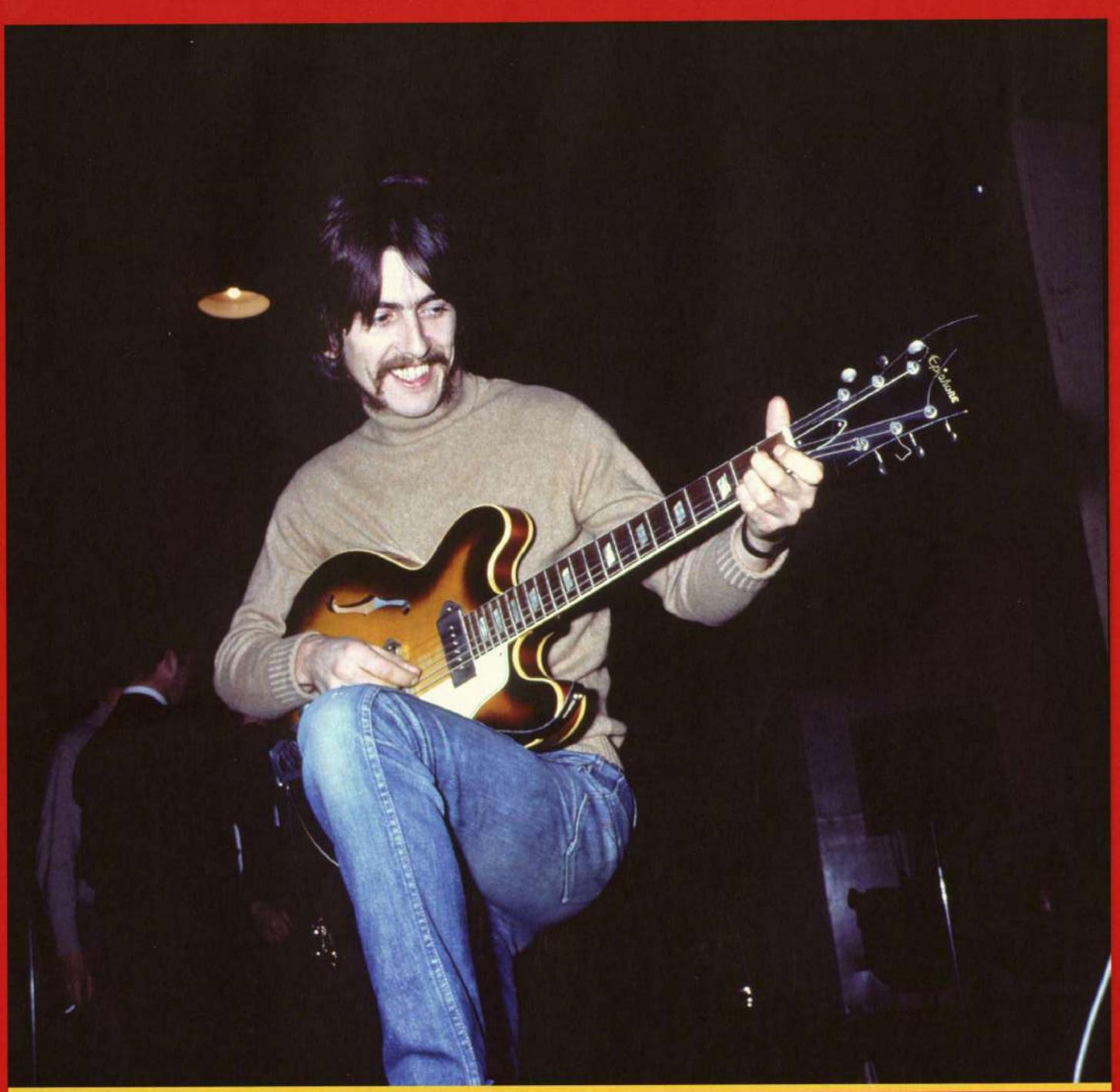
RECORDING DETAILS

A song about the exciting attractions of a Victorian fair and circus invited the shaping of a suitably atmospheric production. George Martin recalled that John 'wanted to hear the sawdust in the ring. That was the brief he gave me for the sound picture.' What the song really required, they agreed, was a steam organ playing the tune. This large mechanical instrument was operated by a long roll of paper with punched holes opening and closing valves to play notes. 'That was a wild idea,' George conceded. 'That would have taken much too long to have done. Not being able to get a steam organ into the studio, I gathered as many recordings of steam organs as I could find and transferred them to tape. They were Sousa marches and things like "Scotland The Brave". I told Geoff Emerick to chop them up into one-foot lengths, throw them all up into the air, pick them up and stick them together again. Some of the bits came together too well. They joined up in the way they started, so I said, "Turn that one round back to front." Eventually, we made up a background tape that was just chaos, just cacophony. But, undeniably, it was the sound of a steam organ – so we laced that into the background.' On *Anthology 2*, the sound of the effects tape is isolated on the right side of the stereo image at the end of take seven.

The first seven takes of the song were made on 17 February with a simple musical arrangement of bass, vocal, drums and harmonium. Takes four and seven can be heard on **CD 3 T3 and T4**. Further sessions saw several keyboard parts added to the sections which are in waltz time. In addition, four bass harmonicas were recorded at half-speed while Paul picked a guitar solo and John and George Martin played organs. When that overdub was reproduced at normal speed – mixed with the tape montage – the impression created was, indeed, the giddy sound of a steam organ at a fairground.









we were talking about the space between us all —
and the people who hide themselves behind a wall of illusion
never glimpse the truth — until it's far too late :

~~when they pass away~~

We used to ~~try~~ ^{know} the love we all could share; when we
WITHIN You WITHOUT You. failed to try our best to hold it there
with our Love — with our Love ^{we} could save the world — If

and life flows on within you and without you.

ENTRANCED

Dance Beads

LONG NIGHT

Silence

silence between messages and the naked



WITHIN YOU WITHOUT YOU

RECORDING DETAILS:

Recorded on 15 and 22 March 1967 - Studio Two, Abbey Road; 3 April 1967 - Studio One, Abbey Road; 4 April 1967 Studio Two, Abbey Road
Final Mono and Stereo Mixes - 4 April 1967

George: *vocal, sitar, tamboura*

ADDITIONAL INSTRUMENTS:

Dilruba, swaramandala, tabla, eight violins and three cellos

SONG DETAILS

John rated 'Within You Without You' as 'one of George's best songs. His mind and his music are clear. There is his innate talent; he brought that sound together.' But for many listeners in 1967, it was a perplexing and divisive track. For example, in an article called 'Is Sgt. Pepper Too Advanced For The Average Pop Fan To Appreciate?' the readers of *The Beatles Book Monthly* expressed the polarised views of the time: 'It's the most beautiful music George has ever made and I can't get it out of my mind.' 'It's dreadful, just a crazy lot of noises with no tune at all.' 'It makes me dream beautiful dreams.' 'Atrocious! Horrid! I can't hear the words at all.' Although the track did represent the most radical shift from the expected sound of The Beatles, there had been clear steps leading to its creation. After all, 'Love You To' on the previous album *Revolver* had featured mostly Indian instruments played by members of the Asian Music Circle based in North London. As Paul recalled: 'You were opening your mind to stuff other than early R&B, which up until then had been our main influence. There were other possibilities.'

George began writing 'Within You Without You' at the house of The Beatles' friend Klaus Voormann following a discussion over dinner about spirituality. 'I was playing a pedal harmonium when the song came to me,' George related in his book *I Me Mine*. 'The tune came first, then the first sentence ...we were talking' Based on Hindu teaching, the lyric expressed a quest for enlightenment by looking to the East: 'My heart was still in India,' George explained. 'That was the big thing for me when that happened in '66. After that, everything else seemed like hard work. It was a job - like doing something I didn't really want to do. I was losing interest in being fab, at that point.'

George had been receiving sitar tuition from Ravi Shankar since October 1966: '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 on unusual scales.' Composer Philip Glass recognised the impact made by the inclusion of an Indian-influenced track on the most anticipated pop album of 1967. In his *New York Times* tribute to George he described him as a 'World-Music Catalyst' who had 'played a major role in bringing several generations of young musicians out of the parched and dying desert of Eurocentric music into a new world.'

RECORDING DETAILS

The recording of George's sole composition for the LP, on which no other Beatles are heard, was in the spirit of the recent album *West Meets East* by classical violinist Yehudi Menuhin and sitar virtuoso Ravi Shankar. Playing on 'Within You Without You' were members of the London Symphony Orchestra and musicians from the Asian Music Circle. However, the two groups did not actually meet, because they were recorded in separate sessions.

'Within You Without You' was begun on the evening of 15 March 1967 with a purely instrumental performance featuring tabla (a drum first featured on a Beatles record in 'Love You To'), swaramandala (which made the harp-like glissando on 'Strawberry Fields Forever'), tamboura (a stringed instrument plucked to create an atmospheric drone for 'Love You To' and 'Getting Better') and a bowed instrument called a dilruba. Take one is on **CD 3 T10**. George Martin was not fazed by producing a track featuring these instruments. He had worked with members of the Asian Music Circle several years before when recording the bizarre reworking by Peter Sellers of 'Wouldn't It Be Lovely' from *My Fair Lady*. The co-designer of the album's cover, Peter Blake, attended the first session for 'Within You Without You' and remembered the musicians sitting on rugs in the studio while the smell of incense wafted through Studio Two. On **CD 3 T11**, George Harrison is heard teaching his melody and its particular rhythmic stresses to the musicians. He sings the sol-fa names used in Indian classical music. For example, *pa* - Panchama and *ma* - Madhyama (*teevra*). A week later, after two more dilruba parts were added to the song, a mono mix was made and cut to an acetate disc. George Martin took it away in order to write a score.

His arrangement for strings was recorded on the evening of 3 April with eight violinists and three cellists. 'They were all first-class players in their own right,' he remembered. 'They had to be - they found it very difficult indeed to follow and keep up with the elastic swoops and wiry furrows of the dilruba.' After the string players had left, George's lead vocal was added to the completed instrumental backing, which was played back at a higher speed, quickening the tempo and changing the key from C to C-sharp. The song concludes with a peal of laughter found on a tape in the Abbey Road Sound Effects Library labelled 'The Establishment Club, London (small audience) Laughter, Applause'. This surprise ending was a typical Beatles pre-emptive ploy to deflect any accusation that they might be taking themselves too seriously. As George Harrison explained: 'It's a release after five minutes of sad music. You were supposed to hear the audience anyway, as they listen to Sgt. Pepper's show. That was the style of the album.'

when I get older losing my hair,
Many years from now
Will you still be sending me a Valentine
Birthdays Greetings bottle of wine,
If I'd been out till quarter to three
Would you lock the door
Will you still need me, will you still feed me.
when I'm sixty four.

Middle

You'll be older too,
And if you say the word, I could stay with you

I could be handy, mending a fuse
When your lights have gone,
You can knit a sweater by the fireside
Sunday mornings, go for a ride
Dowry the garden, digging the weeds
Who could ask for more,
Will you still need me, etc....

Mid. Every summer we can rent a cottage,
in the Isle of Wight, if it's not too dear.
we shall scrimp and save
... grandchildren on your knee
Vera, Chuck and Dave

Send me a postcard, drop me a ~~line~~ line,
Starting point of ~~view~~
Indicate precisely what you mean to ~~say~~ say
~~Drop me a line~~ waiting for you
~~Drop me a line~~ wasting away
Yours sincerely me your answer fill in a form
mine for evermore...
etc...



WHEN I'M SIXTY-FOUR



RECORDING DETAILS:

Recorded on 6 December 1966 - Studio Two, Abbey Road; 8 December 1966 - Studio One, Abbey Road; 20 and 21 December 1966 - Studio Two, Abbey Road
Final Mono Mix - 30 December 1966 Final Stereo Mix - 17 April 1967

Paul: *vocal, backing vocal, piano, bass* John: *backing vocal, guitar* George: *backing vocal* Ringo: *drums, tubular bells*

ADDITIONAL INSTRUMENTS:

Two clarinets and bass clarinet

SONG DETAILS

"When I'm Sixty-Four" was a case of me looking for stuff to do for *Pepper*,' Paul remembered. In fact, a version of the song had been around since the late 1950s. 'When I wrote "When I'm Sixty-Four", I thought I was writing a song for Sinatra. I wrote a lot of stuff thinking I was going to end up in the cabaret, not realising that rock 'n' roll was particularly going to happen. When I was young, there wasn't that much of a clue that it was going to happen.' The Beatles had occasionally performed the tune around the piano at The Cavern Club when their set was interrupted by an electrical problem. Sounding similar in style to a Victorian music hall number, 'When I'm Sixty-Four' fits snugly into the notion of the album as a variety show hosted by Sgt. Pepper.

'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 the cheek,' Paul recalled. The lyric paints a vision of cosy dotage as seen through the eyes of a young man who clearly considers the age of 64 to be positively ancient. Pastimes include knitting by the fireside, Sunday morning driving, digging the weeds and the most exciting holiday on offer - renting a cottage in the Isle Of Wight ... 'if it's not too dear'. The mock formality of a phrase such as 'indicate precisely what you mean to say' adds to the comic mood. The names of the grandchildren - 'Vera, Chuck and Dave' - firmly rooted the song in the north of England.

George Martin reckoned 'When I'm Sixty-Four' would be just right for actor Bernard Cribbins for whom he had produced the imaginative comedy hits 'Hole In The Ground' and 'Right, Said Fred'. Bernard's cover version - with a very similar musical arrangement - came out on Parlophone on 2 June 1967. Paul's flair for writing in a style outside of contemporary pop music is also evident on 'Honey Pie' (*The Beatles*), 'You Gave Me The Answer' (*Venus And Mars*) - 'Wings' and 'My Valentine' (*Kisses On The Bottom*).

RECORDING DETAILS

Recording began for 'When I'm Sixty-Four' while The Beatles were still adding layers to 'Strawberry Fields Forever' and before the first brush strokes had been made for 'Penny Lane'. Compared to those two songs, recording 'When I'm Sixty-Four' was fairly simple. The foundation of the track was established by recording onto track one: Paul playing bass, kick drum and hi-hat by Ringo, and electric guitar from John; track two contained piano by Paul; track three had Ringo's brushes on a snare drum; and Paul's vocal was on track four. Two days later Paul sang some parts again to create the master vocal. Work resumed on the song during the week before Christmas when Paul, George and John added harmony counterpoint and Ringo played tubular bells.

All the elements were in place the following day - 21 December - when the score for three clarinets was recorded. Both Paul and George Martin have described the track as having a 'rooty-tooty' feel and their jazzy arrangement gives it that swing. When the song was mixed to mono, Paul asked for it to be played back on the tape machine at a higher speed. As a result, the key rose by a semitone. Take two from 6 December (CD 2 T6) is heard at its normal recorded speed in the original key of C.

I'm real, in a world that is turning to grey
And sunlight is filtered away, with its veils
of our misfortune.

I'm grey, in a ~~dark~~ that is changing to light
And memory means being right, hiding files
of our misfortune.

Standing ⁽²⁾ by a parking meter
when I caught a glimpse of Rita
filling in a ticket in her
little white book.

① Lovely Rita, never mind
Nothing can come between us.
when it gets dark I'll
lead your heart away.

③ In a cap she looked much older
With a boy across her shoulder
Made her look a little like a military
man.

④ Lovely Rita up forward
My fingers delicate
When ~~we~~ you prettily save tea with me
what would I do without you



RECORDING DETAILS:

Recorded on 23, 24 February 1967; 7, 21 March 1967 - Studio Two, Abbey Road
Mono Mix - 21 March 1967 Stereo Mix - 17 April 1967

Paul: *vocal, piano, bass, comb and paper* John: *backing vocal, acoustic guitar, comb and paper*
George: *backing vocal, acoustic guitar, comb and paper* Ringo: *drums, comb and paper*

ADDITIONAL INSTRUMENTS:

George Martin: *piano solo*

SONG DETAILS

Noticing a traffic warden issuing a parking ticket, a visiting American friend of Paul's remarked that he had not realised the UK had 'meter maids'. Paul liked the alliterative description, added a name to it that rhymed and conceived the story of an amorous adventure. 'This was about the time that parking meters were coming in,' Paul recalled. 'Before that we'd been able to park freely, so people had quite an antagonistic feeling towards these people.' As he worked out the music on piano at his father's home in the Wirral near Liverpool, Paul's approach to his subject evolved: 'I was thinking vaguely that it should be a hate song, but then I thought it would be better to love her.'

Having fallen for a girl in uniform, the song's bashful narrator tries to win a date with the formal request: 'May I inquire discreetly, when are you free to take some tea with me?' His romantic hopes are frustrated when he finds himself 'sitting on the sofa with a sister or two'. The witty lyric echoes the playful poetry of Adrian Henri, Roger McGough and Brian Patten collected in the Penguin Modern Poets volume *The Mersey Sound*. Published on 1 January 1967, the anthology sold in huge and unprecedented numbers for a book of verse. 'Lovely Rita' was eventually included in an acclaimed collection of Paul's lyrics and poems edited by Adrian Mitchell called *Blackbird Singing*.

RECORDING DETAILS

After completing the stereo mix of 'A Day In The Life', The Beatles turned to a more upbeat song. The eighth and final take of an instrumental performance of 'Lovely Rita' was judged the best. The four independent tracks on the tape included George's acoustic guitar on track one; track two featured John playing acoustic guitar; Ringo's drums were recorded on track three; track four had Paul's piano part with tape reverb added. These four tracks were mixed to one track of another tape while being recorded at a slower speed than normal. Paul then overdubbed his bass to one of the three new tracks available.

On 24 February, Paul added his lead vocal to track three of what was now called take nine with the tape machine running at 46.5 cycles, lowering the song's original key by around a semitone. Take nine, running at standard speed, is on CD 3 T5. Work resumed twelve days later, when backing vocals were added along with kazoo noises created by humming through lavatory (greaseproof) paper wrapped around combs. Tony King was George Martin's assistant at this time and remembered how the sessions could be 'all the fun of the fair. To make that "Woo, woo, woo, woo" noise in "Lovely Rita", there was all this rushing around the studios to find the right combs and the right strength toilet paper. George Martin's saying, "I don't know whether that toilet paper's the right thickness. Is there any thinner?" Amongst all this madness, there's George – the Duke of Edinburgh we used to call him! – saying "I don't think that toilet paper's the correct thickness." It was very funny.'

On the final session for the song, George Martin played a piano solo. Its honky-tonk sound was created in two ways. To create a wobbly jangle, a piece of sticky editing tape was put on the capstan of the tape machine sending the sound of the piano to the echo chamber. Secondly, the solo was recorded at 41.25 cycles – almost three semitones below the normal pitch of the backing track. When the song was mixed, the four-track machine was played back at 48.75 cycles – approximately a quarter-tone below the key of the first recording on 23 February. Consequently, the piano solo and vocals sound higher in pitch and the song's key resides somewhere between E and E flat major.

4? good morning
on heat.

1. Nothing to do to start his life call his wife in
Nothing to say but ~~what's~~ ^{what's} a nice ~~son~~ how's your son
been?

Nothing to do it's up to you Give got nothing to say
but it's OK good morning, good morning *

2. Going to work don't want to go feeling low down
Heading for home ~~your~~ ^{your} ~~bedroom~~ ^{bedroom}

then you're in town
Change Room

middle) Everybody knows there's nothing doing
Everything is closed it's like a run
Everyone you see is half asleep
~~and you~~ ^{and you} ~~don't~~ ^{you} carry you're in the street
no change

After a while you start to smile now you feel cool
Then you decide to take a walk by the old School.
Nothing has changed still the same
give got nothing to say, but it's OK good morning

so lo

Middle, people running round its five o'clock
everybody in town is getting dark
except you see is full of life
it time for tea and meet to wife

Somebody needs to know he time glad that I'm here
watching he starts you start to flirt new you're in gear
go to a show you hope she goes
I've got



GOOD MORNING GOOD MORNING

RECORDING DETAILS:
Recorded on 8 February 1967 - Studio Two, Abbey Road; 16 February - Studio Three, Abbey Road; 13, 28 and 29 March 1967 - Studio Two, Abbey Road
Mono Mix - 6 and 19 April 1967 Stereo Mix - 6 and 19 April 1967

John: *double-tracked lead vocal, guitar* Paul: *backing vocal, bass, drums, lead guitar* George: *backing vocal, lead guitar* Ringo: *drums, tambourine*

ADDITIONAL INSTRUMENTS:
Three saxophones, two trombones and French horn

SONG DETAILS

'How Does A Beatle Live? John Lennon Lives Like This' was the title of an article in the London *Evening Standard* newspaper written by Maureen Cleave. Published on 4 March 1966, it is known mostly for John's casual remark when discussing religion that 'We're more popular than Jesus now.' However, most of the piece concerned his home, which was described as 'a large, heavily panelled, heavily carpeted, mock Tudor house', and the depiction of an existence 'secluded and curiously timeless. "What day is it?" John Lennon asks with interest when you ring up with news from outside.'

John revealed that his listless lifestyle, 25 miles away from central London in an affluent area of Surrey, was not fulfilling: 'Weybridge won't do at all. I'm just stopping at it, like a bus stop. Bankers and stockbrokers live there.' Paul believes that 'Good Morning Good Morning' expresses this dissatisfaction: John was feeling trapped in suburbia and he was going through some problems with Cynthia. It was about his boring life at the time, but I think he was also starting to get alarm bells and so "Good Morning Good Morning".'

The song's witty lyric does convey boredom – 'everything is closed it's like a ruin'. Yet there are glimpses of excitement – 'everyone you see is full of life'. But then again 'it's time for tea and *Meet The Wife*' – a popular BBC TV comedy show with the formidable Thora Hird as the wife of a hen-pecked husband played by Freddie Frinton. Maureen Cleave noticed five television sets – a grand extravagance in 1966. 'I always had the TV on very low in the background when I was writing,' John recalled. 'The "Good morning, good morning" was from a Kellogg's cereal commercial.' The subtitle of Maureen Cleave's newspaper feature seems to summarise the main theme of the song: 'On a hill in Surrey...a young man famous, loaded and waiting for something'.

RECORDING DETAILS

The Beatles recorded eight takes of 'Good Morning Good Morning' during the first evening of work on the song. CD 2 T17 is take one. On track one of the four-track tape Paul and Ringo both play drums; John's electric guitar was on track two. Eight days later, Paul overdubbed his bass part on track three and John sang the final lead vocal on track four. Called take eight, this stage of the recording process is on CD 2 T18.

Called 'reduction mix' take ten, the three instrumental tracks had been mixed to one track of another tape while John's vocal was transferred to track four. Nearly a month later, a session took place to add the distinctive horn arrangement to track two. Three members of Sounds Inc. played the saxophones. The Beatles had first met the proficient band at the Star-Club in Hamburg in 1962 and, as Sounds Incorporated, they were on the bill of the US tour of 1965. Following a two-week gap, the song next reached take 11 with John recording another vocal on track three, which was combined with his previous lead vocal when copied to another tape. The sound of the horns was altered with heavy compression and flanging. Backing vocals were added to track three, where Paul's guitar solo was also recorded.

Further work on 28 March saw the compilation of a tape with recordings of animal noises found in Abbey Road's Sound Effects Library. Recordings of birds, cats, dogs, a horse, sheep, tigers and an elephant were chosen. A fox hunt provided the sounds of hounds, galloping horses and the shrill toots of a hunting horn. The order in which the animals were sequenced was guided by John's request that each one should be capable of eating, or at least scaring, its predecessor. The following day, the assembly of the song was completed when the montage of animal noises was dubbed to track four.

MONO/STEREO 4T

Sheet : 1 of : Class : POP

Overall Title

3014

Date of Session 1-4-67

Job No: 1033

RECORDING SHEET

ARTISTIC INFORMATION

ARTISTE(S) AND/OR CAST	THE BEATLES	CONDUCTOR			NR. G.H. MARTIN	MATERIALS USED	1 x 81 (P)	ORDER NUMBER	
		ORCHESTRA				SESSION BOOKED TIME		COMPANY	
		ACCOMPANIMENT				SESSION ACTUAL		STUDIO/CONTROL ROOM	
		ART. DEPT. REP.				SET-UP/PLAYBACK		ENGINEERS	
TITLES and MATRIX Nos.	AUTHOR/COMPOSER/ PUBLISHER	REEL NUMBERS	FAULSE STARTS	TAKE No.	TAKE DETAILS	DUR.	M	REMARKS	
Sgt PEPPERS' LONELY HEARTS CLUB BAND PART 2		E 63867	12	3	COMPLETE	1-20			
			4	5	—	1-20			
			7	6	—	1-19			
				8	—	1-20			
				9	—	1-20	Best		
		E 63869	34	RN1	—				
				RN2	—				
			67	RN3	—				
				RN8	—				
				RN9	—				

Ref. 9064



SGT. PEPPER'S LONELY HEARTS CLUB BAND (REPRISE)

RECORDING DETAILS:

Recorded on 1 April 1967 - Studio One, Abbey Road
Mono Mix - 1 April 1967 Stereo Mix - 20 April 1967

Paul: *vocal, Hammond organ, bass* John: *vocal, rhythm guitar* George: *vocal, lead guitar* Ringo: *vocal, drums, tambourine, maracas*

SONG DETAILS

Steadfast road manager and confidant Neil Aspinall suggested the idea of a reprise of the album's opening number. He explained the reason in The Beatles' *Anthology*: 'At the end of every Beatles show, Paul used to say, "It's time to go. We're going to bed and this is our last number." I said to Paul, "Why don't you have Sgt. Pepper as the compere of the album? He comes on at the beginning of the show and introduces the band, and at the end he closes it." A bit later, John came up to me and said, "Nobody likes a smart-arse, Neil." That was when I knew that John liked it and that it would happen.'

RECORDING DETAILS

This was the last song to be recorded for the album and was completed in one eleven-hour stretch of intense work. A sense of urgency predominated, because Paul was flying to America two days after the recording date. Consequently, this was the only session for the LP to be booked for the weekend and it had to take place in Abbey Road's largest room rather than The Beatles' usual home in Studio Two. Before take eight (CD 3 T15), Paul can be heard pointing out 'all these shapes' around Studio One. There were 98 speakers fixed to the walls that were used as part of an 'ambiophony' system, developed to lengthen the studio's reverberation time when recording classical music.

Completed by using only four individual tracks on one tape, there were thirteen takes – including four false starts and several alternative endings. Track one had rhythm and lead guitars, a Hammond organ played by Paul and drums; track two had Paul's overdubbed bass guitar; track three was used for vocals by John, Paul and George; Paul's initial guide vocal was on track four, which on take nine – the one used for overdubs – was erased by a percussion track. In 1996, take five was released on *Anthology 2*.

To recreate the live atmosphere of the first version of the song, similar sound effects of applause and laughter were added. Following the song's completion, when mixing the album's previous track 'Good Morning Good Morning', George Martin was thrilled to discover a way of seamlessly moving to the reprise of 'Sgt. Pepper'. 'That's where *Pepper* grew almost by itself,' George Martin pointed out. 'At the end of the effects, we have a little cockerel squawking and at the beginning of "Sgt. Pepper" on the warm-up there is a guitar lick that sounded just like the cockerel to my ears. So I actually scissor cut the two together. The cockerel turns into a guitar.'

I read the news today, oh boy
about a lucky man who made the grade
and though the news was rather sad
well I just had to laugh

I saw the photograph
He blew his mind out in a car
He didn't notice that the lights had changed
~~and all the people~~ ~~were~~
a crowd of people stood and stared
they'd seen him fall before
though they didn't know if he was really from
the house of cards.

I saw a film today, oh boy
The English Army had just won the war
and though the people turned away
well I just had to look
herring read the book.

I read the news today, oh boy
Four hours in Blakeman Landfill is
and they (the holes) were very sweet
~~They had to count them all~~
~~The ones that were good~~
very hard to count them all
when they knew their name before it takes to fall
• H. Albert Hall



A DAY IN THE LIFE

RECORDING DETAILS:

Recorded on 19 and 20 January, 3 February 1967 - Studio Two, Abbey Road; 10 February 1967 - Studio One, Abbey Road; 22 February 1967 - Studio Two, Abbey Road
Mono Mix - 22 February 1967 Stereo Mix - 23 February 1967

John: *lead vocal, acoustic guitar, piano* Paul: *vocal, piano, bass* George: *maracas* Ringo: *drums, congas*

ADDITIONAL INSTRUMENTS: 40-piece orchestra

SONG DETAILS

Four weeks before the release date of *Sgt. Pepper*, 'A Day In The Life' was front page news in the British pop paper *Disc And Music Echo*. Much to the displeasure of Capitol Records, several Los Angeles radio stations had unofficially obtained four tracks from the long-awaited album to broadcast in advance of their competitors. Despite this coup, they had placed a ban on 'A Day In The Life', because of inferred drug references. Picking up this early warning, the BBC in the UK requested a tape from the publishing company Northern Songs. Memos flew back and forth between BBC executives and eventually, on 23 May, Frank Gillard – the BBC's Director of Sound Broadcasting – wrote a letter to the Chairman of EMI, Sir Joseph Lockwood, stating the BBC's decision to ban the song. 'We cannot avoid coming to the conclusion,' he explained, 'that the words "I'd love to turn you on" followed by the mounting montage of sound, could have a rather sinister meaning. "Turned on" is a phrase which can be used in many different circumstances, but it is currently much in vogue in the jargon of the drug addicts. We do not feel that we can take the responsibility of appearing to favour or encourage those unfortunate habits.'

Sir Joseph Lockwood replied that he had read that 'some stations in America have taken the same line', but added that 'frankly I did not understand a good deal of the lyrics – which is really rather the case on most pop songs.'

'A Day In The Life' is an enigmatic song, but Paul admitted that 'the most controversial thing, which we realised as we did it, was "I'd love to turn you on". We gave each other a look as we were writing it, because it was the psychedelic period and you knew in that climate it was pretty saucy. But none of it meant anything. It was pulled out of newspapers.' Just as John's imagination had been sparked by a cornflakes TV commercial for 'Good Morning Good Morning', his son's picture for 'Lucy In The Sky With Diamonds' and a Victorian poster for 'Being For The Benefit Of Mr. Kite!', it was a copy of the *Daily Mail* (dated 17 January 1967) that precipitated some of the words of 'A Day In The Life'.

John first noticed the paper's coverage of the coroner's report into the death of 21-year-old Tara Browne in a car crash on 18 December 1966. A member of the wealthy Guinness family, the Irish socialite was friendly with The Beatles and other pop stars. John told biographer Hunter Davies that 'I didn't copy the accident. Tara didn't blow his mind out. But it was in my mind when I was writing that verse.' Starting from John's original idea, the rest of the song was co-written by Lennon and McCartney in the music room of Paul's London home. The mysterious mention of '4,000 holes in Blackburn, Lancashire' was taken from the same newspaper's 'Far & Near' column. It reported that the town's council had counted the number of potholes on roads in need of repair and calculated this was the equivalent of 'one twenty-sixth of a hole per person'. The song's random image eventually percolated into 'The Sea Of Holes' sequence in The Beatles' animated movie *Yellow Submarine*.

A separately conceived piece written by Paul was inserted into the middle of the song. His words rekindle a memory of running to catch the number 86 bus he had ridden to the Liverpool Institute grammar school. The two parts of the song were merged by what John described as 'Paul's beautiful lick "I'd love to turn you on".' Then for the middle and climax of the song an ascending and discordant orchestral passage was improvised by a 40-piece orchestra at a most unusual recording session.

Even John, who could be dismissive of his work with The Beatles, acknowledged that 'A Day In The Life' was 'a damn good piece of work'. In 1967, the distinguished conductor and composer Leonard Bernstein expressed his admiration for the remarkable musical achievements of the group: 'That's The Beatles – always unpredictable and a bit more inventive than most.' He later wrote: 'Three bars of "A Day In The Life" still sustain me, rejuvenate me, inflame my senses and sensibilities.'

STUDIO		DATES, TIMES, ETC.		ARTISTIC DETAILS.			<u>4 TRACK SUPERIMPOSITION</u>		BAL. ENGINEER
1		FEB. 10TH 1967	8:00 - 11:00	'THE BEATLES'					<u>G.E.E.</u>
PURPOSE	FADER LINE	MIC	BOOM/STAND	LIMITER OFF COMP	OTHER REQUIREMENTS	STUDIO	4 TRACK ✓ STEREO	MONO	
Trumpets/Bronis.	1.	U 670	F-E Boom.				Tape: 811		
Percussion.	2.	KMS 54	A.K.E./Boom.				CLASSIC. Eq.		
Percussion	3.	KMS 54	- " -				POP. Eq.		
Horns	4.	4038	F-E Boom.				ECHO REQUIREMENTS.		
Tuba	4A	4038	F/Sr Arm.				CHAMBER	12	STEREO
	A1						ATT	46	TOP BASS
Harp	A2	KMS 9	A.K.E. Boom						
Basses	5a	KMS 54	F-E Boom						
Vox/Clav.	5	KMS 56	- " -						
Violins	6	KMS 56	- " -						
Wt/Wind	7	C 12.0	A.K.E. Boom						
Cat/Bassoon	8	D 19c	- " -						
	+								
PREL.	1								
	2								
	3								
	4								
PREF.	1								
	2								
	3								
	4								
MAIN CHANNEL DETAILS	1								
(V.B.C., COMPS ETC)	2								
	3								
	4								

2 4 TRACK MACHINES
PARADE

AMBIOPHONY ON ECHO SEND

STUDIO

WINDOW END.

TELEPHONE TO CONDUCTOR

HEAD - PHONES TO CONDUCTOR

USE REVERSE SIDE FOR RECORDING CONSOLE SETTINGS; AND ANY COMMENTS FAULTS ETC.

ECHO RETURN

H1 H2 H3 H4

PLAYBACK AND OR OTHER SPKRS

4 VOX SPEAKERS P.B.R.

Ambiofony on Echo Send 1



A DAY IN THE LIFE

RECORDING DETAILS

Initially called 'In The Life Of...', recording began in Studio Two on 19 January with an instrumental backing track featuring John playing acoustic guitar, a piano part by Paul, George shaking maracas and Ringo on conga drums – all recorded to track one of the four-track tape. John's vocal with added tape echo was recorded to track four. At this stage, it had not been decided what would be added to a 24-bar sequence – beginning with the word 'I'd' from the phrase 'I'd love to turn you on' – that led to the middle section sung by Paul. The Beatles' assistant Mal Evans was recorded on track four counting out the bars as Paul pounds the piano. Mal triggered a clanging alarm clock at the end of the 24th bar. Appropriately, the ringing is heard just before Paul sings the words 'Woke up'. On *Anthology 2*, a composite mix of 'A Day In The Life' included elements of take one from this session, including John's quirky count-in 'Sugar Plum Fairy, Sugar Plum Fairy', and take two with Mal's voice drenched in tape echo. At the end of the song another 24-bar sequence was recorded to be augmented later. There were three complete takes out of four attempts. **CD 2 T10 and T11** are takes one and two. Take four was thought to be best and so John sang new lead vocals on tracks two and three and Paul added more piano.

The next day, work continued on the track by making a copy of what was on track one – piano, acoustic guitar, maracas, congas – direct to track one of a second tape. Then using mostly John's singing on track two, but also some elements from tracks three and four, a compiled version of the lead vocal was dubbed to track two on the second tape. Paul overdubbed his bass part and Ringo played drums onto track three. Paul's first attempt at his vocal part – treated with the same tape echo heard on John's voice – was recorded to track two in between John's sections. Recording was resumed two weeks later when Paul and Ringo redid their instrumental parts on track three. Paul remembered that 'we persuaded Ringo to play tom-toms. It's sensational. We said, "Come on, you're fantastic, this will be really beautiful," and indeed it was.' Tambourine and maracas were also added to track three during the middle and end sections. Paul also recorded a new version of the section beginning 'Woke up, fell out of bed'. With the group's musical input complete, it was decided to assemble a symphony orchestra to fill the two 'empty' 24-bar sections of the song. In fact, wary of the cost involved, George Martin booked just under half the number of musicians in a symphony orchestra with a plan to record them several times over to boost the sound.

The session to record the 40-piece orchestra was one of the most unusual in The Beatles' recording career. Paul told DJ Kenny Everett that 'we had a lot of people there. It was a big session and we wanted to make a "Happening" happen ...and it happened!' In the largest studio at Abbey Road, many of Swinging London's 'beautiful people' gathered, including Mick Jagger, Brian Jones and Keith Richards from The Rolling Stones, Marianne Faithfull, Donovan, Graham Nash of The Hollies, Mike Nesmith of The Monkees and the four members of the art design collective The Fool. In addition to The Beatles' friends in all their finery, the orchestral players wore the formal clothes they would wear for a symphony concert. The classical musicians were then surprised to be issued with joke shop accessories. For example, the distinguished leader of the violin section, Erich Gruenberg, wore a gorilla's paw on his bow hand. It had been reported in the pop press that each track on The Beatles' new album would have an accompanying film and, indeed, this astonishing session was captured by several cameras. The edited footage provides an intriguing impression of the night's activities, but the idea of further filming for the LP's songs was abandoned.

With just one track remaining on the four-track tape machine to record the orchestra, George Martin asked engineer Ken Townsend if he could devise a way of syncing two four-track machines to avoid 'bouncing down' take six to another tape. Ken came up with a solution by devising a method to drive the motor of a second machine with a 50 cycle tone reproduced from another four-track tape. There were now four tracks on a new tape to record multiple takes of the orchestra that could be mixed together.

The first eight of the 24 measures were completely scored by George Martin, but the remaining bars were less structured. 'The big orchestra crescendo was based on avant-garde ideas I'd been listening to around about that time,' Paul recalled. Since 1965, he had taken an interest in experimental endeavours in art, poetry, films and music. His concept for a cacophonous rush of sound was influenced by an interest in aleatoric music in which some part of a composition is left to chance through the influence of those performing the piece. Not for the first, or last time, a random element was allowed into a Beatles record. Each player was instructed by Paul to play the lowest E on their instrument and then ascend to the highest E. George Martin recalled that 'the main thing I had to accomplish with this score was to give the orchestra signposts ...the musicians were supposed to be gradually sliding up, very, very, slowly. At each bar line I marked in an approximation of where each musician should be. I told them that the essential thing in this case was not to play like the fellow next to them.' Paul noticed how different sections of the orchestra responded to his unusual instruction: 'The trumpets were much more adventurous than anyone. They're the wags in the orchestra. Whereas the strings were much more conservative people. They all went up together, but the trumpets were all over the show!' (**CD 2 T12**)

A snippet of conversation recorded during the session – eventually included on *Anthology 2* – reveals that Paul was aware that this bold use of an orchestra might be perceived by some as overambitious: 'You see the worst thing about doing something like this is that I think that, at first, people are a bit suspicious. You know, "Come on, what are you up to?"' At the end of the night's work, Paul gathered some friends around a microphone to hum the note of E as a way to finish the song once the orchestra had reached its peak. They overdubbed the humming several times to make it sound larger, but it was considered an unsatisfactory climax to such an astounding piece of music (**CD 2 T13**). The final addition to complete 'A Day In The Life' was made on 22 February. Paul, John, Ringo, George Martin and Mal Evans were recorded on several pianos and keyboards striking an E major chord that was sustained for as long as possible. In an overdub, George Martin added a low note from a harmonium to the cavernous chord (**CD 2 T14**).

When The Beatles were asked to participate in the pioneering TV broadcast *Our World* on 25 June 1967, the atmosphere of the remarkable 10 February session was in their minds. BBC producer Derek Burrell-Davis reported in a telegram to the project's coordinator Aubrey Singer that 'Our World beat group in two hours meeting - aware challenge - Intend indicate Swinging London. Happening hoped for.' That also happened.

MONO/STEREO		RECORDING SHEET						3044	
Sheet : 1 of : Class : POP		Overall Title		4T - MONO		Date of Session		21-4-67 Job No : 1033	
ARTISTIC INFORMATION						COSTING INFORMATION			
ARTISTE(S) AND/OR CAST	THE BEATLES		CONDUCTOR			MATERIALS USED	781 (4")		ORDER NUMBER
			ORCHESTRA			SESSION BOOKED TIME	7-10		COMPANY
			ACCOMPANIMENT			SESSION ACTUAL	7-130		STUDIO/CONTROL ROOM
		ART. DEPT. REP.	MR. G.H. HARRIN.		SET-UP/PLAYBACK	7-14		ENGINEERS	
TITLES and MATRIX Nos.		AUTHOR/COMPOSER/ PUBLISHER	REEL NUMBERS	FALSE STARTS	TAKE No.	TAKE DETAILS		REMARKS	
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EDIT FOR END			EDITED	INTO	MASTER	MONO	1 STEREO.	322 Best	MASTER



'THE RUN-OUT GROOVE'

RECORDING DETAILS:

Recorded on 21 April 1967 - Studio Two, Abbey Road

John, Paul, George and Ringo: *speech*

SONG DETAILS

On automatic record players, when the tone arm reached the inner groove it lifted off the record and returned to its starting position. But many decks required the listener to lift the needle out of the groove at the end of the side. Paul remembered, 'You'd go to parties and the record would finish and it would stay on clicking. The kind of parties we'd go to, no one would get up for about three hours! We decided to employ this fact and just make a little loop – at least for those three hours we'd have something to listen to instead of clicking, if someone fails to turn it off.' Before the loop of garbled speech, there is a 15 kHz tone. This is at the upper limit of human hearing, but within the range that dogs and cats can detect. It is the same pitch as a police dog whistle. Paul recalled how The Beatles were intrigued by the idea of frequencies that could not be heard. 'Imagine there are people sitting around and they think the album's finished then suddenly the dog starts barking and no one will know what the heck's happened. It's brilliant. There *was* a note there. It wasn't the Emperor's frequency!'

RECORDING DETAILS

The Beatles were recorded chatting in the studio on each channel of a twin-track tape. A brief extract was cut out, given the title 'Edit for LP End' and added to the mono and stereo master reels. The first stage in transferring the sound of a master tape to a record is the creation of a disc to be used during the vinyl manufacture. When presented with the challenge of cutting audio in the concentric groove at the end of an LP side, engineer Harry Moss knew it would be tricky. 'These were the things which, at the time, I used to swear about! It was George Martin who first asked me to do it. I replied, "It's gonna be bloody awkward, George, but I'll give it a go!" He had to wait until he received test pressings from the factory to discover whether the cut had been successful. The North American LP pressings of *Sgt. Pepper* did not include 'Edit for LP End'.

A.R. NO.	8568	IDENTITY	SGT PEPPERS LONELY HEARTS CLUB BAND	REC. ENG.	GE
TAPE LIBRARY NO.	17079 A	ARTISTE	THE BEATLES	EDITOR	GE
JOB NO.	1033 3014	STUDIO		APPROVED TECHNICALLY	ON
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				MONO + STEREO	
				TAPE NO.	1 OF 2 TAPES
				RECORDING DATE	
DATE	OPERATION	INITIALS	SEQUENCE OF TITLES/OPERATIONS	VBC	
12-4-67	Stereo Copy	NRM	SIDE 1		
1-5-67	Master STEREO 5000	HTM			
10-11-71	82 fm Amstr. Dap	(1)	SGT PEPPERS LONELY HEARTS CLUB BAND		
2-3-73	Holland	(2)	WITH A LITTLE HELP FROM MY FRIENDS		
23-3-73	B1,2,3 fm Bentley Package	(3)	LUCY IN THE SKY WITH DIAMONDS		
25-4-73	QUAD REMIX	PM	GETTING BETTER		
8/5/73	COPY FOR APPLE	JL	(4) FIXING A HOLE		
9-4-75	STEREO-MONO STEREO	HTM	(5) SHE'S LEAVING HOME		
12/10/75	Portuson	TB	(6) BEING FOR THE BENEFIT OF MR. WIFE		
21-5-76	YUGOSLAV	TB			
29-8-76	STEREO-MONO STEREO	HTM			
95+ Egypt	TB				
8-11-77	ROMC Switzerland	J.C.			
6-7-78	STEREO-MONO STEREO	HTM			
16-7-78	NO SHIPS #	HTM			
20-7-78	STEREO	HTM			
7-8-78	SWEDEN	PJ			
18-8-78	IRON	LB			
23-8-78	B1/2: 10 Countries	LB			
13-9-78	S. AF	LB			
10-10-78	rep. for Japan	LB			
11-2-78	Chile	LB			
15-5-79	Sweden	LB			
15-12-79	Ireland	LB			
11-2-81	CANADA	LB			
22-10-81	AUSTRALIA	DF 30			
10-3-82	Env. Safety	LB			
7-9-82	STEREO-MONO STEREO	HTM			
30-12-83	Copy	LB			
2-2-84	Copy (Sav)	RJ			
2-6-86	B1+2-7 Pairs	LB			
24-8-86	Italy-dubbed	LB			
10-10-86	BB & Canada	LB			
4-2-87	1986 - 1987	LB			
Ref. No. 10843					
22/5/82 3 x 15 ips Dollar Copies : B STREET OFF. 5/5/97 COMPRESSING GATE 25/09/05: @ Remating GATE					

Stereo master tape storage tin

A.R. NO.	8569.	
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	RECORDED COPY TAPE	
DATE	OPERATION	INITIALS
22-4-67	Spares Copy	HM
1-5-67	HQSS-FIRE STEREOPHONIC	HTM
20-9-71	STEREO-17053	HTM
2-3-73	Holland	DS
23-3-73	B16 Beatles Package	DRP
15-5-73	ATLIE	JL
12-10-75	Portugal	TB
22-10-75	STEREOPHONIC	HTM
23-3-76	W.M. Germany	DS
21-5-76	YUGOSLAVIA	DSB
29-8-76	SERBIA-MOSCOW	HTM
9529	Egypt	TB
8-11-77	NETHERLANDS	JC
18-7-78	SURINAM	HTM
18878	THAILAND	JB
23-	B3:10 Countries	JB
13-9-78	S. Africa	JB
11078	replaced to Japan	JB
1-12-78	Chile	JB
15579	Sweden	JB
16/12/80	China	JB
11/2/81	CANADA	JB
22/10/81	AUSTRALIA	DRF 30ips
10/3/82	Wherry Safety	JB
	Copy	JB
8-9-82	STEREOPHONIC	HTM
9-9-82	SUB 5	HTM
30-12-83	Colt.	JB
2-2-84	Colt (Sony)	RJL
16-6-86	B5.6-D445	JB
24-8-86	Italy-disk	JB
13487	B2.5-Harper	JB
5-5-91	Comasterizing	JB

IDENTITY SGT PEPPERS LONELY HEARTS CLUB BAND

ARTISTE THE BEATLES -5 APR 1968

STUDIO DURATION 19.28" RILLS AT NO RILLS

TRADEMARK PARLO

REC. ENG. GE

EDITOR GE

APPROVED TECHNICALLY ON

ARTISTICALLY ON

TAPE TYPE SII SPEED 15 1/4

TAPE NO. 2 OF 2 TAPES

RECORDING DATE 24th Nov 66 - 21 April 67

SEQUENCE OF TITLES/OPERATIONS

SIDE 2

(1) WITHIN YOU WITHOUT YOU
(2) WHEN IN 64
(3) LOVELY RITA
(4) GOODMORNING, GOODMORNING
(5) SGT PEPPER REPRISE
(6) A DAY IN THE LIFE]
(FEAR BREAK)

FOLLOWED BY 15 Secs ^ + VOICES FROM CONCENTRIC. (SEE H. MESS FOR THIS)

3 Sec Concentric

Ref. No. 10843

There's no ~~we can't~~ ^{go} in my tree
When it's either too high or low,
That is, ~~if~~ you can't you know
Time in - but it's always ~~it~~?
When it's not to bad.

I always, no - sometimes think
It's hard
But you know When when
In a bean.

I think I know I mean - er -
Yes, but it's all wrong
That is I think I disagree



An Bord des Lufthansa-Senator-Dienstes

C boom boom.
There's no ~~woman~~

~~on my wavelength.~~
When it's either too high
or to low

- Little miss mouse
- in the house
showing everyone the price of her hair



STRAWBERRY FIELDS FOREVER

MASTER VERSION 1

Recorded on 24, 28, 29 November 1966 - Studio Two, Abbey Road

John: *vocal, electric guitar* Paul: *Melotron (flute setting), bass*
George: *Melotron (guitar setting), maracas* Ringo: *drums*

MASTER VERSION 2

Recorded on 8, 9, 15, 21 December 1966 - Studio Two, Abbey Road

John: *vocal, percussion* Paul: *Melotron, percussion*
George: *Melotron (guitar setting), swaramandala, percussion* Ringo: *drums, percussion*

ADDITIONAL INSTRUMENTS:

George Martin: *Melotron*

Mono mixes of Version 1 and Version 2 on 22 December 1966
Stereo mixes of Version 1 and Version 2 on 29 December 1966

SONG DETAILS

There had been clues leading to 'Strawberry Fields Forever'. 'There's a place where I can go... and it's my mind,' John sang on The Beatles' debut album in 1963. Three years later *Revolver* included 'She Said She Said' with the refrain 'When I was a boy everything was right'. In 'Strawberry Fields Forever' John revisits both those ideas, but upon its first airing and ever since, the record has always been startling for its originality and beauty. The dreamy dislocation – accentuated by lines such as 'I think, er "No", I mean, er "Yes", but it's all wrong. That is I think I disagree' – was astonishing. In an early songwriting demo John sang 'let me take you back' as he remembered a special place from his boyhood. Right next to his home in Menlove Avenue, Liverpool, Strawberry Field (John added the 's' for his song) was a large mansion used as a Salvation Army children's community home. During John's childhood, he attended summer fetes held there: 'I used to go with my friends Nigel [Whalley] and Pete [Shotton]. We would hang out and sell [empty] lemonade bottles for a penny. We always had fun at Strawberry Field. So that's where I got the name.'

Built in the Victorian period, the Gothic house was surrounded by spacious grounds with many trees. Paul was also familiar with the location: 'There was a wall you could bunk over and it was rather a wild garden, it wasn't manicured at all, so it was easy to hide in. The bit he went into was a secret garden like in *The Lion, The Witch And The Wardrobe* and he thought of it like that. It was a little hideaway for him where he could maybe have a ciggie, live in his dreams a little, so it was a getaway. It was an escape for John.' The nostalgic yearning of 'Strawberry Fields Forever' matched the fond Liverpool vignettes in the words of 'Penny Lane', written around the same time. But 'Strawberry Fields Forever' explores an alternative remembrance of things past. The thought that 'No one I think is in my tree' was first expressed in an early draft of the lyrics as 'There's no one on my wavelength, I mean it's either too high or too low'. 'It's just about me really,' John recalled. 'Let's say, in one way, I was always hip. I was hip in kindergarten. I was different from all the others. I was different all my life. Nobody seems to be as hip as me is what I'm saying. Therefore, I must be crazy or a genius. Surrealism had a great effect on me, because then I realised that the imagery inside my mind wasn't insanity. Surrealism to me is reality. Psychic vision to me is reality. Even as a child.'

John began work on the song between September and November 1966, while on location in Almeria, Spain to act in the movie *How I Won The War*. When The Beatles returned to Abbey Road studios on 24 November 1966, after a gap of five months, 'Strawberry Fields Forever' was chosen as the first song to be worked on. The group had also started sessions for their previous album *Revolver* with one of John's songs. 'Tomorrow Never Knows' set the tone for the LP on which it was included and 'Strawberry Fields Forever' performed the same role. Once the protracted recording was finished, George Martin felt that 'we could not have

produced a better prototype for the future. The care and attention we lavished on the track, its technical and musical excellence set the pattern for what was to become *Sgt. Pepper*.' But 'Strawberry Fields Forever' and 'Penny Lane', recorded a month later, did not find places on the album.

The pace of the pop world in the 1960s was different from now. The time elapsed since The Beatles' last collection of new material released on 5 August 1966 was deeply worrying the group's manager, Brian Epstein. The long wait for the next LP to arrive looked set to continue for some months yet, so he anxiously pressed for a new single. George Martin had three completed songs to choose from in late January 1967. 'Realising how desperate Brian was feeling,' he recalled, 'I decided to give him a super-strong combination: "Strawberry Fields Forever" and "Penny Lane". Releasing either song coupled with "When I'm Sixty-Four" would have been by far the better decision, but at the time I couldn't see it. From the outset, Brian and I had agreed that if a song had been released as a hit single, we should try not to use it as a cynical sales-getter on a subsequent album.' Where they might have fitted into the album is an intriguing question, but George Martin later considered the exclusion of 'Strawberry Fields Forever' and 'Penny Lane' from *Sgt. Pepper* to be 'the biggest mistake of my professional life'.

STUDIO	FIRST SESSION		STEREO		MONO		ARTISTIC DETAILS						ENGINEER.	
	DATE	TIME	4 TRACK	<input checked="" type="checkbox"/>	MONO								REL.	SEE
2	24-11-66	7:00-10:00					'THE BEATLES'							
PURPOSE	FALEM	MIC AND CHAR.	LINe	BOOMSTAND,	SPLIT TO.	ATT. OR AMP.	OR PAD.	TONE BASS TOP	ECHO SEND	OTHER REQUIREMENTS.	IF A REPORT HAS TO BE MADE (FAULT ETC.) OR RE-MARKS, PLEASE TICK AND WRITE OVER.	REPORT P.T.O.	ELEC.	
Bass Guit	1.	V670		AKG Boom										
Guit	2.	V470		- - -										
Bass Drum	3.	D190		TABLE STAND										
Drums	4.	D190		AKG Boom										
Guit	5.	V430		- - -										
SNARE	6.	V670		- - -										
Vocan	7.	V48		AKG Floorstand										
Vocan	8.	V48		- - -										
DRUMS (Aux)	4A	KM560		AKG Boom.			-12							
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STRAWBERRY FIELDS FOREVER

RECORDING DETAILS

Three different versions of 'Strawberry Fields Forever' were recorded at Abbey Road. The finished record was created by editing together a version begun on 28 November and an alternative performance dating from 8 December 1966. However, the group spent the first day of sessions for their next album – 24 November 1966 – by completing another version. No part of it was released until *Anthology 2* was issued in 1996. The main feature of the arrangement came from a recently invented instrument – the Mellotron. After selecting which sounds are available in its tape frames, by pressing the piano keys various loops of jazz bands, trumpets, flutes and rhythm sections are reproduced. It also has a knob that, when turned, alters the pitch of a note. Although rather cumbersome, the Mellotron was an ingenious forerunner of digital sampling machines invented two decades later. The Beatles' first attempt at recording 'Strawberry Fields Forever' featured Mellotron, bass, drums, electric guitar, John's double-tracked lead vocal and singing by John, Paul and George. Their three-part harmony part was finally made available 40 years later on the remix album *LOVE*, which featured a section from take one recorded on this day. **CD 2 T1** is the completed version made on 24 November 1966.

When the group reassembled at Abbey Road on 28 November 1966, they started from scratch with a new structure for 'Strawberry Fields Forever'. Paul played an introduction using the flute setting on the Mellotron and, employing a favourite Beatles ruse, this time the song began with the chorus rather than a verse. By the end of the session, take four included Mellotron, drums and maracas on track one; John playing electric guitar on track two; Paul's bass part and George manipulating a guitar sound on the Mellotron on track three; and John's vocal recorded with the machine running fast (53 cycles) so that it sounded 'spacey' when played back at normal speed. Take four is included on **CD 2 T2**. The song was completed the next day with more overdubs. Drums, bass, maracas and the two Mellotron parts had been mixed to track one of a new tape. Mellotron-generated guitar and piano sounds were added to track two and John double-tracked his vocal on tracks three and four – again with the tape machine speed running at 53 cycles to create a dreamy quality to his vocal when slowed down to standard speed. A rough mix was made in order to cut four acetate discs for the group to take away.

The Beatles had occasionally remade songs – they had recently done so with 'And Your Bird Can Sing' for *Revolver*. With no urgent deadline to complete 'Strawberry Fields Forever', they decided to remake it for a third time. First, a new rhythm track was recorded on 8 December 1966. Sixteen takes (numbered nine to 24) of a performance of drums, cymbal, hi-hat, snare drum, bongos, maracas and tambourine were recorded to a mono tape machine. After editing together takes 15 and 24, the tape was played backwards while copied to a four-track tape. Now called take 25, the other three tracks received overdubs of some rather wild drumming heard backwards and forwards and a reversed hi-hat section. This tape captured the sound of John saying, 'Calm down, Ringo!' and 'Cranberry sauce'. George added two glissandos from a swaramandala and Paul played electric guitar. George Martin added Mellotron, as did John using the 'Swinging Flutes' setting for the ending of the song.

A week later, these four tracks were bounced down to two tracks of a second tape to create space for the recording of a score of four trumpets and three cellos. The previous master of 'Strawberry Fields Forever' had been played in A major, but this faster version was transposed to C. This enabled George Martin to include in his arrangement the lowest note that can be played on a cello – C. This remake of 'Strawberry Fields Forever' was completed by a reduction mix from take 25 to take 26 in which drums and percussion were on track one; electric guitar, Mellotron, cellos and trumpets were on track two; track three contained John's vocal, a new swaramandala part and a snare drum overdub; a second vocal by John and some piano had been dubbed on track four.

Now what to do? There were two brilliant versions of 'Strawberry Fields Forever'. The gentle first version was performed in A major, although slightly sharp of the key (**CD 2 T3**); the other in C major was faster and fairly frenzied (**CD 2 T4**). George Martin recalled that John was 'ever the idealist and completely without regard for practical problems. He said, "Why don't we join them together? You could start with take seven and move to take 26 to get the grandstand finish"' On 22 December 1966, it was discovered that John's seemingly impossible request could be accomplished. When the second version with cellos and trumpets in C was slowed down in order that its pitch corresponded to the key of the first version, not only did the tonality of the two takes match, but also their tempos were the same. The speed of take 26 was reduced by 11.5 per cent and, as John's voice was lowered by over a tone in pitch, the effect was created of a sleepy slur as he sang. The speed of take seven was not altered. The miraculous edit to join the two performances occurs 1'00 into the song. There was a final innovative flourish made during mixing. The song fades completely away and then returns from silence with trumpet, guitar and John tinkering with 'Swinging Flutes'. **CD 2 T5** is the 2015 stereo mix made to accompany the promotional film for 'Strawberry Fields Forever' that was first released on **T+**.

1. In Penny Lane there is a barber showing photographs
of every head he's had the pleasure to know
A & all the people that come and go
shop and say hello
2. On the corner
In Penny Lane there is a banker with a motor car
the ~~and~~ little children laugh at him behind his back
B And ~~the~~ the banker never wears a mac
in the pouring rain, very strange
- b Penny Lane, is in my ears, and in ~~my~~ eyes,
Penny Lane
There beneath the blue suburban skies I sit and
A Meanwhile back in Penny Lane.
- A There was a furrier with an ~~honest~~ glass
And in his pocket is a portrait of the Queen
- B It's ~~likely~~ to keep his ^{big} engine clean
- A It's a clean machine (Ah Ah etc)
- A ~~Pink~~ ^{pink} ~~indescribable~~ ^{indescribable} car and in my eyes
B A few of fish and finger pies in Summer
C (Then B IN C)



Recorded on 29, 30 December 1966, 4, 5, 6, 9 January 1967 - Studio Two, Abbey Road;
10, 12 January 1967 - Studio Three, Abbey Road; 17 January 1967 - Studio Two, Abbey Road
Final Mono Mix - 25 January 1967 Stereo Mix - 30 September 1971

Paul: *vocal, piano, harmonium, bass, handclaps* John: *vocal, guitar, acoustic guitar, piano, handclaps*
George: *backing vocal, guitar, handclaps* Ringo: *drums, tambourine, tubular bells*

ADDITIONAL INSTRUMENTS:

Four flutes, two trumpets, two piccolos and a flugelhorn (*9 January 1967*)
Two trumpets, two oboes, two cors anglais and a double bass (*12 January 1967*)
Piccolo trumpet (*17 January 1967*)

SONG DETAILS

In November 1964, The Beatles were asked whether they missed anything about the lives they led before becoming famous. Paul singled out 'riding on a bus. I like a bus... green buses.' When growing up in Liverpool, he had taken many bus journeys from his home to school and to the centre of the city. The trips usually took him through an area known as Penny Lane. Sitting on the top floor, he enjoyed glimpsing people's lives through his elevated window on the world. Mixing genuine locations and imaginary characters, 'Penny Lane' is brimming with such observations made from the top deck. 'Behind the shelter in the middle of the roundabout' at Smithdown Place, Paul did see a pretty nurse selling poppies from a tray in the weeks before Remembrance Day in November. But the phrase 'and though she feels as if she's in a play she is anyway' adds a surreal air to the memory, making it more dreamlike than realistic.

Like their teenage contemporaries, The Beatles viewed the American place names in their favourite rock 'n' roll songs as romantic and glamorous. But for British artists to sing about English locations in rock songs would have sounded absurd when compared to the mystique evoked by Memphis, Tennessee, Route 66, Flagstaff, Arizona, Broadway and California. A year before 'Penny Lane' was recorded, Paul had stated in a *New Musical Express* article that when he and John had written 'In My Life' from *Rubber Soul* they had considered including 'places in Liverpool like Penny Lane and the Dockers Umbrella ... [they] have a nice sound, but when we strung them together in a composition they sounded contrived, so we gave up.' As the lyrics of pop songs in the mid-1960s became more adventurous, British songwriters drew inspiration from experiences in their own country. The Rolling Stones compared Stepney and Knightsbridge in 'Play With Fire' in 1965. In the UK charts in December 1966, The Who's 'Happy Jack' mentioned the Isle Of Man and Ray Davies of The Kinks painted a bleak picture of city dwelling in 'Dead End Street'. In contrast, 'Penny Lane' is an upbeat and joyful celebration of Liverpool as witty, quirky, ordinary yet magical, when seen from a green number 86 bus.

Initially coupled on record with 'Strawberry Fields Forever', 'Penny Lane' echoed the nostalgia of that song written mainly by John. 'We were often answering each other's songs,' Paul recalled. 'It was childhood reminiscences: Penny Lane was the depot I had to change buses at to get from my house to John's and to a lot of my friends. It was a bus terminal which we all knew very well. There was a barber shop called Bioletti's with head shots of the haircuts you could choose in the window. It was changed to "Every head he's had the pleasure to know". A barber showing photographs – like an exhibition. It was twisting it to a slightly more artsy angle. When I came to write it, John came over and helped me with the third verse, as was often the case. Penny Lane was a place with a lot of character and a lot of good characters – good material for writing.'

RECORDING DETAILS

Paul was clear about his concept for the sound of 'Penny Lane': 'I remember saying to George Martin, "I want a very clean recording." I was into clean sounds – maybe a Beach Boys influence at that point. I figure no one is educated musically until they've heard *Pet Sounds*. To create a similar pristine production to The Beach Boys' album, released in May 1966, required instruments to be recorded separately so that their timbre would not be affected by others played at the same time. With that in mind, the first session for 'Penny Lane' involved recording keyboard parts onto the individual tracks of a four-track tape. During the first session, Paul played six takes of piano on track one. Over the sixth take, he then added a mostly identical piano performance on track two. The piano's sound was recorded coming out of a guitar amplifier with the tremolo control set at a low speed. Ringo played along with a tambourine. On track three Paul performed various parts using the studio's 'Mrs Mills' piano – a 'prepared' instrument that produced a honky-tonk sound. Some high notes from a harmonium fed through a guitar amplifier were added to track four. This instrumental stage of the recording process is heard on CD 2 T7.

The next day, 30 December 1966, the four tracks were mixed together and 'bounced down' to track one of a second tape. Now called take seven, Paul and John sang the lead vocal with the tape machine running slow at 47.5 cycles per second so that their voices had a different quality when played back at normal speed. Five days later The Beatles returned to Studio Two to add more layers to 'Penny Lane'. Paul sang the song again onto track three and George played guitar while John played piano on track two. Both tracks were later discarded. The following day Paul and John redid the main vocal on track three – this time with the tape machine running at standard speed. Overdubbing continued the next day with the addition of drums, congas, electric guitar and bass recorded to track two with the machine running slow (47.5 cycles). After the four tracks were copied to a third tape – instruments to track one, vocals to track four – there were now two tracks available for further embellishment of the song.

Guided by Paul's suggestions for melody lines (CD 2 T8), George Martin wrote a score for brass and woodwind instruments that was recorded in two sessions. The first, on 9 January 1967, accomplished the recording of four flutes, two trumpets, two piccolos and a flugelhorn on track three of take nine. Three days later, two trumpets, two oboes, two cors anglais and a double bass were recorded on track two, which already contained Ringo, recorded on 10 January, playing tubular bells. The most distinctive part of the arrangement was added last. On 11 January, Paul had seen on BBC TV a performance from Guildford Cathedral of JS Bach's second Brandenburg Concerto by the English Chamber Orchestra. Impressed by the very high notes reached by the trumpet in the piece, as a player of the instrument himself, he was curious about the horn that made them. Six days after Paul had seen him on TV, David Mason was in Abbey Road playing a piccolo trumpet solo on 'Penny Lane'. As often happened, an innovative decision by The Beatles had been triggered by serendipity – a chance viewing of the Bach broadcast.

CD 2 T9 is the 2017 stereo mix made by Giles Martin in which the four keyboard parts, originally combined into one sound, can be heard individually.

EMITAPE

Tape No. 62495. Identity THE BEATLES - (ROUGH-RM.)

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		RM 2	CUT TO F 3	(7.00)
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STRAWBERRY FIELDS (REMAKE)		RM 4	COMPLETE.	Beatles TAPES - FULL DEMO OF THIS
		RMS	COMPLETE.	
		RM 6	F/S	OF THIS
		RM 8	COMPLETE.	- - -
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			DATE 28 TH NOV 66	15 f.p.s

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EMITAPE

Tape No. 6255 8

MR G. H. MARTIN

1033

Identity THE BEATLES.

Subject	START	FINISH	Remarks
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	3	0037 238.	
	4	F/S	
	5	257 529.	
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FOR BEST SEE E 61647			
TAPE LENGTH	8 1/2	ENGINEER GF PMC	TAPE SPEED 15 ips
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HARP

SHE IS LEAVING HOME

A handwritten musical score for harp, titled "SHE IS LEAVING HOME". The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The score includes various musical markings such as grace notes, dynamic markings (e.g., $\text{F} \text{--}$, $\text{F} \text{--}$), and performance instructions like "play chords" and "as written".



SGT. PEPPER'S MUSICAL REVOLUTION



WRITTEN BY HOWARD GOODALL



Few works of art – in any genre or category, in any era of creative endeavour – are both enormously commercially successful (at the time) and enormously experimental and innovative. By the ‘commercial’ standards of their day, Beethoven’s Ninth Symphony, Verdi’s *La Traviata* and Gershwin’s *Rhapsody In Blue* spring to mind in the field of classical music. But any recently compiled list of the 50 most famous classical works is overwhelmingly made up of pieces that were little known and underappreciated at the time of their publication, and any list of the 50 most influential classical works is overwhelmingly made up of pieces that the public have been very slow to embrace.

In popular music, the names of the important early pioneers of blues and jazz are better known amongst musicians than the public, and it is perhaps not surprising that the biggest-selling popular music artists in the second half of the twentieth century were as successful as they were for their capturing a moment with releases that were stylistically somehow already familiar to the audience’s ears, exploiting the ground broken by others before them. Elvis Presley and Bill Haley are conspicuous examples of this phenomenon. Though they undoubtedly had their own voice, appeal and highly distinctive character, even the early Beatles records relied heavily on pre-existing genres to catch the public’s attention. Until, that is, *Rubber Soul*, *Revolver* and – spectacularly so – *Sgt. Pepper’s Lonely Hearts Club Band*.

Knowingly, or unknowingly, there is barely an artist working in mainstream popular music today – or at any time in the last 50 years – whose recorded output is not in some way affected by the giant musical and technological strides forward made in *Sgt. Pepper’s Lonely Hearts Club Band*, making it possibly the single most influential LP ever released. It is also worth reminding ourselves that The Beatles weren’t trying to do something ground-breaking all those weeks between November 1966 and April 1967 in Abbey Road Studios (then called EMI Recording Studios). They were expanding their musical horizons, indulging a cupboard-full of ideas and fancies, enjoying the freedom of music-making for its own sake away from the frenzy of touring, and demanding a great deal of on-the-spot ingenuity from the studio engineering staff around them in the pursuit of their sometimes bizarre, always unexpected, imagined sound worlds.

With the benefit of hindsight, we now appreciate that the album (and the two songs on a single that were intended to belong to it, ‘Strawberry Fields Forever’ and ‘Penny Lane’) is 47 minutes of unstoppable invention, discovery and surprise that profoundly altered the parameters of popular music. Though The Beatles themselves were clearly delighted with the reception of the album around the world, they could not have foreseen its wider

impact. The best breakers of moulds are those that do so as a by-product of their other creative intentions, not those whose prime motivation is novelty for its own sake. It is more than a little ironic that in western classical music in the 1960s, radical novelty for radical novelty’s sake was more or less the only show in town, with every avant-garde composer trying harder than the next to out-experiment each other, whilst far greater change (it was to transpire) was occurring in the – to them – tawdry, retrogressive arena of pop music – an arena where enticing (and inviting) the audience, rather than alienating or shocking them, was the desired outcome.

Sgt. Pepper’s Lonely Hearts Club Band is often referred to as one of the first ‘concept albums’. It is not, though, strictly speaking, a concept album at all. *Sgt. Pepper* and his old-fashioned Lonely Hearts Club Band kick the album off, introduce a mock music hall variety singer, Ringo pretending to be a certain Billy Shears, then promptly – it would seem – leave the stage. They come back for a brief reprise near the end of the album, but as for the Lonely Hearts Club Band concept, that’s about it. The other songs – about traffic wardens, runaway teenagers, Hindu philosophy, children in wonderland, and so on – have no real relation to the Victorian bandstand idea at all.

No, the governing concept of *Sgt. Pepper* isn’t the Old Time band idea, it’s a musical one: all styles are now fair game. The old attitudes, where pop = modern, classical = old, or of highbrow versus lowbrow, are over. *Sgt. Pepper* represents a realignment of the ecology of music itself.

But why this album, particularly? After all, it’s not just the amount of experimentation, since there had been plenty of that on *Revolver*, The Beatles’ previous album, released in August 1966. What’s more, another LP of that same year, The Beach Boys’ *Pet Sounds*, was also radical and innovative – and was acknowledged by The Beatles themselves as an influence on *Sgt. Pepper*. Nor is it just the integration of unfamiliar sounds and non-pop instruments from classical or Indian music – that too had surfaced in a modest way on *Revolver*, as it had in assorted Beach Boys and Rolling Stones recordings. The success of the *Revolver* single, ‘Eleanor Rigby’ – a mainstream pop hit accompanied not by bass, drums and guitar but by string octet – indicated that big changes of direction were afoot.

However, something else is at work in *Sgt. Pepper*. It takes a musical attitude and uses it to create architecture. If *Revolver* is like a photo album – fourteen exquisite, self-contained vignettes showcasing the talents of each Beatle in under three minutes each – *Sgt. Pepper*

"If we're not listened to and we can't even hear ourselves, then we can't improve... so we're trying to get better with things like recording."

Paul McCartney

is like a film: not a passive record of a life, but a moving picture of it. Or perhaps, a dream of it. True, there is no narrative, but there is nevertheless forward momentum, an ebbing and flowing, like no other album before it. That ebb and flow comes from its unusually complex and sophisticated management of harmony and rhythm. In this respect alone it had few equals at the time, and has had few since.

In February 1967, the first fruits of what was to evolve into *Sgt. Pepper* were revealed. Two of the first three tracks recorded, 'Penny Lane' and 'Strawberry Fields Forever' were rushed out as a double A-side at the behest of EMI and the group's manager Brian Epstein. Nowadays, single releases are always included in the album that follows, but in Britain in the '60s it was deemed to be a rip-off to charge the fans twice for the same music, so it was quite normal *not* to include singles on subsequent albums. Musically speaking, 'Penny Lane' and 'Strawberry Fields Forever' were essential and integral parts of the *Sgt. Pepper* project. George Martin wrote later that he believed the commercially driven decision to release the two tracks prior to and separate from the album was the biggest mistake of his career.

Despite the ground-breaking explorations of *Pet Sounds* and *Revolver*, nothing, absolutely nothing, could have prepared the world for the strange and unique masterpiece that was 'Strawberry Fields Forever', a track that took 55 hours of studio time to create. Its daring, its nostalgic mood, its bizarre sound world, its effects, its unorthodox structure and its stylistic originality have rarely been surpassed in the half-century since.

Paul McCartney played the introduction using the flute sound on the recently invented Mellotron. For a rock band in 1967, state-of-the-art electronic devices of various kinds were only part of the armoury available to them to expand their palette of sounds. For The Beatles, the instruments of the classical past were just as exotic and intriguing. So whilst there might be a brand new Mellotron in 'Strawberry Fields Forever', there is also George Martin's dry, non-vibrato, urgent, swooping, *marcato* arrangement for cellos (a style much imitated thereafter, notably by Jeff Lynne with the Electric Light Orchestra).

'Strawberry Fields Forever' set the tone for *Sgt. Pepper*, musically and technically, even if it did not make it onto the final track list. It also, though, set out the album's most conspicuous theme: the past, and in particular The Beatles' shared past. John and Paul met at a church fête in 1957 – a stone's throw away from Strawberry Field – and started writing songs together almost straight away. Their creative relationship was part collaboration, part rivalry. So Paul reacted to John's masterpiece by coming up with

one of his own, 'Penny Lane'. The actual Penny Lane is a short bus ride from where Paul and John grew up. As teenagers they used to meet at the bus shelter in the corner of the roundabout mentioned in the song. Like 'Strawberry Fields Forever', 'Penny Lane' is a slightly surreal, nostalgic scrapbook of their youth. Yet whilst the two budding songwriters might, at the time evoked, have been listening to '50s rock 'n' roll and skiffle, there is no hint of either idiom in the two later songs. Both serve notice that the conventional components of the rock band era are to be radically reassessed.

Pop music of the '50s and early '60s derived its rhythmic energy from strumming guitars and drum kits. In 'Penny Lane', on the other hand, the rhythmic drive – the groove – is coming instead from the piano. Out goes the guitar's rock 'n' roll pattern, in comes a new one.

Paul's fondness for the pianistic mayhem of flamboyant '50s rocker Little Richard was always going, at some point, to find expression in his own songwriting and as time went on, Paul and John increasingly began conceiving songs at the piano rather than at the guitar. Little Richard was responsible for one particular and fundamental shift in the rhythmic pattern that underpinned rock 'n' roll. What he did was to even out the beats in the traditional blues rhythm, beats that had hitherto been 'swung' with a subdivided triplet, called a 'shuffle'. Little Richard took out the shuffle or swing in the quavers (eighth notes), an inheritance from the swing era, and turned the quick triple-beats into slightly slower double-beats. This change to a powerful rhythmic pattern based on twos, not threes, gave rock 'n' roll a new energy.

Paul made his own fundamental contribution to the subdividing of beats. He changes Little Richard's eight even quaver beats to a bar (measure) into four even beats in the bar – a musical equivalent, roughly speaking, of replacing jogging with walking. The song, more than any other, that blazed this chunky four-beat trail, was 'Penny Lane'. But the piano in 'Penny Lane' isn't just one piano. It is, in fact, four pianos layered on top of each other, giving a meaty, jangly sound – a sound so distinctive and strong that all the other instruments could play along to it as the dominant instrument.

With the piano groove laid down, more surprises were to come in the song's arrangement, which included flutes, piccolo, oboes, cors anglais, trumpets and flugelhorn. One late addition to it had particular resonance for the ethos of the building *Pepper* project: a so-called 'piccolo' trumpet. The B-flat piccolo trumpet was chosen specifically to imitate the high-register E-flat trumpet used in JS Bach's



APRIL 1967

91

1
SATURDAY

Recorded Sgt. Peppers
Lonely-Hearts club-band-part
2

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at office of delivery. Other enquiries should be accompanied by this form, and, if possible, the envelope. B or C

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second Brandenburg Concerto and Paul, who'd heard it on a TV concert relay, indicated to George Martin what kind of melodic line he'd like him to transcribe for the player, David Mason. The mock-baroque trumpet line, when superimposed on the existing brass and woodwind orchestration, gives 'Penny Lane' its unmistakable character: an up-to-the-minute pop song with a bizarrely antique, slightly military, twist.

It wasn't the last time the Beatles would dip into the musty loft of almost-forgotten or obsolete musical instruments. A Renaissance-era harpsichord would grace 'Fixing A Hole', for example, but the baroque trumpet in 'Penny Lane' isn't just playing along with a pop groove, it's actually playing a melody that sounds as if Bach might have shaped it in 1720. So when this pastiche melody is superimposed on the thoroughly contemporary backing of 'Penny Lane', it creates – like so much on the album – a new, hybrid sound. Not a copy, not a clone, a totally new combination. Moreover, the combining of compositional elements from different periods with the new was so successfully forged in 'Penny Lane' that its template was abundantly imitated in the two or three years that followed (as in much of *The Kinks Are The Village Green Preservation Society* of November 1968, for instance) and was still being affectionately recreated in the 21st century, with, for example, Michael Bublé's 2009 hit, 'Haven't Met You Yet' (complete with mock-baroque trumpet solo in its instrumental middle section).

When Paul was writing 'Penny Lane' he was just 24, looking back a mere eight years or so to when he and John would hang around the Penny Lane roundabout bus terminus as teenagers. Yet the musical atmosphere of the song reaches much, much further back in time; as did the costumes, moustaches, sideburns, mounted firemen and aristocratic horse-riding imagery of the accompanying promotional film. This wasn't just nostalgia for a 1950s Liverpudlian childhood. This was dipping into a much deeper historical well.

The Beatles, working day after long day for months on end at Abbey Road Studios, whose first celebrated client was Sir Edward Elgar (1857–1934), were embarking on the most famous adventure in musical time travel in history. In the very first song of the album itself, the idea of the alter ego band is introduced, as is an archaic brass arrangement of four French horns, setting out the Pepperland stall: from now on, expect the unexpected.

Whilst the alter ego band aspect of the cover and the opening song is not a prominent feature thereafter, the music hall, variety show mood does permeate much of the album. Enhanced by sound effects of a live audience apparently present throughout and the

cross-fading of tracks one into another, it is particularly present in 'Being For The Benefit of Mr. Kite!' and 'When I'm Sixty-Four'. It is worth reminding ourselves that the strange mixture of nostalgia and homely sentimentality about a distant future in 'When I'm Sixty-Four' is the work of young men at the peak of international stardom as teen idols. The Beatles were leaving the well-oiled pop clichés of adolescent love way behind.

'When I'm Sixty-Four' does something oddly counterintuitive: it talks of the future, the year 2006, presumably, yet sounds like the turn-of-the-twentieth-century past, with its slightly Dixieland, trad jazz clarinet trio backing, its simple, plodding bass line and Barbershop-style backing vocals. In fact, Paul's instinct to locate the song's accompaniment in the music hall novelty style of, say George Formby, with hints of ragtime and Dixie, whilst it may appear with the benefit of hindsight to be a moment of passing whimsy, in the context of 1967 pop is almost as unconventional, as surprising an inclusion, as George Harrison's 'Within You Without You'.

'Being For The Benefit of Mr. Kite!', whilst the most overtly 'Victorian' of all *Sgt. Pepper's* songs, nonetheless demanded of George Martin and the engineering staff at Abbey Road some of their most heroic efforts in pushing the boundaries of what was then technologically possible in recording techniques. The aim being to evoke a circus or fairground atmosphere, the limitations of multi-track recording in 1967 were breached and musically speaking, the song's mixed metres and chromaticism (in both melody and harmony) further enhanced the mood of exoticism. In particular, Henry The Horse's waltz has a strikingly surrealistic, archly comic tone, a wonderful kind of movie-in-sound, complete with what was in effect an early manifestation of sound-sampling, a technique in its infancy in the 1960s amongst cutting-edge American composers like Steve Reich.

Chromaticism in music, named from the Ancient Greek word for 'colour', is a phenomenon which has been present in classical music, on and off, for many centuries, reaching peaks of fashion in the early seventeenth century and the late nineteenth century. Chromaticism as an effect was available to composers wanting their pieces to sound more 'exotic' or non-western. The reason for this is that the western scale, or choice of notes, has been for several hundred years fairly limited compared to those of other musical cultures. A Turkish scale, for instance, has 24 subdivisions in its scale, twice the western scale's available total. A western imitation of eastern scales, therefore, requires that as many notes as possible, preferably all, from the European upper limit of 12 (all the black and white notes on a keyboard) be used in a melodic phrase. Chromatic

melodies crop up in the sophisticated popular show songs of pre-war composers like Cole Porter and George Gershwin, and in songs whose heritage is jazz or swing, but are largely absent from rock 'n' roll and pop prior to *Sgt. Pepper*. Suddenly, on *Sgt. Pepper*, the exotic flavour of chromaticism makes an unabashed comeback. As well as being a noticeable feature of John's 'Being For The Benefit Of Mr. Kite!', it also suffuses his 'Lucy In The Sky With Diamonds'.

Though it was claimed for many years that 'Lucy In The Sky With Diamonds' is a metaphor for tripping on LSD, which according to its creators it was not, what is most striking from a musical point of view is not its 'far-out' sophistication but its child's eye view of the world. Which is hardly surprising since it was inspired by a picture drawn by Lennon's son at primary school. Chromaticism is at work here, right from its opening nursery rhyme introduction, but its ability to undermine and unsettle the 'tonal' stability of a song is also exploited to take the listener on a trip of a different kind: a harmonic journey. These kinds of harmonic journeys, where the chords lead us from one centre of gravity to another, are in their most transformative form called modulations, and they have been the bread and butter of western classical music since the eighteenth century.

In fact, of the fifteen tracks on *Sgt. Pepper*, including 'Strawberry Fields Forever' and 'Penny Lane', a staggering twelve involve modulations. Again, with the exception of bebop and the Broadway musical, modulation was a rarely used, rarely heard technique in popular music before *Sgt. Pepper*.

The relationship of keys to each other, like planets and moons in orbit, exerting mutual influence on their trajectories and their tides, is manipulated with particular skill on *Sgt. Pepper*. There's another alchemy going on beneath the harmonic surface, however. A much older one. Before keys, western music had modes. All folk music and all other music systems in the world, for example the Indian, the Chinese and the African traditions, had modes, and still do.

There's one big advantage to a mode and one big downside. The downside is that in world music, where modes are all-dominant, one tended not to move from one mode to another whilst playing a single instrument, so it suited cultures with instruments that are unchanged for centuries, even millennia. Western music's rapid development of new instruments (especially keyboards) from the Renaissance to today, on the other hand, could not operate as flexibly as it does in a modes-only world.

The upside of modes, though, is that they are – believe it or not – more 'natural' than western keys. They are in tune, literally, with nature's laws of harmonics. So folk songs have an earthy, haunting quality partly derived from their ancient, organic roots. The ancient modes of Anglo-Celtic folk music keep popping up in Paul's songs. He wasn't consciously doing this. He couldn't help it, because they were inherent in much of the working people's songs he'd have heard growing up. Modes are also what links European music and African-American rhythm and blues, because the hot-off-the-press blues records that The Beatles were so fond of picking up from Liverpool stores in their formative years were also modal in the character of their melodies.

If you have ever wondered why the music of 'She's Leaving Home' sounds so authentically melancholy, it's not because of the string and harp arrangement, touching though that is, nor is it thanks to the ghostly utterances of the distraught parents echoed in the backing vocal line. It is mainly because its melody is modal. The verse melody, for instance, belongs to the 'Aeolian' folk mode, whereas the beautiful, up-and-down scale counter-melody played by the cellos later in the song is in the 'Dorian' mode. Like the childhood images evoked in 'Strawberry Fields Forever', 'Penny Lane' or 'Lucy In The Sky With Diamonds', the intuitive use of Anglo-Celtic folk modes in the melodies and harmonies of 'She's Leaving Home' reach back in time – in this case to make the listener feel a sense of loss.

If the accompaniment of just harp and strings for 'She's Leaving Home' was unorthodox in a pop song in 1967, the first track on side two of the vinyl release of *Sgt. Pepper* had listeners' jaws dropping to the floor. The most radical, most unexpected – as it turned out, the most visionary – of all the surprises on the album, 'Within You Without You' was a turning point in twentieth-century popular music.

George Harrison's fascination with Indian classical music, his studying of the sitar with Ravi Shankar, his following guru Maharishi Mahesh Yogi and introducing the other Beatles to Hindu mysticism, seems to have originated in conversations with David Crosby of The Byrds in the summer of 1965. Few could have predicted, though, that George's engagement with Indian culture and its music would last as long and permeate as deeply as it did; for him, it was not some drug-fuelled, hippie-ish fad, but a lifelong commitment.

Indian instruments had been introduced in limited ways into recordings by The Beatles and others before *Sgt. Pepper*, but in all of these cases it was the exotic sound rather than

“We were into another kind of art form where you were putting something down on tape that could only be done on tape.”

George Martin

the fundamental principles of Indian music that was being introduced. It was a kind of aural flavouring – like musical joss sticks. ‘Within You Without You’ is an undertaking of a quite different order altogether. Here, George was attempting to write a song using Indian music scales (*thaat*s and *ragas*), rhythmic patterns (*taals*) and call-and-response melody (*saval-javaḥ*), using as his template a much longer piece recorded for broadcast by his mentor Ravi Shankar.

‘Within You Without You’, though, is a hybrid, in its melodic shape, its orchestration (melding Indian instruments like the dilruba, the tamboura, the swaramandala, the sitar and the tabla with western strings) and its rhythmic architecture. An amalgam of two cultures. But practically everything on *Sgt. Pepper* is a hybrid of some kind. The most hybrid of all *Sgt. Pepper*’s riches, however, is its final extraordinary track, ‘A Day In The Life’. Its status as the emotional and artistic climax of the album almost single-handedly answers the question, why is this record considered by musicians as such a towering landmark?

Though written and recorded before most of the other material on the album, ‘A Day In The Life’ manages to combine so much of the project’s overall themes into its unforgettable five and a half minutes: everyday realism of contemporary, ordinary life, vignettes of isolation and deadpan commentary intertwined with psychedelia, experimentation with recording technology, use of classical orchestration, modulations in key and tempo, use of sound effects, third and first person narrative juxtaposed, and so on.

The Beatles, especially in this period Paul, had become fascinated with the experimental gimmicks and techniques being forged in the mid-sixties by avant-garde composers and technicians in the forefront of contemporary classical music. One of these techniques was given the grand, if contradictory-sounding name, ‘aleatoric composition’ – meaning ‘creating music by chance’. Chance could mean ‘play what you like’ or ‘play according to the throw of a dice’ (*alea* is the Latin word for dice) or ‘play anything you like within some parameters I give you’. The first composers to introduce aleatory, or random, instructions into their pieces were Americans Charles Ives and Henry Cowell in the early twentieth century. But in the 1950s, modernist firebrand John Cage started making whole works using these techniques, followed by European iconoclasts Karlheinz Stockhausen and Pierre Boulez.

The performances created by these composers have, on the whole, not survived as listening experiences in anyone’s record collections. Nevertheless, their ideas spread

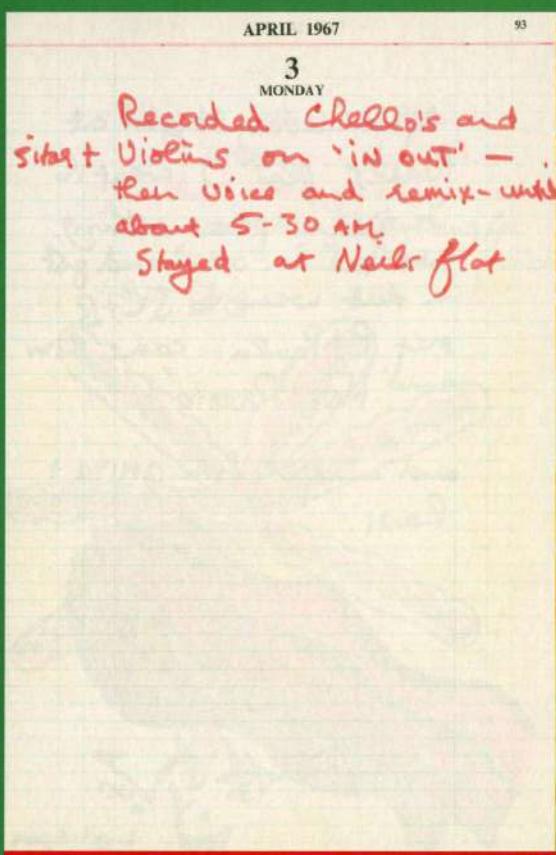
across the musical world. The most likely way normal tax-paying folk anywhere in the world would have heard such a technique in late 1967 would have been from hearing it in ‘A Day In The Life’. The two full-orchestra glissando effects heard in the song are created by the following aleatoric method: Following Paul’s idea for this section, George Martin instructed the orchestral players that they may play whatever note they like as long as they gradually raise their pitch upwards and land on one of the notes of an E-major chord.

Another aspect to the apparent simplicity of the song’s verse is Ringo’s anything-but-simple, syncopated drum interjections. These are seemingly prompted by the line in verse two – ‘he blew his mind out in a car’ – and continue between vocal phrases, as if preparing the listener for the epic climaxes ahead. The familiarity of Ringo’s slack-tuned tom-toms in this song should not allow us to forget that he is not fulfilling the traditional role of a rock or pop drummer as of 1967. The tom-tom ‘fills’ he introduces are actually a lot more like the way percussion works in classical music: he is not laying down the pulse, he is punctuating it. In delegating the pulse-keeping to the gently strumming acoustic guitar and bass, the downbeat of each bar is implied rather than emphasised, adding a sense of disorientation and ambiguity to the verse.

One apparently contradictory truth emerges from the *Sgt. Pepper* project. It is that the distinctive composing styles and creative sensibilities of Lennon and McCartney are by now clearly diverging, demonstrated, for example, by the sharp differences in tone, attitude, harmony, melody and vocal delivery between John’s ‘Good Morning Good Morning’ and Paul’s ‘Getting Better’, or between ‘Lucy In The Sky With Diamonds’ and ‘She’s Leaving Home’. Yet when they are harnessed together, collaborating on a song as they did on ‘A Day In The Life’, they can produce their finest, most ambitious work. John’s matter-of-fact verse with its laconic descending harmonies is set off to superb effect by Paul’s urgent, piano and bass-driven middle section.

What binds the two approaches of John and Paul together so artfully in ‘A Day In The Life’ is their shared fascination at this time with music’s perceived ability to evoke in sound out-of-body experiences, whether brought about by hallucinogenic drugs or some other stimulus, spiritual or physical. Paul’s line ‘somebody spoke and I went into a dream’ triggers a musical trip, metaphorically and actually.

It is the burden of famous and great songs that they can be overanalysed in the pursuit of meaning in their lyrics. ‘A Day In The Life’ is no exception. What the song presents seems to be a series of intentionally disconnected images, snapshots and blurred news



cuttings that ask us to contemplate what is real and what is not, perhaps the most quintessentially '1967' question of them all. Not everything is as it seems, they pose, and this is true even of the album's extraordinary last chord. If you play this E-major chord on a piano, using the sustain pedal, its natural audibility lasts about 40 seconds, depending on what room you are playing it in. All the time, though, it is dying away, its resonance fading. The final chord of 'A Day In The Life' lasts 43 seconds and it is weirdly, unexpectedly *alive* for much of that time, not dying away with anything like the speed of the natural version. How was this achieved?

First of all, it's not just *one* keyboard being played but nine: seven acoustic pianos, each with subtly different tones, and an electric organ and a harmonium. Unlike the pianos', the organ's and harmonium's chords can last as long as the keys are held down, thereby allowing the tail of their sound's decay to be further controlled in the recording process. Added to that, engineer Geoff Emerick heavily compressed the sound of each track, allowing the mixing desk's faders to be operated like a volume pedal on the dying chords, raising them as they faded. Hence the extraordinary effect of the overall chord not dying, but remaining somehow alive.

That elongated chord, like so much else on *Sgt. Pepper*, takes something we think is familiar and reinvents it, as the Beatles reinvented their image and their sound in

every groove of the LP. For all its many technical innovations, though, the whole project, beginning as it did with the 'blue, suburban skies' of John and Paul's childhoods in Liverpool, was the most human of endeavours. In *Sgt. Pepper* The Beatles had, after all their public anguish on tour, rediscovered something of themselves, and the music flowed out of them like a river.

In 1995, the prolific American songwriter, producer and arranger Jimmy Webb reflected on the album's impact upon his work: 'I thought, "Oh my, the wind has changed" and realised that there was so much more that could be done than had ever been dreamed of. When *Sgt. Pepper* came along you just knew that all bets were off and we're into a completely new ball game where experimentation was going to be the rule of the day and none of the elements of classical music were exempt from incorporation or adaptation into rock music. I was ecstatic – all the more power to it.'

The musical world was never the same again after *Sgt. Pepper*. That's not to say The Beatles and many other brilliant musicians didn't go on to make yet more wonderful and abundant new music. But the rules of the game had changed forever and very, very few works of art in history have that effect. Our musical age, where genres mix and converge and interweave freely, really began with this album. Being for the benefit of us all, you could say.

APRIL 1967

4
TUESDAY

After Raving stayed at Neels flat I went to Indica and places - nothing. remixed "in out" and got a dub went to J.C.B. Met P+Paula - came home and 'Hey Presto' - and a letter from Amiya + Ravi.

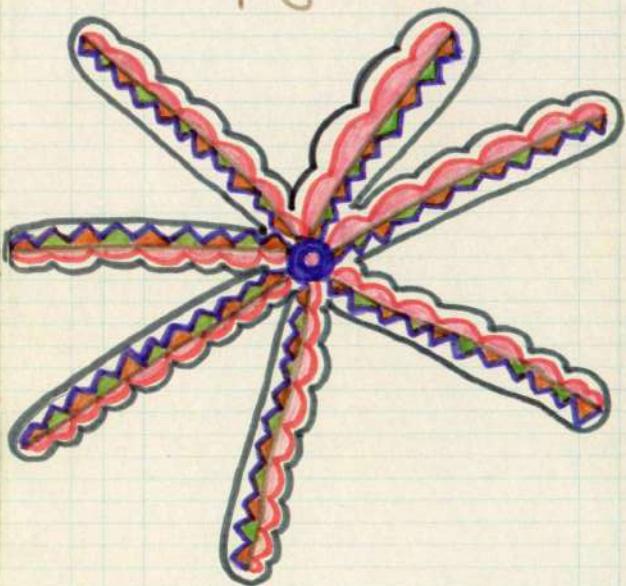


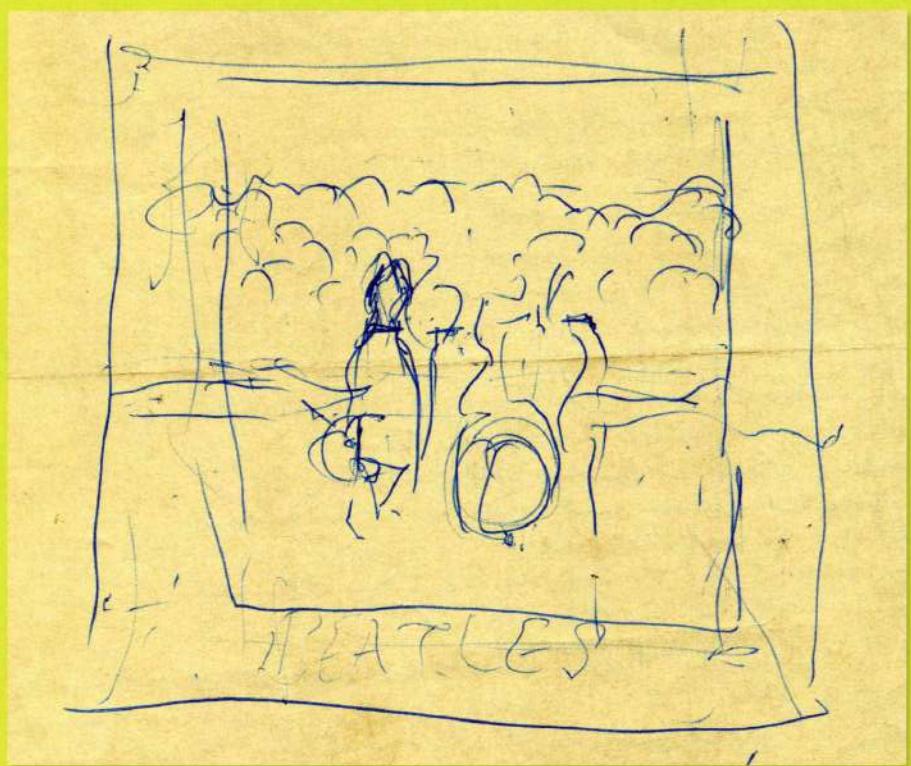
APRIL 1967

95

5
WEDNESDAY

Went across to Ringo's in the afternoon - stayed home in the evening - and Vic came. DID a spot of painting for a while - and Paula painted her frog.





Sketch by Paul



THE COVER STORY



WRITTEN BY KEVIN HOWLETT



Sketch by Paul

**"In my mind, I was making a piece
of art not an album sleeve."**

Peter Blake

The high ambition of the *Sgt. Pepper* cover was inspired by Paul McCartney's fond memory of buying LPs as a schoolboy: "Saturday morning, I had my pocket money. I used to go down to this big department store called Lewis's, get the record that I'd been saving up for, then get on the bus and unwrap it. Then I had half an hour to look at it ... and read the sleeve note and look at the pictures and everything. We designed *Sgt. Pepper* with that in mind. The person who's just been to his version of Lewis's, he's got that half hour so we'll give him masses. He can look at this one for months!"

With an extravagant Pop Art collage on the front and assorted images and extras inside, if ever an album cover conjured up the spirit of the record it was wrapped around, this is it. Not only did the sleeve encapsulate the merry jumble of ideas bursting from the LP, it also helped to give the impression of a concept unifying the album's songs. The story of how the artwork was created is a striking example of how The Beatles were able to carry off an innovative idea – no matter how unprecedented, expensive and risky it might be.

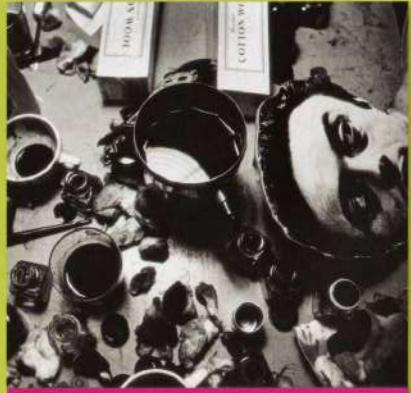
By 1967, The Beatles had already gained a track record for having distinctive LP sleeves. Moreover, the artistic ploy of using a collage for a cover was not new. In the artwork of *Beatles For Sale*, the group are seen in front of a photo montage of screen actors at Twickenham Film Studios and their most recent album, *Revolver*, featured a collage of Klaus Voormann's line drawings interwoven with photographs. But for the *Sgt. Pepper* cover, the approach was even more ambitious – as Peter Blake, the sleeve's co-designer, remembered: 'In my mind, I was making a piece of art not an album sleeve.'

This was not normal practice in pop music. True, since the birth of the LP format in 1948, many album covers had been influenced by contemporary art. Alex Steinweiss had led the way at Columbia Records in America with urbane illustrations that drew upon pictorial and typographical styles from the Bauhaus School in Germany and the Dutch De Stijl movement. But it was mostly classical and jazz music albums that were graced with innovative cover art. For example, at the beginning of his career, Andy Warhol found work designing sleeves for Prestige and Blue Note. Furthermore, the sophisticated moods of two bestselling jazz LPs were enhanced by covers featuring contemporary works: a modernist painting by Sadamitsu 'Neil' Fujita on *Time Out* by The Dave Brubeck Quartet (1959) and an abstract piece by Olga Albizu for a record by Stan Getz and Joao Gilberto (1964). But no group in popular music had yet commissioned a work by leading exponents of the Pop Art movement.

With the exception of their film soundtrack albums, it was unusual for The Beatles to fix upon a title for an album before it was completed. However, this time, it was soon clear what their work in progress would be called. With this advantage, Paul took his original musical concept – that The Beatles had assumed the identity of Sgt. Pepper's Lonely Hearts Club Band – and developed it into a visual idea. His initial sketches for the cover show the group wearing the uniforms of a military band while holding instruments usually played by such an ensemble. Standing in an Edwardian sitting room with framed photographs of some of their heroes, John holds a clarinet, Paul an E-flat bass tuba, George a trumpet, and Ringo has a kettle drum. Paul also drew the band next to a typical floral display seen in British public parks. 'I did drawings of us being presented to the Lord Mayor with lots of dignitaries and friends of ours around,' he remembered. 'It was to be us in front of a big northern floral clock, and we were to look like a brass band.'

This was not only an era of experimentation in a variety of art forms, it was also a time of exciting cross-pollination between them. Through various connections on the vibrant London scene, The Beatles had become friends with art dealer Robert Fraser. When shown Paul's sketches for the cover, he suggested the involvement of Peter Blake and his then wife, American artist Jann Haworth. In the spirit of the Pop Art movement, Peter had incorporated disparate characters from popular culture into his work. His subjects had included wrestlers, circus performers and, indeed, John, Paul, George and Ringo in a piece called *The Beatles 1962*. Over a series of meetings at Paul's house, in Abbey Road Studios (Peter attended the first session for 'Within You Without You') and the artists' home, the original concept for the cover evolved. 'It changed in good ways,' Paul recalled. 'The clock became the sign of The Beatles in a flower bed. Our heroes in photographs around us became the crowd of dignitaries.'

The key factors leading to the creative success of the front cover were that the figures standing behind Sgt. Pepper and his Band would be 'a magical crowd' made up of people whom the group admired. Secondly, the image would not be produced as a two dimensional picture; rather more ambitiously, a 'staged' collage was to be constructed into which The Beatles could enter. The group would then be photographed surrounded by life-size cutout images of the chosen 'lovely audience'. John, Paul, George, Robert Fraser, Peter Blake and Jann Haworth compiled lists of people they wished to see on the bandstand. Peter Blake recalled that, 'Ringo said, "Whatever the others say is fine by me." Nobody is really sure who chose who, but the following groupings seem likely.



Chelsea Manor Studios, London

"I don't think we can ever be accused of underestimating the intelligence of our fans."

George Harrison

John's list included Jesus and Adolf Hitler. Only a matter of months after the religious controversy sparked in America by John's remark that The Beatles were 'more popular than Jesus now', it was deemed safer not to include that particular choice. However, Hitler – most probably on his list as a joke – did make it as far as having a cutout prepared for the photo shoot, but it was omitted from the final picture. More seriously, John paid tribute to his art school friend Stuart Sutcliffe, who had for a time been The Beatles' bass player. The talented painter had died tragically young in 1962. Not surprisingly, Lewis Carroll, the author of *Alice In Wonderland*, was included along with writers Edgar Allan Poe – later to be mentioned in 'I Am The Walrus' – and Oscar Wilde. On a more arcane level, John remembered Albert Stubbins – a high-scoring Liverpool soccer player from 1946 to 1953.

Paul's selection of heroes reflected his current artistic interests, as well as favourites from the past. Contemporary Beat poet William Burroughs and avant-garde composer Karlheinz Stockhausen were listed alongside Hollywood's great song and dance man Fred Astaire. A decade after its publication, a memoir called *The Doors Of Perception* by Aldous Huxley had become associated with the prevailing interest in psychedelia and hallucinogenic drugs. The author, best known for his novel *Brave New World*, appeared on Paul's list. 'It was about time we let out the fact that we liked Aldous Huxley. That wasn't the sort of thing we'd talked about before. No one had ever asked us in an interview!'

'I don't think we can ever be accused of underestimating the intelligence of our fans,' George mused in 1967. His contenders for the cover included Bob Dylan, American comedian Lenny Bruce and Swiss psychiatrist Carl Jung. Reflecting his deep immersion in Indian culture and spirituality, he also chose Mahatma Gandhi and several Yogis. One of them, Swami Paramahansa Yogananda, was the author of *Autobiography Of A Yogi* – the deeply influential book Ravi Shankar had given George early on in their friendship. Peter Blake and Jann Haworth boosted the size of the fantasy audience with a diverse array of past and present figures such as musical hall comedian Max Miller, rock 'n' roller Dion, *Tarzan* film actor and champion swimmer Johnny Weissmuller and screen stars Tony Curtis and WC Fields. Robert Fraser's list added contemporary cultural figures, including writer Terry Southern and American artists Wally Berman and Richard Lindner.

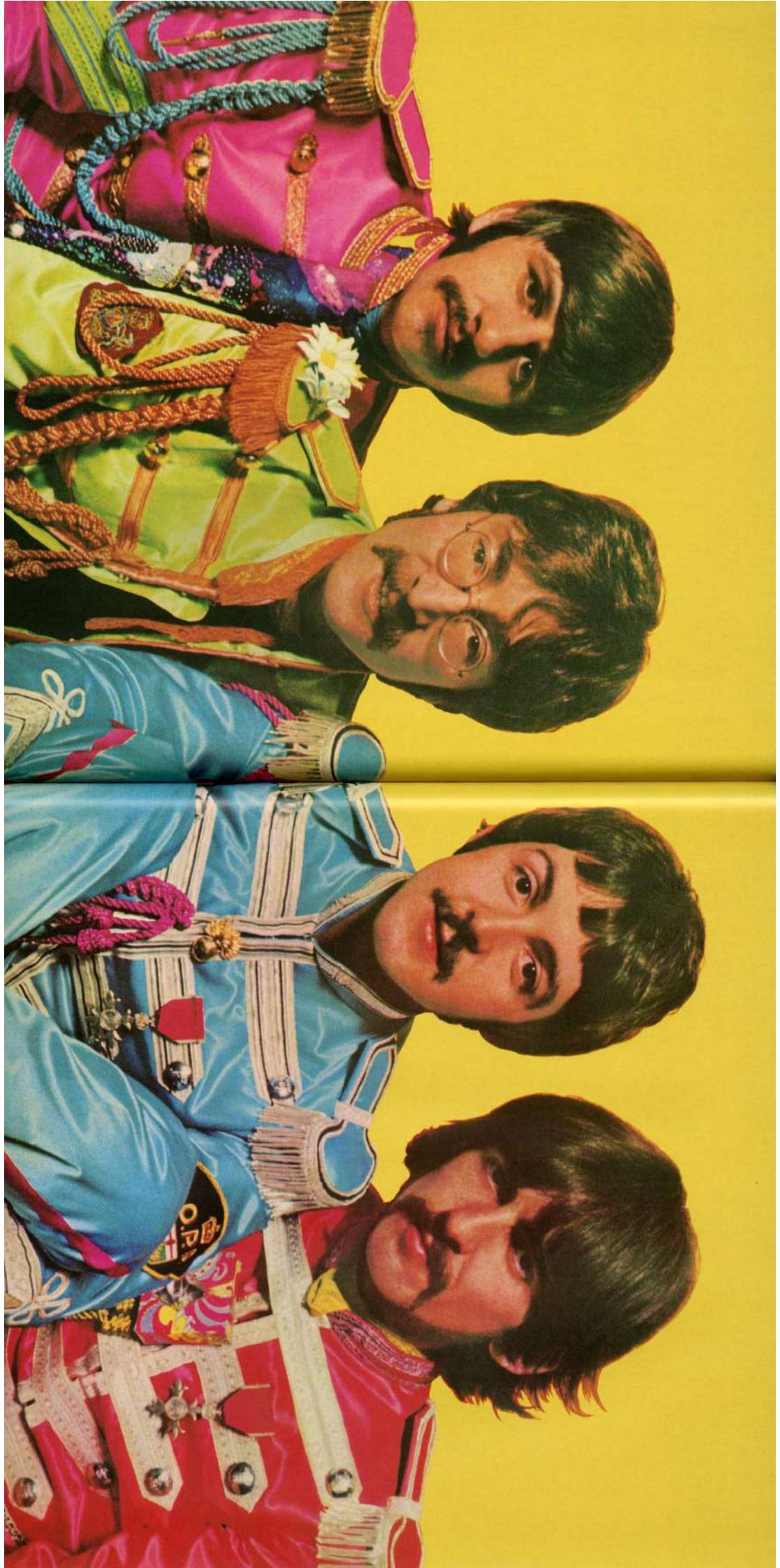
With names drawn up, The Beatles' assistants Neil Aspinall and Mal Evans visited the Indica book shop and various photo libraries in their quest for corresponding images. Large prints were made and hand-tinted by Jann Haworth, stuck on particle

board (chipboard) and cut to size. The crowd was then assembled in a set built in a photographic studio used by Michael Cooper at Chelsea Manor Studios in Flood Street, London. An ex-*Vogue* magazine photographer, he had established a friendship with The Rolling Stones. Consequently, his young son Adam had been given a sweatshirt saying 'Good Guys Welcome The Rolling Stones'. In a magnanimous gesture, it was placed on a Shirley Temple cloth doll made by Jann Haworth. There was a remarkable range of other objects placed around the stage. Peter Blake had rescued a Madame Tussauds model of boxer Sonny Liston just before it was due to be melted down. His imposing figure was positioned next to waxworks of The Beatles, as they had looked in 1963. In keeping with the cover concept, The Beatles were not really depicted twice because, as Peter Blake explained, 'It made sense that The Beatles would be fans of Sgt. Pepper's Lonely Hearts Club Band.'

The drum skin at the focal point of the image was made by fairground artist Joe Ephgrave. He painted two designs – the unused version with more modern lettering was attached to the other side of the bass drum, just in case there might be a change of mind. When flowers from Clifton Nurseries arrived, an unexpected feature was introduced when the delivery boy asked if he could make a guitar shape with white hyacinths. Contrary to legend, there is not a row of marijuana plants above BEATLES. Appropriately, they are Peperomia plants.

On the day of the photo shoot, 30 March 1967, The Beatles wore colourful military tunics made by theatrical costumiers Berman's in the West End of London. While this type of clothing was primarily chosen to fit the retrospective image of Sgt. Pepper's band, it was also a current fashion style. Trendy clothes shops Granny Takes A Trip and I Was Lord Kitchener's Valet catered for the capital's in-crowd with second-hand Edwardian and Victorian clothes and their own similar designs. Indeed, surrealist trad-jazz trio The Massed Alberts had appeared on stage wearing this style of outfit since the early 1960s. The Alberts' offbeat theatrical production *An Evening Of British Rubbish* had amused both The Beatles and George Martin, who recorded them.

The Beatles were also photographed in costume without the backdrop of the crowd. The directness with which The Beatles gazed at the camera for the close-up portrait was encouraged by Paul: 'One of the things we were very much into in those days was eye messages. I had seen a thing on TV about eye contact in apes, and I'd become fascinated by this whole idea that you don't look at each other. So with Michael Cooper's inside photo, we all said, "Now look into the camera and really say 'I love you!'"



If you look at it, you'll see the big effort in the eyes.' That eye-catching picture was a late addition to the inside of the gatefold cover. The original intention was to use a painting by a Dutch art collective called The Fool (named after a Tarot card). The vividly coloured landscape made by Simon Posthuma and Marijke Koger for the centrefold was a mix of psychedelic imagery and elements of fashionable illustrations from the Victorian era by artists like Aubrey Beardsley and Alphonse Mucha. Even though The Fool had not quite got the dimensions right, The Beatles loved their picture. But Robert Fraser strongly advised them not to include it. 'I think what let them down was the drawing,' Paul recalled. 'Actual draughtsmanship was what Robert was talking about and he refused to allow it. We resisted that for quite a few days. I've seen it and I know he was quite right about it.' As some consolation, The Fool's wavy red and white pattern for the record's inner paper sleeve was used for a limited number of pressings.

During the assembly of the collage, the possibility that anyone would not want to be part of a Beatles sleeve had not been a consideration. When presented with the front cover photograph, EMI took a more pragmatic view. First, the chairman of EMI, Sir Joseph Lockwood, was insistent about the necessity to remove Gandhi from the sleeve. He visited Paul at his home to explain why. 'I said, "Why not? We're revering him." – "Oh, no, no. It might be taken the wrong way. He's rather sacred in India, you know." So Gandhi had to go.' He was painted out by adding extra palm leaves on the right of the cover. Asserting that 'it is too light hearted to believe no one will sue,' the record company also insisted that each person depicted, or their estate, should have granted permission for their likeness to be shown. Brian Epstein's former personal assistant, Wendy Hanson, was hired to seek such clearances. In a memo on her progress, she wrote that Shirley Temple Black 'wants to see the cover (and HEAR record, said this impossible), also to receive autographed cover for her children'. Wendy also reported that having 'discussed the Gurus with George', they had concluded that 'the likelihood they would see the photos, let alone sue, was so remote that we have done nothing about them.' Hollywood femme fatale Mae West had initially withheld consent on the grounds that she could never be a member of a 'Lonely Hearts Club', but was eventually persuaded to sign up. Only one person made permission conditional on receiving a fee. Consequently, actor Leo Gorcey – known for his roles in movies about Dead End Kids, East Side Kids and Bowery Boys – was also painted out.

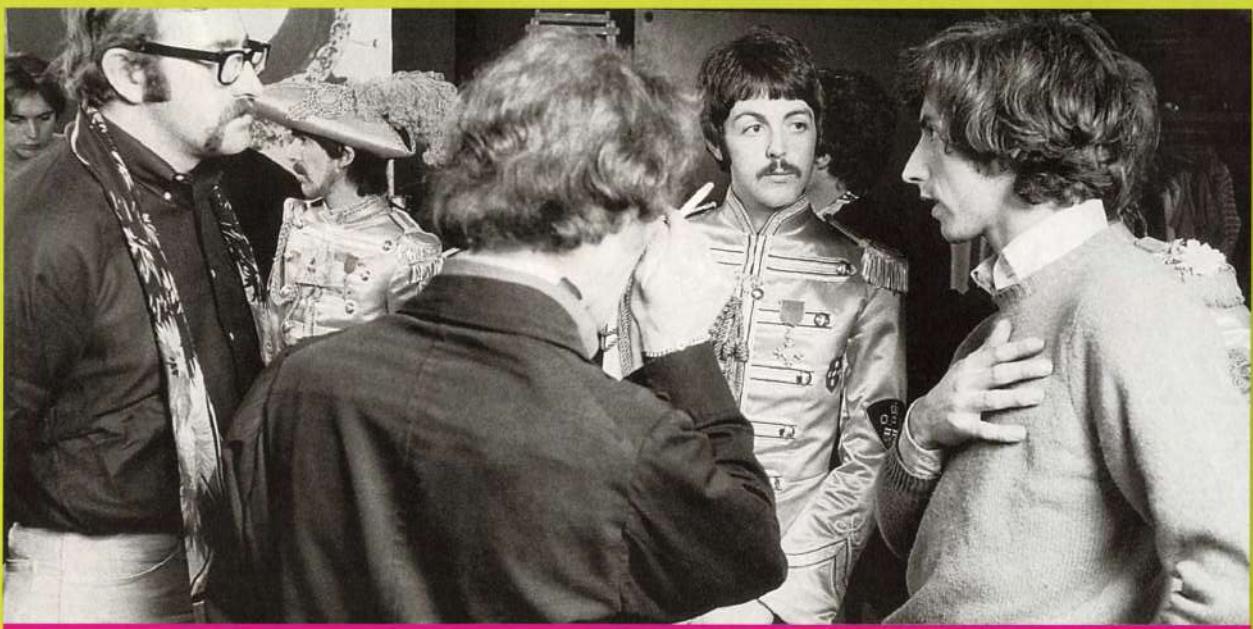
Anxiety about the risk of costly lawsuits led to EMI demanding from Nems – the company owned by The Beatles' manager Brian Epstein – a warranty of a substantial

sum against any legal action. Seeking a trouble-free solution for all, Sir Joseph Lockwood proposed another option in a letter to Epstein on 8 May 1967: 'If you still wish to use the montage design we are prepared to do so upon receipt of the warranty agreement ... I fully appreciate that there is a substantial amount of work involved in obtaining the clearances and it was partly for that reason that we have produced an alternative cover design.' Neil Aspinall described this EMI modification of the sleeve in *The Beatles Anthology*: 'It had the flowers, the drum, the four Beatles – and a big blue sky. They'd wiped out all the people behind!' While that was never going to be a serious option, the company was successful in reaching a compromise with The Beatles about their wish to include a nostalgic goodie bag of sweets and transfers. Although downgraded to the insertion of a sheet of assorted Sgt Pepper paraphernalia to cut out, it was still a pleasing bonus to discover inside the cover.

The inclusion of all the lyrics on the sleeve had also been a challenge. As this had never been done before, agreement had to be sought from the publishing company, which feared its sheet music sales would be adversely affected. EMI had also been troubled by another major point concerning the cover: its cost. At this time, the usual fee for album artwork would be well under £100. The budget for *Sgt. Pepper* had risen to nearly £3,000. In 1967, it was possible to buy a house for that price. In a letter to Brian Epstein, EMI advised him that it would only agree to pick up the bill for the cover if the album sold a million copies around the world. That turned out not to be a problem for The Beatles.

The artistic achievement of the *Sgt. Pepper* sleeve was recognised at the Grammy Awards ceremony in 1968 when it won 'Best Album Cover, Graphic Arts' for art directors Peter Blake and Jann Haworth. Ever since it has been pored over for hidden meanings and regularly parodied in print and on album sleeves – the first was Frank Zappa's Mothers Of Invention LP *We're Only In It For The Money*, released in 1968. Perhaps the most bizarre notion about the *Sgt. Pepper* artwork was promulgated by the counterculture magazine *International Times*. After advising readers that 'tripping with this record is a mind-blowing experience,' the IT writer suggested eating the cardboard cutout moustache 'to see what might happen'.

Please don't try this at home.



Mal Evans, George, Neil Aspinall, Paul and photographer Michael Cooper



- 1 Sri Yukteswar Giri *guru*
 2 Aleister Crowley *dabbler in black magic*
 3 Mae West *actress*
 4 Lemmy Bruce *comic*
 5 Karlheinz Stockhausen *composer*
 6 W.C. William Claude Fields *comic*
 7 Carl Gustav Jung *psychologist*
 8 Edgar Allan Poe *writer*
 9 Fred Astaire *dancer/director*
 10 Richard Merkin *artist*
 11 The Varga Girl *by artist Alberto Vargas*
 12 Leo Gorcey * *actor*
 13 Huntz Hall *actor, with Leo Gorcey*
on the Beaufort Boys
 14 Simon Rodia *creator of Watts Towers*
 15 Bob Dylan *musician*
 16 Aubrey Beardsley *illustrator*
 17 Sir Robert Peel *politician*
 18 Aldous Huxley *writer*
 19 Dylan Thomas *Poet*
 20 Terry Southern *writer*
 21 Dion di Mucci *singer*
 22 Tony Curtis *actor*
 23 Wallace Berman *artist*
 24 Tommy Handley *comic*
 25 Marilyn Monroe *actress*
 26 William Burroughs *writer*
 27 Sri Mahavansa Babaji *guru*
 28 Sun Laurel *comic*
 29 Richard Lindner *artist*
 30 Oliver Hardy *comic*
 31 Karl Marx *philosopher/socialist*
 32 H.G. (Herbert George) Wells *writer*
 33 Sri Paramahansa Yogananda *guru*
- 34 Anonymous *hairdressers' wax dummy*
 35 Stuart Sutcliffe *artist/former Beatle*
 36 Anonymous *handsome wax dummy*
 37 Max Miller *comic*
 38 The Petty Girl *by artist George Petty*
 39 Marlon Brando *actor*
 40 Tom Mix *actor*
 41 Oscar Wilde *writer*
 42 Tyrone Power *actor*
 43 Larry Bell *artist*
 44 Dr David Livingstone
misionary/explorer
 45 Johnny Weissmuller *swimmer/actor*
 46 Stephen Crane *writer*
 47 Issy Baum *comic*
 48 George Bernard Shaw *writer*
 49 H.C. (Horace Clifford)
Webermann sulphur
 50 Albert Stubbins *soccer player*
 51 Sri Lalith Mahasaya *guru*
 52 Lewis Carroll *writer*
 53 T.E. (Thomas Edward) Lawrence
soldier, aka Lawrence of Arabia
 54 Sonny Liston *basser*
 55 The Petty Girl *by artist George Petty*
 56 Wax model of George Harrison
 57 Wax model of John Lennon
 58 Shirley Temple *child actress*
 59 Wax model of Ringo Starr
 60 Wax model of Paul McCartney
 61 Albert Einstein *physicist*
 62 John Lennon, holding a French horn
 63 Ringo Starr, holding a trumpet
 64 Paul McCartney, holding a cor anglais
- 65 George Harrison, holding a flute
 66 Bobby Breer *singer*
 67 Martine Dietrich *actress*
 68 Mohandas Karamchand Gandhi #
India's leader
 69 Legionnaire from the Order
 of the Buffaloes
 70 Diana Dors *actress*
 71 Shirley Temple *child actress*
 72 Cloth grandmother-figure,
 by Jam Haworth
 73 Cloth figure of Shirley Temple
 child actress, by Jam Haworth
 74 Mexican candlestick
 75 Television set
 76 Stone figure of girl
 77 Stone figure
 78 Statue from John Lennon's house †
 79 Trophy
 80 Four-armed Indian doll
 81 Drum-skin, designed
 by Joe Ephgrave
 82 Hookah *tobacco pipe*
 83 Velvet snake
 84 Japanese stone figure
 85 Stone figure of Snow White
 86 Garden gnome
 87 Tuba

* Painted out because he requested a fee

Painted out at the request of EMI

† Also used by Peter Blake and Jann Haworth as the basis for the cutout of Sgt. Pepper





Marijke Remembers 1967

During 1967 my partner Simon Posthuma and I were busy in London working on various pop music projects. We painted instruments and made stage backdrops for Cream's first American tour and designed album covers and costumes for The Hollies, The Move, Procol Harum and The Incredible String Band.

The Beatles' manager, Brian Epstein, commissioned me to design programmes for his Saville Theatre Sunday rock concerts through Mayfair Publications, headed by our friend Simon Hayes. On 29 January 1967, The Jimi Hendrix Experience performed at the Saville supporting headliners The Who. Hendrix appeared several more times at the Saville at the Saville concert in 1967. When he topped the bill on 4 June, he opened his set with a rendition of the title track of *Sgt. Pepper*.

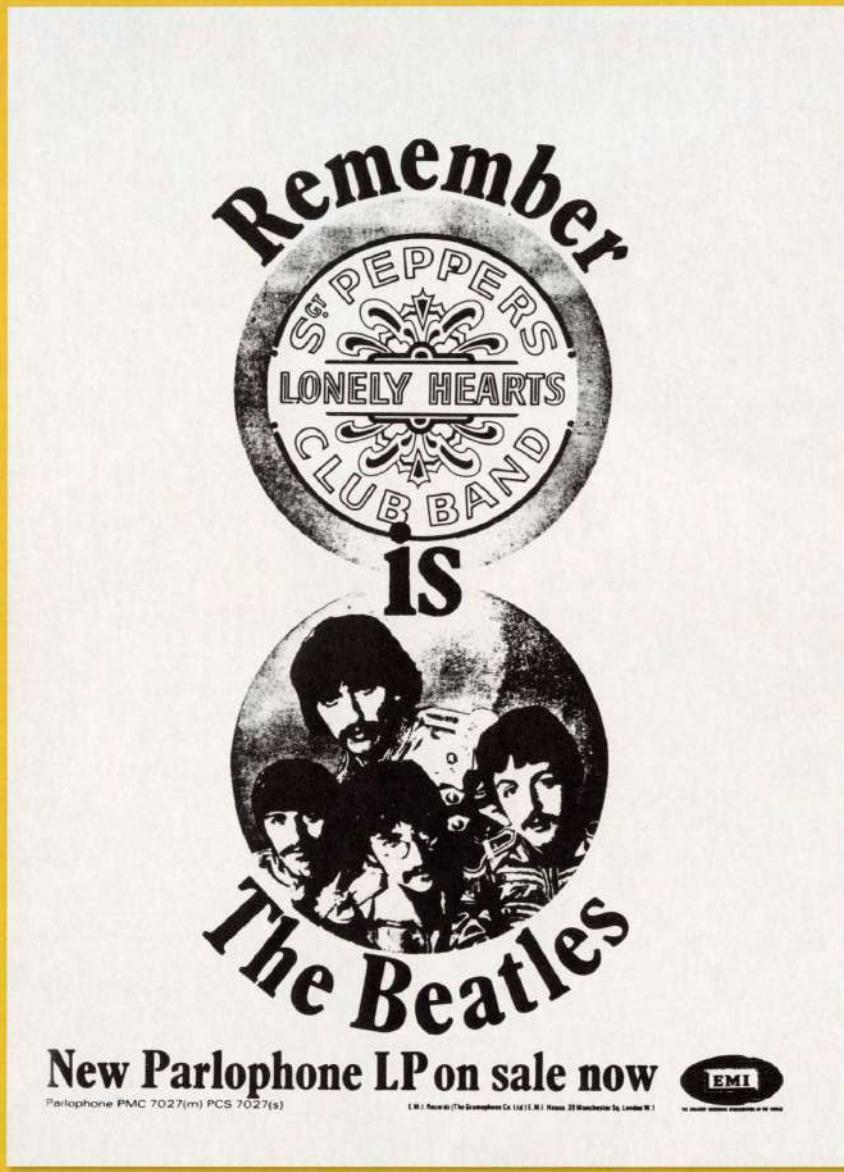
One evening The Beatles' roadie, Mal Evans, brought John and Paul to our studio in St Stephen's Garden. They had seen my Saville Theatre programme cover for Hendrix and The Who and were intrigued by the artwork. They blew their minds over the "Woodstock" Simon and I had painted in 1966 on an amorous in psychotropic, psychedelic imagery, as well as other paintings and artwork. Soon they introduced us to George and Ringo and a friendship developed between us and the "Fab Four".

They invited us to the oriental-themed security party for *A Day In The Life* at Abbey Road on 10 February 1967. After that, we were commissioned to work on a concept sketch for the *Sgt. Pepper* album cover. I painted a rough idea with gouache on paper. The final artwork, was to be done after approval. Time was short and the project should have started much sooner. The artwork was supposed to be for the inside spread of the gatefold. The lower right rectangular section was to feature The Beatles' name; the song titles would be overlaid on the upper right fireworks oval and a display of photos of them placed in the upper left oval.

However, art dealer Robert Fraser, a close friend of The Beatles, disapproved of our work. In the end, only our inner paper sleeve design was used. Nevertheless, the *Sgt. Pepper* cover turned out great - thanks to Peter Blake, Jim Haworth and Michael Cooper. I know we were paid, but have no idea how much. I did not pay attention to financial affairs, because I was always busy at the drawing board and left negotiations up to Simon.

Our relationship with The Beatles continued. We soon painted John's piano and a mural at George's house, and started the tremendous amount of work on the Apple-Bonnie project with us three-story exterior mural, interior murals and "The Fool" fashion line.

Marijke Roger Dunham



Promotional advert from EMI Records



SGT. PEPPER ARRIVES



WRITTEN BY KEVIN HOWLETT

Hag

23rd May 1967

Dear Sir Joseph,

"A Day in the Life"

I never thought the day would come when we would have to put a ban on an EMI record, but sadly, that is what has happened over this track. We have listened to it over and over again with great care, and we cannot avoid coming to the conclusion that the words "I'd love to turn you on", followed by that mounting montage of sound, could have a rather sinister meaning.

The recording may have been made in innocence and good faith, but we must take account of the interpretation that many young people would inevitably put upon it. "Turned on" is a phrase which can be used in many different circumstances, but it is currently much in vogue in the jargon of the drug-addicts. We do not feel that we can take the responsibility of appearing to favour or encourage those unfortunate habits, and that is why we shall not be playing the recording in any of our programmes, Radio or Television.

I expect we shall meet with some embarrassment over this decision, which has already been noted by the Press. We will do our best not to appear to be criticising your people, but as you will realise, we do find ourselves in a very difficult position. I thought you would like to know why we have, most reluctantly, taken this decision.

Warmest regards,

Yours ever,

FRANK GILLIARD

(Frank Gillard)
Director of Sound Broadcasting

Sir Joseph Lockwood, Chairman,
EMI House,
20 Manchester House,
London, w.l.

 John had explained The Beatles' attitude while they were making *Revolver* in the spring of 1966 with the statement 'we can't do it all and we like recording.' By the winter, this approach had become a reality. Since the group had made a decision to focus entirely on songwriting and studio work, there was no necessity to consider whether their discs could be reproduced in concert. They were purely record-makers. Before the release of *Sgt. Pepper*, there had been many who were sceptical about the unconventional choices The Beatles had made – no concerts, months away from the spotlight, bold experimentation with unusual instruments and recording techniques, many long nights spent in the studio. As Ringo remembered, 'While we were making the album, they thought we were actually in there self-indulging, just in the studio as the Fabs. We, however, were actually recording this fine body of work, and making one of the most popular albums ever.'

Just two weeks after The Beatles left the stage for the final time in San Francisco, the American TV series *The Monkees* was first broadcast in September 1966. Four actors had been cast as members of a fictional pop group singing brilliantly catchy songs during the effervescent episodes. The timing was perfect. The Monkees took on roles that the original Fab Four had just renounced. The series was a runaway hit and their records sold millions. In America, between the last week of The Beatles' run at number one with *Revolver* and the date *Sgt. Pepper* was released, two albums by The Monkees had commanded the top of the chart for 30 weeks. In the UK, The Monkees had even managed to wrest the premier position from the indefatigable soundtrack LP *The Sound Of Music* for nine weeks. How would The Beatles' new LP fare in the pop music scene of 1967?

The final recording for *Sgt. Pepper* – the snippet of speech to be cut into the second side's concentric groove – was made on 21 April 1967. Although new Beatles material was eagerly awaited, several nerve-racking factors were delaying the decision about a realistic release date for the LP around the world. First, the album sleeve presented a technical challenge, because producing the elaborate cover would prove more complicated than usual. The insert with *Sgt. Pepper* cardboard 'cutouts' was an extra piece to print and so was the special inner sleeve featuring the pattern designed by The Fool. Second, as outlined in this book's chapter 'The Cover Story', there was the time-consuming process of obtaining legal clearances from the people shown in the fantasy audience on the front. Unexpectedly, surmounting these problems became even more difficult for EMI. Their plans were knocked off course by unauthorised radio broadcasts of tracks from the album – triggering the need to release it as soon as possible.

Through various means, involving the copying of pre-release lacquers of the record, several American radio stations had begun playing songs from *Sgt. Pepper*. In some cases, they were doing so before Capitol Records had even received the tapes from the UK to manufacture the record. For example, listed as 'First and Exclusive on WABC! – I Read The News Today', 'A Day In The Life' was part of that New York station's All American Survey for the week of 18 April 1967. It was first heard in the city on 19 April, but then hurriedly forced off the air by legal action. Songs heard weeks before *Sgt. Pepper* was available in stores would, it was argued, have a detrimental effect on sales. EMI executive Len Wood cabled Alan Livingston at Capitol on 21 April to assure him that 'mono tapes leaving passenger aircraft today' and that he aimed to send copies of the stereo master tapes the next day. He was also hoping to have copyright clearance for the artwork during the following week to allow Capitol to print the cover. At this stage, the target release date was 8 May 1967. Despite the inconvenience caused by early airplay, Len Wood reported that 'I saw Lennon and McCartney last night. They refuse to agree any legal action against broadcasters. They recognise potential dangers and agree that album should be released soonest possible.' The haste to supply Capitol with tapes partly explains why the American version of *Sgt. Pepper* did not include the material embedded in the run-out groove of the British record. While The Beatles were in Studio Two recording the speech that was used for the garbled message, the mono tapes were already in flight across the Atlantic.

In the UK, there was a revolution on the air. The BBC's monopoly of daytime broadcasting had long proved unsatisfactory to listeners wanting to hear the latest pop music. The BBC Light Programme hardly played a pop record – partly because its agreements with the Musicians Union restricted the amount of 'needle time' it could broadcast, but also because it rather looked down on this kind of music. Into this gaping hole in the British radio market sailed a flotilla of 'pirate' radio stations broadcasting from ships and old forts outside the UK's territorial waters – and, they argued, independent of the country's laws. Free from needle time regulations, they mostly emulated the American Top 40 format to brighten up the airwaves with lively DJs, commercials and jingles. Not surprisingly, in areas of the UK served by the many offshore stations, millions listened. Radio Caroline had been first on the air in March 1964. With American financial backing, the most professional and commercial enterprise was Radio London – 'Big L'. Billing itself as 'Your Number 1 Beatles Station', on 12 May 1967, it had quite a scoop.



EMI was not fond of the pirate stations. It believed numerous plays of records on the air reduced, rather than stimulated, sales. The Beatles, on the other hand, loved the pirates. They recorded Christmas messages for Radio Caroline and Radio London and invited 'Big L' DJ Kenny Everett to interview them throughout their American tour of 1966. It has been suggested that, to the exasperation of EMI, it was Dick James – the head of Northern Songs, the publishing company for The Beatles' songs – who secretly supplied Radio London with a tape of *Sgt. Pepper* weeks before its release. Within minutes of it arriving on the SS *Galaxy* on 12 May 1967, Ed Stewart announced that he would play the album from start to finish in his show *It's All Happening*. John Peel, who was listening in the adjoining studio, recalled in 1997 that 'Ed started playing it and, to my great astonishment, said, "Well, obviously this would mean more to you than it would mean to me." I think the first one that I played was "Lucy In The Sky With Diamonds" and I played through the LP. And probably cried a bit at the time, because it was an amazing thing – I was playing it for the first time in the world ever, I think.'

Eight days later, BBC radio's *Where It's At* previewed tracks from the album in features introduced by Kenny Everett, who had recently jumped ship. Like several Radio London DJs, he had migrated to the BBC before the Marine Broadcasting (Offences) Act of 1967 outlawed pirate radio in August. Kenny had grabbed brief interviews with John, Paul and Ringo at the *Sgt. Pepper* press launch at Brian Epstein's house on 19 May

– the night before *Where It's At* was broadcast. John gave his friend some whimsical introductions. For example, 'Now we'd like to play you one. It's a sad little song ... where's it gone? ... Oh, this is it, yeah ... Picture yourself on an old-fashioned elephant. "Lucy In The Sky" for everyone ... now.' 'Within You Without You' and 'A Day In The Life' were not heard in the show. 'A Day In The Life' had already been banned by the BBC for alleged drug references. Pirate Radio London's buccaneering response to the BBC's action was to place 'A Day In The Life' at number one in their Fab 40 chart broadcast on 11 June, even though it was not a single.

The party for journalists at Brian Epstein's London townhouse was a fairly select and lavish affair. As *Melody Maker* reporter Jack Hutton pointed out, 'The Beatles, innovators, as always, bestowed a new experience on the pop scene – the LISTEN-IN.' He was impressed by the catering: 'huge dishes of cold meats and vegetables served by white-jacketed waiters. To drink there was a choice of gazpacho, a cold soup, or champers. The champers won handsomely.' Sartorially, John was the most flamboyant of The Beatles – 'a green, flower-patterned shirt, red cord trousers, yellow socks and what looked like cord shoes. His ensemble was completed by a sporran.' John explained the reason for wearing a sporran to Norrie Drummond of the *NME*: 'as there are no pockets in these trousers it comes in handy for holding my cigarettes and front-door keys.'



Album launch party at Brian Epstein's house, 19 May 1967

When the British reviews of *Sgt. Pepper* were published, it was clear that any scepticism that may have lingered regarding the elongated wait for the LP had been blown away by its brilliance. As Paul recalled, 'The music papers had been saying, "What are they up to? Drying up, I suppose." It was lovely to have them on that when it came out. I loved it.' *Melody Maker* predicted 'the lads have brought forth yet another saga of entertainment and achievement so solid and inspired that it should keep the British pop industry ticking over for another six months at least.' A review in *The Times*, heralding the album's release on 1 June 1967, proclaimed 'The Beatles revive hopes of progress in pop music with their gay new LP'. The paper's music critic William Mann argued: 'Any of these songs is more genuinely creative than anything currently to be heard on pop radio stations, but in relationship to what other groups have been doing lately *Sgt. Pepper* is chiefly significant as constructive criticism, a sort of pop music master class.'

Indeed, their musical contemporaries were humbled by The Beatles' artistic and commercial triumph; their main rivals offered no competition. Bob Dylan was missing in action in 1967. Following the release of his mesmerising masterpiece *Blonde On Blonde* in May 1966 and a tempestuous tour at that time, he withdrew from music after a motorcycle accident in July of that year. The Rolling Stones were distracted by the turmoil they faced in the first half of 1967. Their spring European tour was plagued by street riots and violent stage invasions. Three members of the group were convicted

of charges relating to illegal drugs and given long prison sentences that were later rescinded. *Pet Sounds* – The Beach Boys' response to the creative stimulus of *Rubber Soul* – had, in turn, been an inspiration to The Beatles. So too was 'Good Vibrations', a number one single at the end of 1966, but health problems halted Brian Wilson's work on his group's next album *SMiLE* in early 1967. Simon and Garfunkel released *Sounds Of Silence* and the sparkling *Parsley, Sage, Rosemary And Thyme* in 1966, but just two singles emerged from the duo in 1967.

The impact of *Sgt. Pepper* also reverberated outside pop with luminaries from classical music expressing their admiration for its innovation and musicality. Speaking in 2002, Joshua Rifkin remembered his excited response to what The Beatles had achieved: 'I think what was most striking to me when they started using the studio more was that the effects were always relevant. No matter what the music is like, there is never a wasted note with The Beatles. Everything means something. In other people's hands it was self-indulgent. In their hands, it made very, very powerful art. It wasn't just the exotic tricks, the painting in sound. It was how they painted in sound and it was good painting!'

In the summer of 1967, broadcasting on pirate station Radio London, DJ John Peel referred to The Beatles as 'our leaders'. After listening to *Sgt. Pepper*, who would dare argue with him?



The 1967 Grammy award for Best Album:
Sgt. Pepper's Lonely Hearts Club Band



SGT. PEPPER IN AMERICA



WRITTEN BY JEFF SLATE

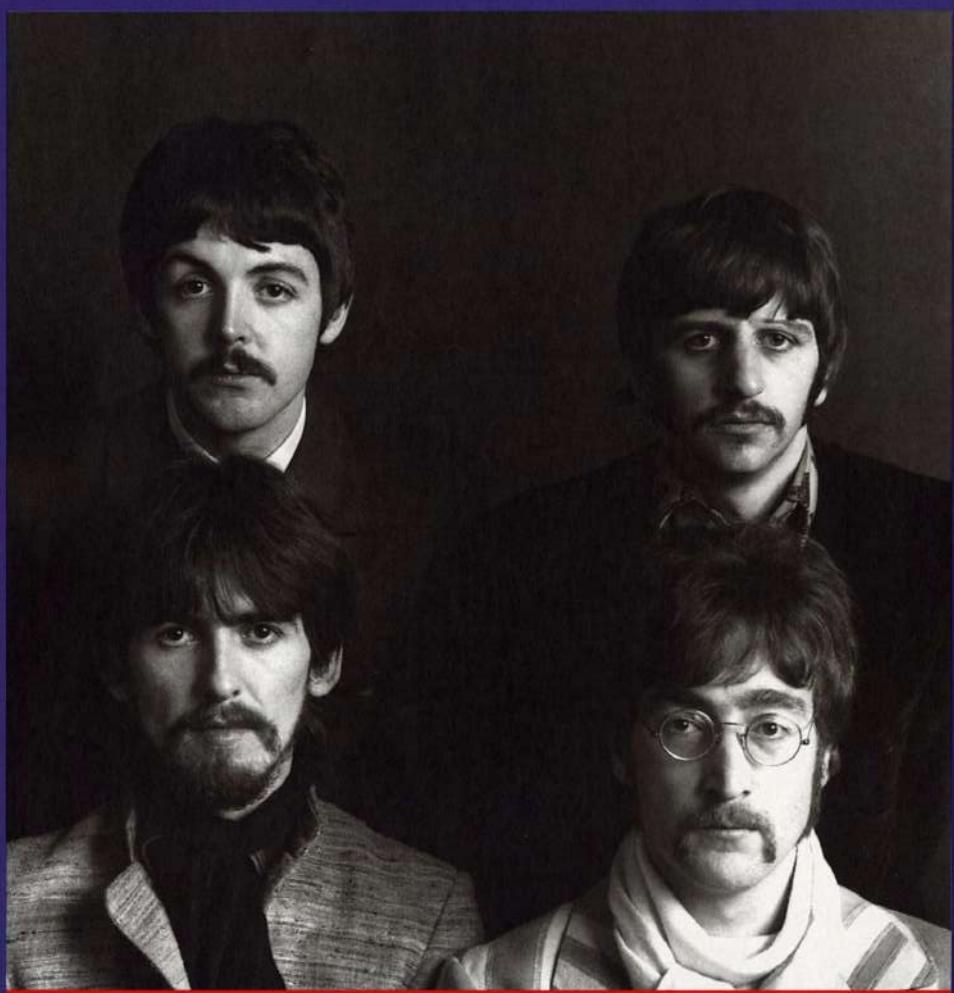


Photo session at Abbey Road Studios, January 1967

When Dick Clark gave young Americans their first taste of the music created by The Beatles during the sessions for *Sgt. Pepper's Lonely Hearts Club Band*, the praise from his studio audience was by no means universal. In fact, it was downright faint. On 11 March 1967, Clark featured the promotional films for 'Strawberry Fields Forever' and 'Penny Lane', the songs that made up the single that preceded *Sgt. Pepper*, on his Saturday afternoon hit parade show *American Bandstand*. The quizzical looks on the fresh young faces in the audience spoke volumes. 'They look like grandfathers, or something,' one audience member said after Clark played the clip for 'Strawberry Fields Forever', echoing the complaints of many in attendance, which seemed unusually focused on The Beatles' moustaches. 'Interesting. Gulp,' Clark responded, before introducing 'Penny Lane'. While the reaction was more encouraging – with one audience member noting that it was 'on the brighter side' and that The Beatles had 'smiled, at least' – the response, in general, was largely the same: bemusement. The Beatles were no longer the four lovable mop-tops that had captured the hearts of American's young and old when they'd appeared on *The Ed Sullivan Show* in February 1964. 'They just look different than they used to,' one young girl said with a sigh.

Nevertheless, 'Penny Lane' was soon on top of the American charts. But there's no doubt that both sides of The Beatles' new single were unlike anything else the typical American teenager might have encountered on the radio in 1967. It's hard to hear the two songs with fresh ears, or certainly to imagine what you might have thought if you were an American teen in 1967, listening to them for the first time, but consider the charts from the era. The Monkees' 'I'm A Believer', The Royal Guardsmen's 'Snoopy Vs. The Red Baron', Sonny & Cher's 'The Beat Goes On', Johnny Rivers' 'Baby, I Need Your Lovin', The Young Rascals' 'I've Been Lonely Too Long' and The Turtles' 'Happy Together' were all big hits around the time The Beatles' double A-side came along. They were all solid pop songs, in their own way, but with just a few exceptions – like The Rolling Stones' 'Ruby Tuesday', Buffalo Springfield's 'For What It's Worth' and, of course, West Coast foils The Byrds' 'Eight Miles High' and 'Good Vibrations' by The Beach Boys – there was hardly anything from the era that was in a league with what The Beatles had created, either from a songwriting or a production standpoint.

Now remember that the 45 rpm single was the predominant format of the day. Certainly, 1965's *Rubber Soul* and *Revolver* from 1966 – not to mention Brian Wilson's Beach Boys masterpiece, *Pet Sounds*, and Bob Dylan's *Blonde On Blonde*, both released that same year – went a long way towards advancing the long-playing album as an artistic work to be heard as a complete piece. But it was *Sgt. Pepper* that upped the

ante, and was the turning point in making the LP the preeminent form of creative expression in popular music – one that neatly coincided with the rise of album-focused FM radio in the US – for at least several generations.

Finally, although soon every band was trying to out-Pepper Pepper, consider the epic denouement of the album's closing track, 'A Day In The Life'. Play any song from summer 1967 up against it and the comparison is even starker.

'When we heard *Sgt. Pepper*, all of us collectively went – "We're done",' David Crosby, who was at the time a member of friends and rivals The Byrds, recalled in 2014.

How could Sonny & Cher or Johnny Rivers or The Turtles hope to compete?

But as stunned as fans of The Beatles and fellow musicians were upon the release of 'Strawberry Fields Forever' and 'Penny Lane' – and *Sgt. Pepper* less than four months later – America was also primed for it. Cold War culture had kept the taste of the average American in check, but the teenagers who had discovered the group through the *Ed Sullivan Show* appearance on that cold February night in 1964 were becoming young adults by 1967, bringing with them the ethos of the liberal Kennedy/Johnson era, a penchant for civil rights, a lack of fear towards expanding their minds via drugs, and – with an escalating war in Vietnam causing perhaps the greatest generational friction – an all-round yearning for a world built on peace and love.

Sgt. Pepper became the focal point of all of those hopes and dreams. With artwork unlike anything that had come before, lyrics that went thematically far beyond the average song of the day, and studio wizardry that gave the album a sound unlike anything else at the time, or perhaps since, *Sgt. Pepper* was more than just another album of new music from The Beatles. It was nothing short of a phenomenon that marked a sea change in the American way of life. Young people, *en masse*, began to flex their cultural dominance, questioning their most fundamental assumptions about music, culture and politics.

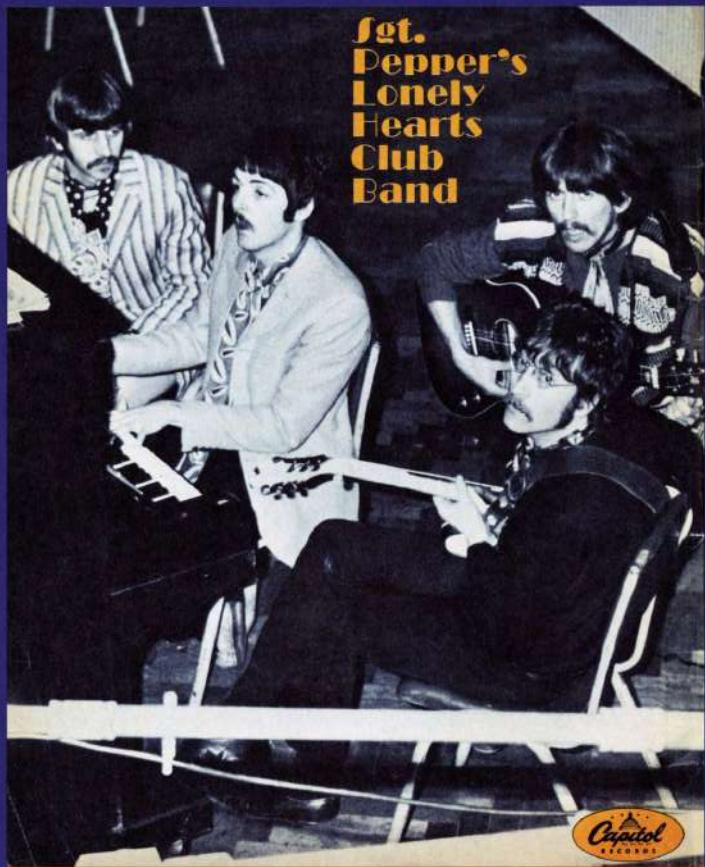
The post-war, Mad Men culture that had dominated America was dead in *Sgt. Pepper's* wake. Youth culture was ascendant.

In the aftermath of Clark's introduction of The Beatles' new single – and its TV debut to an older audience via a late-February 1967 broadcast on the variety show

**SGT. PEPPER'S
LONELY HEARTS CLUB BAND
INCLUDES NEW
BEATLE PORTRAIT!
SGT. PEPPER CUTOUTS!
PRINTED LYRICS!
13 NEW BEATLE SONGS!**



ST 2653



Promotional photo from Capitol Records

Hollywood Palace – the strains of *Sgt. Pepper* began to trickle out in the spring. Much to the chagrin of executives at Capitol Records, WABC in New York City played 'A Day In The Life' in mid-April and KRLA in Los Angeles was playing tracks from *Sgt. Pepper* a full month before the album's release. With the cat out of the bag, The Beatles sought to seize the narrative. Knowing full well that they had created something truly special, the album was made officially available to US radio a week ahead of its release. As a result, it was heard almost non-stop during America's Memorial Day weekend of 27–29 May (and thereafter), with many stations choosing to play the album in its entirety, thus putting it at the forefront of the zeitgeist and ensuring its status as a pop culture call to arms.

Speak to any American who was alive when *Sgt. Pepper's Lonely Hearts Club Band* was released and they'll likely tell you some version of the same story: that it was everywhere. Camp counsellors played it in their cabins after lights out, with expectant pre-teen camp-goers listening from just outside. Hiking college students and Peace Corps volunteers carried copies with them in their backpacks, hoping they'd meet up with someone likeminded enough (and who had a turntable handy) to share an evening listening session. Bands at all levels of the rock strata pored over every groove, at once overwhelmed by the bar that had been set whilst still hoping that some of *Sgt. Pepper's* genius would seep into their own work.

An early flashpoint in the American press came, however, when, on the heels of *Sgt. Pepper's* release, Paul McCartney admitted to taking LSD. While previous Beatles albums had made passing references to drug use, enterprising fans, spurred on by the counterculture's growing association with drugs, began searching the album for references, and thought they'd found them in 'A Day In The Life', 'Lucy In The Sky With Diamonds', 'Fixing A Hole' and 'Being For The Benefit Of Mr. Kite!'. Save for Lennon and McCartney slyly slipping into their masterwork what, for them, was a common phrase ('I'd love to turn you on'), the 'evidence' was fanciful at best. But The Beatles were clearly on the same quest as their fans. Lennon and Harrison were both on spiritual searches – 'That's what you do after the drugs, you look for the answer,' McCartney recalled in *The Beatles Anthology* – and the message throughout *Sgt. Pepper* that Young America took to heart was to expand their minds and question the old world order.

Moreover, the broader message that the burgeoning American counterculture heard coming from The Beatles – that in assuming the identities of *Sgt. Pepper's* band you could become anyone you wanted to, as the mood struck you – was powerful stuff. Young Americans had been raised by their parents to work hard; go to college; start a family and accept their place in society; all without question. The underlying

SGT PEPPERS LONELY HEARTS CLUB BAND



THE GREATEST EVER!

13 NEW BEATLES SONGS!

GIANT BEATLES PORTRAIT!

COMPLETE PRINTED LYRICS!

7 GREAT SGT. PEPPER CUTOUTS!

Promotional power from Capitol Records

“Sgt. Pepper seemed to capture the mood of that year, and it also allowed a lot of other people to kick off from there and to really go for it.”

Ringo Starr

philosophy of *Sgt. Pepper* – to question *everything* and to be exactly who you choose to be – upended all of that.

But while in the UK, the Swinging London set – including bands like The Rolling Stones, The Who, The Jimi Hendrix Experience, Pink Floyd and Cream – took a page from *Sgt. Pepper*, created their own take on it, and then moved on to other things, America became a bit stuck on the album. Bands who didn't have the artistic zeal or creative vision of The Beatles made one ham-fisted attempt after another at their own ‘psychedelic masterpiece’, with efforts that seemed to stretch until the end of the decade. Meanwhile, counterculture acolytes from Haight-Ashbury to the East Village – not to mention long-in-the-tooth variety show hosts – continued to dress in the military regalia and the psychedelic finery made so popular by the LP long after it was advisable. *Sgt. Pepper's Lonely Hearts Club Band*, and the peace and love ethos it evinced, became a cultural crutch as much as anything in America, as George Harrison saw first hand as early as the summer of 1967, when he visited San Francisco with his then-wife Pattie, friend ‘Magic Alex’ Mardas and Beatles aides-de-camps Derek Taylor and Neil Aspinall.

George and company had dropped some acid, expecting pleasant, Summer of Love vibes all around. But what George experienced instead was his first sense that the bloom was off the rose for the era of *Sgt. Pepper*.

‘I went there expecting it to be a brilliant place, with groovy gypsy people making works of art and paintings and carvings in little workshops,’ he recalled in the *Anthology*. ‘But it was full of horrible, spotty, drop-out kids on drugs, and it turned me right off the whole scene. I could only describe it as being like the Bowery: a lot of bums and drop-outs – many of them very young kids who'd dropped acid and come from all over America to this Mecca of LSD.’

After he turned down a seemingly well-meaning hippie's offer of STP, the crowd turned hostile, and George and his party were forced to hightail it to the airport, and their waiting private plane, for a flight to Los Angeles. Mid-flight the plane threatened to stall, creating havoc amongst George's still-tripping party. Although they made it to LA safely, George recalled the experience of that day with disdain, and vowed not to take acid again.

Sgt. Pepper had offered young Americans the promise of hope, enlightenment, love, and open-mindedness. No other pop record of that era, or since, has had such an

immediate, titanic impact, especially in America. It was a siren song that – unlike in Britain where its effect on the culture was like a burst of fireworks – lasted for years; a pop culture eternity.

Sgt. Pepper was arguably the first major concept album, the first rock album to win the Grammy for Album of the Year, with loads of songwriting and technical innovations and a cover that was treated as a work of art. For young Americans, *Sgt. Pepper's Lonely Hearts Club Band* was proof that they'd won. It represented a high point for the counterculture because it was such a radical departure from everything that had come before, and everything before it that had been considered ‘conventional’. Their parents had laughed at the haircuts and the boots and the Savile Row suits, but *Sgt. Pepper* represented proof positive that The Beatles – and rock 'n' roll – weren't just some passing fad. In fact, to recall a satirical line from *A Hard Day's Night*, they were indeed a ‘sign of the new direction’. The Beatles had transformed popular music and the idea of what constituted a pop culture figure. By the time of *Sgt. Pepper*, in just the few short years since the dawn of Beatlemania, everything that had come before them seemed almost old-fashioned.

But it was precisely because it set such an impossibly high bar that nothing in American culture subsequently eclipsed *Sgt. Pepper* until perhaps the Woodstock festival, at the end of the decade. It cast a long shadow, one that would be hard for the competition to emulate, let alone better. It lit a spark and crystallised a moment for the American counterculture, but there was no one to pick up the baton. The Beatles sought to pass. Instead, it was The Beatles themselves who would reach the next artistic heights, first with *The Beatles* ('The White Album') and then with *Abbey Road*. But it was the release of *Sgt. Pepper* that was the true apex of America's counterculture movement, one that in under 40 minutes completed the shift in the foundation of American culture that the band had begun in February 1964.

As the story goes, on the night The Beatles completed *Sgt. Pepper*, in the early morning hours of 21 April 1967, the group left Abbey Road Studios and headed to the apartment in Chelsea of American singer Mama Cass. There they opened the windows and blasted the whole album out to a London only just waking up. While America would have to wait another month, the impact of *Sgt. Pepper's Lonely Hearts Club Band* on its music, politics and culture is still being felt, fifty years later.



1033

ARTISTIC INFORMATION		RECORDING SHEET				COSTING INFORMATION	
MONO		Overall Title: <u>Sgt Pepper's Lonely Heart Club Band</u>				Date of Session: <u>6-4-67</u>	Job No.: <u>3014</u>
Sheet: <u>1</u> of: <u>3</u> Class:		ARTIST(S) AND/OR CAST	<u>THE BEATLES</u> <u>(MASTER TAPE ASSEMBLED FOR LP)</u>	CONDUCTOR ORCHESTRA		MATERIALS USED	ORDER NUMBER
			AUTHOR/COMPOSER/ PUBLISHER	ACCOMPANIMENT ART. DEPT. REC.	MR. G. MARTIN	SESSION BOOKED TIME	COMPANY
						SESSION ACTUAL	STUDIO/CONTROL ROOM
						SET-UP/PATBACK	ENGINEERS
						DUR. H	REMARKS
<u>SIDE ONE</u>							
<u>SGT. PEPPER</u> <u>A LITTLE HELP</u> <u>MR KITE</u> <u>FIXING A HOLE</u> <u>LOVING THE SONY</u> <u>GETTING BETTER</u> <u>STICK LEAVING HOME</u>				<u>no runs</u>	<u>DR</u>	<u>19.40</u>	<u>EQD AND COMP</u> <u>REMIXES.</u>
<u>SIDE TWO</u>							
<u>WITHIN YOU WITHOUT YOU</u> <u>WHEN I'M 64</u> <u>LOVELY RITA</u> <u>GOOD MORNING</u> <u>SGT. PEPPER - PARADE</u> <u>A DAY IN THE LIFE</u>				<u>no runs</u>	<u>DR</u>	<u>19.25</u>	
<u>No gaps between items — Ends of tie-away joined</u> <u>for following titles — as per G. Martin</u>							
<u>MMF.</u>							

Ref. 9864



LYRICS





**SGT. PEPPER'S LONELY
HEARTS CLUB BAND**

It was twenty years ago today,
Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile.
So may I introduce to you
The act you've known for all these years,
Sgt. Pepper's Lonely Hearts Club Band.
We're Sgt. Pepper's Lonely Hearts Club Band,
We hope you will enjoy the show,
We're Sgt. Pepper's Lonely Hearts Club Band,
Sit back and let the evening go.
Sgt. Pepper's lonely, Sgt. Pepper's lonely,
Sgt. Pepper's Lonely Hearts Club Band.
It's wonderful to be here,
It's certainly a thrill.
You're such a lovely audience,
We'd like to take you home with us,
We'd love to take you home.
I don't really want to stop the show,
But I thought that you might like to know,
That the singer's going to sing a song,
And he wants you all to sing along.
So let me introduce to you
The one and only Billy Shears
And Sgt. Pepper's Lonely Hearts Club Band.

**WITH A LITTLE HELP FROM
MY FRIENDS**

What would you think if I sang out of tune,
Would you stand up and walk out on me.
Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key.
I get by with a little help from my friends,
I get high with a little help from my friends,
Going to try with a little help from my friends.
What do I do when my love is away.
(Does it worry you to be alone)
How do I feel by the end of the day
(Are you sad because you're on your own)
No I get by with a little help from my friends,
Do you need anybody,
I need somebody to love.
Could it be anybody
I want somebody to love.
Would you believe in a love at first sight,
Yes I'm certain that it happens all the time.
What do you see when you turn out the light,
I can't tell you, but I know it's mine.
Oh I get by with a little help from my friends,
Do you need anybody,
I just need somebody to love,
Could it be anybody,
I want somebody to love.
I get by with a little help from my friends,
Yes I get by with a little help from my friends,
With a little help from my friends.

LUCY IN THE SKY WITH DIAMONDS

Picture yourself in a boat on a river,
With tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly,
A girl with kaleidoscope eyes.
Cellophane flowers of yellow and green,
Towering over your head.
Look for the girl with the sun in her eyes,
And she's gone.
Lucy in the sky with diamonds.
Follow her down to a bridge by a fountain
Where rocking horse people eat
marshmallow pies,
Everyone smiles as you drift past the flowers,
That grow so incredibly high.
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.
Lucy in the sky with diamonds,
Picture yourself on a train in a station,
With plasticine porters with looking glass ties,
Suddenly someone is there at the turnstile,
The girl with the kaleidoscope eyes.

GETTING BETTER

It's getting better all the time
I used to get mad at my school
The teachers that taught me weren't cool
You're holding me down, turning me round
Filling me up with your rules.
I've got to admit it's getting better
A little better all the time
I have to admit it's getting better
It's getting better since you've been mine.
Me used to be a angry young man
Me hiding me head in the sand
You gave me the word
I finally heard
I'm doing the best that I can.
I've got to admit it's getting better
I used to be cruel to my woman
I beat her and kept her apart from the
things that she loved
Man I was mean but I'm changing my scene
And I'm doing the best that I can.
I admit it's getting better
A little better all the time
Yes I admit it's getting better
It's getting better since you've been mine

FIXING A HOLE

I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go
I'm filling the cracks that ran through the door
And kept my mind from wandering
Where it will go
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.
I'm painting my room in the colourful way
And when my mind is wandering
There I will go.
And it really doesn't matter if
I'm wrong I'm right
Where I belong I'm right
Where I belong.
Silly people run around they worry me
And never ask me why they don't get past my door.
I'm taking the time for a number of things
That weren't important yesterday
And I still go.
I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go.

SHE'S LEAVING HOME

Wednesday morning at five o'clock as the day begins
Silently closing her bedroom door
Leaving the note that she hoped would say more
She goes downstairs to the kitchen
clutching her handkerchief
Quietly turning the backdoor key
Stepping outside she is free.
She (We gave her most of our lives)
is leaving (Sacrificed most of our lives)
home (We gave her everything money could buy)
She's leaving home after living alone
For so many years. Bye, bye
Father snores as his wife gets into her dressing gown
Picks up the letter that's lying there
Standing alone at the top of the stairs
She breaks down and cries to her husband
Daddy our baby's gone.
Why would she treat us so thoughtlessly
How could she do this to me.
She (We never thought of ourselves)
is leaving (Never a thought for ourselves)
home (We struggled hard all our lives to get by)
She's leaving home after living alone
For so many years. Bye, Bye
Friday morning at nine o'clock she is far away
Waiting to keep the appointment she made
Meeting a man from the motor trade.

She What did we do that was wrong
is having We didn't know it was wrong
fun Fun is the one thing that money can't buy
Something inside that was always denied
For so many years. Bye, Bye
She's leaving home bye bye

BEING FOR THE BENEFIT OF MR. KITE !

For the benefit of Mr. Kite
There will be a show tonight on trampoline
The Hendersons will all be there
Late of Pablo Fanques Fair — what a scene
Over men and horses hoops and garters
Lastly through a hogshead of real fire!
In this way Mr. K. will challenge the world!
The celebrated Mr. K.
Performs his feat on Saturday at Bishopsgate
The Hendersons will dance and sing
As Mr. Kite flies through the ring don't be late
Messrs. K and H. assure the public
Their production will be second to none
And of course Henry The Horse dances the waltz!
The band begins at ten to six
When Mr. K. performs his tricks without a sound
And Mr. H. will demonstrate
Ten summersets he'll undertake on solid ground
Having been some days in preparation
A splendid time is guaranteed for all
And tonight Mr. Kite is topping the bill.

WITHIN YOU WITHOUT YOU

We were talking—about the space between us all
And the people—who hide themselves
behind a wall of illusion
Never glimpse the truth—then it's far
too late—when they pass away.
We were talking—about the love we all
could share—when we find it
To try our best to hold it there—with our love
With our love—we could save the world
—if they only knew.
Try to realise it's all within yourself
no-one else can make you change
And to see you're really only very small,
and life flows on within you and without you.
We were talking—about the love that's
gone so cold and the people,
Who gain the world and lose their soul—
they don't know—they can't see—are
you one of them?
When you've seen 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.



Sgt. PEPPERS LONELY HEARTS CLUB BAND.

(6)

It was 20 yrs ago today,
when Sgt Pepper taught the band to play.
~~He~~ showed them how to please a crowd
The new ~~leader~~ ^{and his made them} ~~them~~ ^{them} ~~approves~~ ^{Proud}
leader that has made ~~approves~~ ^{approves} ~~him~~
so many introduce to you, the act you've known
for all these years. Sgt Peppers lonely hearts club
band. APPLAUSE BAND

CHORUS Sgt. PEPPERS lonely hearts club band.
we hope you will enjoy the show

Sgt Pepper --
sit back and let the evening go...
Sgt. Peppery, Sgt. Peppery, Sgt. Peppery, Lead & Chief
band

WHEN I'M SIXTY-FOUR

When I get older losing my hair,
Many years from now.
Will you still be sending me a Valentine
Birthday greetings bottle of wine.
If I'd been out till quarter to three
Would you lock the door,
Will you still need me, will you still feed me,
When I'm sixty-four.
You'll be older too,
And if you say the word,
I could stay with you.
I could be handy, mending a fuse
When your lights have gone.
You can knit a sweater by the fireside
Sunday morning go for a ride,
Doing the garden, digging the weeds,
Who could ask for more.
Will you still need me, will you still feed me,
When I'm sixty-four.
Every summer we can rent a cottage,
In the Isle of Wight, if it's not too dear
We shall scrimp and save
Grandchildren on your knee
Vera Chuck & Dave
Send me a postcard, drop me a line,
Stating point of view
Indicate precisely what you mean to say
Yours sincerely, wasting away
Give me your answer, fill in a form
Mine for evermore
Will you still need me, will you still feed me.
When I'm sixty-four.

LOVELY RITA

Lovely Rita meter maid.
Lovely Rita meter maid.
Lovely Rita meter maid.
Nothing can come between us,
When it gets dark I tow your heart away.
Standing by a parking meter,
When I caught a glimpse of Rita,
Filling in a ticket in her little white book.
In a cap she looked much older,
And the bag across her shoulder
Made her look a little like a military man.
Lovely Rita meter maid,
May I inquire discreetly,
When are you free,
To take some tea with me.
Took her out and tried to win her,
Had a laugh and over dinner,
Told her I would really like to see her again,
Got the bill and Rita paid it,
Took her home I nearly made it,
Sitting on the sofa with a sister or two.
Oh, lovely Rita meter maid,
Where would I be without you,
Give us a wink and make me think of you.

GOOD MORNING, GOOD MORNING

Nothing to do to save his life call his wife in
Nothing to say but what a day
how's your boy been
Nothing to do it's up to you
I've got nothing to say but it's O.K.
Good morning, good morning . . .
Going to work don't want to go feeling low down
Heading for home you start to roam then
you're in town
Everybody knows there's nothing doing
Everything is closed it's like a ruin
Everyone you see is half asleep.
And you're on your own you're in the street.
Good morning, good morning . . .
After a while you start to smile now you feel cool.
Then you decide to take a walk by the old school.
Nothing had changed it's still the same
I've got nothing to say but it's O.K.
Good morning, good morning . . .
People running round it's five o'clock.
Everywhere in town is getting dark.
Everyone you see is full of life.
It's time for tea and meet the wife.
Somebody needs to know the time,
glad that I'm here.
Watching the skirts you start to flirt
now you're in gear.
Go to a show you hope she goes.
I've got nothing to say but it's O.K.
Good morning, good morning . . .

SGT. PEPPER'S LONELY

HEARTS CLUB BAND (Reprise)

We're Sergeant Pepper's Lonely
Hearts Club Band
We hope you have enjoyed the show
Sergeant Pepper's Lonely Hearts Club Band
We're sorry but it's time to go.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's Lonely Hearts Club Band
We'd like to thank you once again
Sergeant Pepper's one and only Lonely
Hearts Club Band
It's getting very near the end
Sergeant Pepper's lonely
Sergeant Pepper's lonely
Sergeant Pepper's Lonely Hearts Club Band.

A DAY IN THE LIFE

I read the news today oh boy
About a lucky man who made the grade
And though the news was rather sad
Well I just had to laugh
I saw the photograph.
He blew his mind out in a car
He didn't notice that the lights had changed
A crowd of people stood and stared
They'd seen his face before
Nobody was really sure
If he was from the House of Lords.
I saw a film today oh boy
The English Army had just won the war
A crowd of people turned away
But I just had to look
Having read the book.
I'd love to turn you on
Woke up, fell out of bed,
Dragged a comb across my head
Found my way downstairs and drank a cup.
And looking up I noticed I was late.
Found my coat and grabbed my hat
Made the bus in seconds flat
Found my way upstairs and had a smoke,
Somebody spoke and I went into a dream
I read the news today oh boy
Four thousand holes in Blackburn, Lancashire
And though the holes were rather small
They had to count them all
Now they know how many holes it takes
to fill the Albert Hall.
I'd love to turn you on

STRAWBERRY FIELDS FOREVER

Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Living is easy with eyes closed
Misunderstanding all you see
It's getting hard to be someone but it all works out
It doesn't matter much to me
Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
No one I think is in my tree
I mean it must be high or low
That is you can't you know tune in but it's all right
That is I think it's not too bad
Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Always no sometimes think it's me
But you know I know when it's a dream
I think er no I mean er yes but it's all wrong

That is I think I disagree

Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Strawberry Fields Forever
Strawberry Fields Forever

PENNY LANE

Penny Lane there is a barber showing photographs
Of every head he's had the pleasure to know
And all the people that come and go
Stop and say hello
On the corner is a banker with a motor car
The little children laugh at him behind his back
And the banker never wears a mac in the pouring rain
Very strange
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back
In Penny Lane there is a fireman with an hour glass
And in his pocket is a portrait of the queen
He likes to keep his fire engine clean
It's a clean machine
Penny Lane is in my ears and in my eyes
For a fish and finger pies in summer
Meanwhile back
Behind the shelter in the middle of a roundabout
The pretty nurse is selling poppies from a tray
And though she feels as if she's in a play
She is anyway
Penny Lane the barber shaves another customer
We see the banker sitting waiting for a trim
Then the fireman rushes in from the pouring rain
Very strange
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
Penny Lane

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