

The Development of the Beatles from 1966-1970

K a n d a K a s u m i

Introduction

The Beatles is a rock group from Liverpool who between 1962 and 1970 produced a variety of hit songs and albums (most of them written by John Lennon and Paul McCartney). The Beatles had great influence on young people in the 1960s, and are still loved by many people. Although the songs of the Beatles have been well known to many people for a long time, little attention has been paid for their lyrics. For that reason, this thesis focuses on their lyrics and happenings of the Beatles. From 1962 to 1965, themes of their songs, for example, *Love Me Do*, *All My Loving*, and *She Loves You*, had been "love". On the other hand, the themes of their songs from 1966 to 1970 were very different. For example, it appears that the name of two persons who were British bureaucrats at that time appeared in the song *Taxman*, and in the song *Piggies*, people in the upper class were described "They don't care what goes on around" and "Clutching forks and knives to eat their bacon." By looking at them, the relationships between lyrics and criticism especially against upper class people will be clear. In the late 1960s, they referred to politics and systems of the society from a negative viewpoint. In conclusion, it will be shown that their lyrics represent denying existing things at that time. After a brief introduction in chapter 1, their interviews and the historical backgrounds will be analyzed. The last chapter examines how the Beatles transform from a group into four independent artists. These observations reveals how they were influenced by historical backdrop and people around them.

Chapter 1. Influences of drugs and protest songs

In the 1960s, young people committed themselves to the anti-war movement. They insisted

not only on anti-war and peace movement but also on the abolition of racial discrimination, gender equality, the freedom of expression, the anti-establishment and anti-government movement.

In the music scene, love songs had been mainstream of pop music, and the Beatles also wrote many love songs. However, when Bob Dylan came out at pop music scene, his songs were very different from love songs. He gave his opinion through his lyrics including social satire, criticism of the society and governments. For example, *Blowin' in the Wind* and *Masters of War* were called "Protest Song." Many young people made his song a slogan of the anti-organization movement. Dylan said to the Beatles that their songs did not have any insistence. They were much influenced by him, they started to write lyrics including the sense of reflection and opinions for the governments or the world. From 1965, they also started to smoke marijuana, influenced by him.

In addition to marijuana, they took LSD for the first time in 1966. They didn't took it intentionally, but it influenced their songwriting. One of the song that was inspired by LSD is *Tomorrow Never Knows*.

Turn off your mind,
Relax and float down stream,
It is not dying, it is not dying.

Lay down all thoughts,
Surrender to the void,
It is shining, it is shining.

That you may see
the meaning of within,
It is being, it is being.

Love is all and love is everyone
It is knowing, it is knowing...

John wrote this song inspired by the book of LSD *The Psychedelic Experience*. McCartney

said in 1984 "That was one of Ringo Starr's malapropisms. Lennon wrote the lyrics from Timothy Leary's version of the 'Tibetan Book of the Dead.' It was a kind of Bible for all the psychedelic freaks. That was an LSD song. Probably the only one. People always thought *'Lucy in the Sky with Diamonds'* was but it actually 'wasn't' meant to say LSD." There are some songs which many people considered as inspired by drugs, but this song is the only one that Paul admitted as an influence of LSD.

In 1966, George Harrison wrote the song *Taxman*. The composition of this song "George, who from this point on made a lot of money, realized that taxes took a large portion of his income", ^② follows that he expressed the irony of the UK tax system at that time in this lyric.

Don't ask me what I want it for (Ah-ah Mr. Wilson)
If you don't want to pay some more (Ah-ah Mr. Heath)
'Cause I'm the taxman,
Yeah, I'm the taxman

He was from the working class. Before he became famous as a member of the Beatles, he did not pay high taxes. At that time, income tax in Great Britain was exorbitant. John also responded the same way in a 1969 interview "'Taxman' was an anti-establishment tax song, where we said, 'If you walk the street, they'll tax your feet.'" ^③ Paul said in 1984, "Harrison wrote that I played guitar on it. He wrote it in anger at finding out what the taxman did. He had never known before then what could happen to your money." ^④

In this song, Harrison alluded to 2 persons, He means Harold Wilson, who was the prime minister by Mr. Wilson and means Edward Heath, who was the leader of the Conservative Party by Mr. Heath. In this lyric, the taxman (Mr. Wilson and Mr. Heath) was represented as a man who was very spiteful.

In addition, in the song *Piggies*, Harrison represented the people of the middle class as pigs. *Piggies* was an acidic social criticism in which George bashed the Establishment and the middle class.

In their styes with all their backing,
They don't care what goes on around.

In their eyes there's something lacking -
What they need's a damn good whacking!

Everywhere there's lots of piggies, living piggy lives
You can see them out for dinner with their piggy wives,
Clutching forks and knives to eat their bacon.

Harrison said this song was social comment. By replacing piggies with people. Harrison criticizes the middle class people. To compare a person to pig is close to abuse, so he seemed to feel strong anger against middle class people. The Beatles often joked at press conferences and interviews. Instead of expressing direct criticism of something in lyrics like Bob Dylan, they may have been able to create works that combine jokes in criticism.

Chapter 2. The end of touring

From 1962 to 1965, the Beatles were active mainly on live performances because they were promoting records through them. They also went around the world on a tour. Moreover, they released albums twice a year, and the schedule was very busy. At most of the venues, the audience kept shouting and they didn't listen to their performances. Some audience tried to go beyond the fence of the baseball stadium, and policemen desperately stopped them. Members were disgusted with these situations. In 1966, the Beatles came to Japan and did live performances. They had an interview, and one of the reporters asked a question: "It is said that your fans are wild and frantic, and rather than appreciating music itself they are satisfied just by watching you on stage, whether they hear you or not. What are your attitudes towards fans?" Lennon answered as follows: "Well, they buy the records to listen to the music. And when we appear in person they come to see us!" From this answer, it seems that Lennon didn't care if the audience listen to their music at the live performances or not. However, he said "It's like the Army, whatever the Army's like. One big sameness which you have to go through. One big mess. I can't remember any tours. We've had enough of performing forever. I can't imagine any reason which would make us do any sort of tour ever again." Starr said "It was wrecking our playing, the noise of the people just drowned anything. Eventually I just used to play the offbeat, instead of a constant beat. I couldn't hear myself half the time, even on the amps, with all the noise." This remark reveals how they

disgusted the touring and their audience. Harrison said "Then came to touring, which was great at first, doing an even shorter, more polished act and working out new songs. But it got played out. We got in a rut, going round the world. It was a different audience each day, but we were doing the same things. There was no satisfaction in it. Nobody could hear. It was just a bloody big row. We got worse as musicians, playing the same old junk every day. There was no satisfaction at all." McCartney answered in the interview on the evening of December 20th, 1966.

Q: "If you never toured again would it worry you?"

PAUL: "I don't know. No, I don't think so."

Q: "It wouldn't worry you."

PAUL: "Cuz the only thing about that, you see, is that uhh... Performance for us- It's gone downhill, performance. 'Cuz we can't develop when no one can hear us, you know what I mean? So for us to perform- it's difficult. It gets difficult each time... More difficult."

Q: "You mean, they don't listen to you and therefore you don't want to do that?"

PAUL: "Oh yeah, we want to do it. But uhh, if we're not listened to, and we can't even hear ourselves, we can't get any better. So uhh, we're trying to get better with things like recording."

McCartney seems to have thought about "art", and "it is meaningful to have people listen" and he tried to think of a way of doing a stage show which was completely different, but nobody could think of a new way anymore. With this idea, they began to spend some time recording albums, shooting music videos instead of tours and streaming them on TV.

So, they decided to put an end to live performances. They had no hesitation. However, this decision was very anomalous at that time because most of the artists promoted selling records through the live performances. All of them were convinced that this was the end of a chapter.

In 1967, Lennon wandered into an antique shop and found a framed Victorian Circus poster from 1843, announcing Pablo Circus Royal, coming to Town Meadows in Rochdale. He bought the poster and hung it in his music room at his home. All the characters in the following song were from this poster.

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!

Before they ended the touring, they rarely took inspiration from personal things to write songs. Compared to the time when they wrote many love songs, the range of expression extended, and they became more artistic. About this song, Lennon said "The song is pure. Like a painting, a pure water color."^⑩ The main character appearing in the lyrics of this song appeared on the poster. Not only posters and paintings, they were influenced by literary works. The lyrics of *Lucy in the Sky with Diamonds* are inspired by the paintings drawn by Julian, John's son.

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,
 Lucy in the sky with diamonds,
 Lucy in the sky with diamonds,

This song is often considered as influenced by LSD. Because connecting the initial letters of the title is "LSD". However, Lennon denied it, and said "My son Julian came in one day with a picture he painted about a school friend of his named Lucy. He had sketched in some

stars in the sky and called 'Lucy in the Sky with Diamonds,' simple. The images were from *Alice in Wonderland*. It was Alice in the boat. She is buying an egg and it turns into Humpty Dumpty. The woman serving in the shop turns into a sheep and the next minute they are rowing in a rowing boat somewhere and I was visualizing that... It was purely unconscious that it came out to be LSD. Until somebody pointed it out, I never even thought it, I mean, who would ever bother to look at initials of a title? It's NOT an acid song. The imagery was Alice in the boat and also the image of this female who would come and save me— this secret love that was going to come one day.”¹²

Julian's picture that inspired this lyric, depicts a classmate, but Lennon said about *Alice in Wonderland*. He wrote several songs inspired by it. He may have found something in common between Julian's picture of a classmate flying in the sky and the fantasy of *Alice in Wonderland*.

I Am the Walrus was inspired by the verse *The Walrus and the Carpenter* in *Through the Looking-Glass, and What Alice Found There*. This was one of Lennon's favorite book. *The Walrus and the Carpenter* is nonsense verse, and he influenced by this. In the interview in 1980, he said this lyric were from this. Like *The Walrus and the Carpenter*, this lyric is very complex and difficult.

Sitting on a cornflake,
Waiting for the van to come.
Corporation T shirt
Stupid bloody Tuesday man, you been a naughty boy,
You let your face grow long.

I am the eggman, they are the eggmen,
I am the walrus,
GOO GOO G'JOOB

Lennon said in 1967, "And now we are going to play a track from *Magical Mystery Tour* which is one of my favourite albums because it was so weird *I Am The Walrus*, one of my favourite tracks because I did it of course but also cos it's one of those that has enough little

bitties going to keep you interested even a hundred years later.”¹³ Compared to previously released albums, the lyrics of the songs recorded in *Magical Mystery Tour* were very complicated. Lennon said that this album was his favorite but seemed to show that he was able to write the lyrics he really wanted to write.

Chapter 3. The death of their manager, Brian Epstein

Although he did not directly influence lyrics and melodies, the Beatles manager Brian Epstein had a great influence on their behavior and clothes. The Beatles were influenced by Elvis Presley, and imitated his fashion. Their hairstyle was ducktail, they wore leather jackets and pants. Epstein took them to the tailor and made new suits for them. Originally, rock music was a working-class music, but he wanted people outside the working class to listen to the music of the Beatles. Doing anything for the Beatles was a worthwhile thing for Brian. It is thought that Epstein lost his role by the end of the Beatles' performance, and the Beatles that he brought up became beyond his reach, so he lost his life. Lennon said about Epstein's death, "We seemed to be on a ship that lost guidelines," and Harrison said as follows: "You know, where they turn over the last page of one section to show you they're come to the end of it before going on to the next. That was what Brian's death was like. The end of a chapter."¹⁴

They lost "guidelines" by this incident, and gradually changed from group to four individuals. In an interview in 1970, John said "After Brian died, we collapsed. Paul took over and supposedly led us. When you went round in circles? We broke up then. That was the disintegration."¹⁵ Although Brian was not directly involved in composition, from this period onwards individual personality began to appear in the song. Instead of writing songs as a group, they came to write songs that each member wants to write.

I've got to admit it's getting better (Better)
A little better all the time (It can't get more worse)
I have to admit it's getting better (Better)
It's getting better since you've been mine
Getting so much better all the time

In the song *Getting Better*, McCartney sang "I've got to admit it's getting better," and

Lennon sings "It can not get more worse". From this part, it seems that the difference between Lennon and McCartney's opinion appears in the song.

Revolution was the song recorded in the B-side of *Hey Jude*, but it was a song that has a clearer message than *Hey Jude*. The lyrics of *Revolution* were very similar to those of *Revolution 1* because *Revolution* was a song that speeded up the pace of *Revolution 1*.

But when you talk about destruction
Don't you know that you can count me out.
Don't you know it's gonna be alright,
Alright, alright.

In the music video of the song *Revolution*, Lennon put "in" after "Do not you know that you can count me out". However, "in" is not sung in the record. Lennon told about singing "in" after "Do not you know that you can count me out" in the interview of the Rolling Stone, a music magazine. He said "Well I can't tell him anything cause he's got to do it himself. If destruction's the only way he can do it, there's nothing I can say that could influence him cause that's where he's at, really. We've all got that in us, too, and that's why I did the "Out and In" bit on a few takes and in the TV version of "Revolution" - "Destruction, well, you know, you can count me out, and in," like Yin and Yang. I prefer "out." But we've got the other bit in us. I don't know what I'd be doing if I was in his position. I don't think I'd be so meek and mild. I just don't know."¹⁵

From this remark, he seems to be wondering whether to put violence into the means of revolution. However, in the record he appealed that violence should not be counted as a means of revolution. In addition, Lennon said, "The statement in 'Revolution' was mine. The lyrics stand today. It's still my feeling about politics. I want to see the plan. That is what I used to say to Abbie Hoffman and Jerry Rubin. Count me out if it is for violence. Don't expect me to be on the barricades unless it is with flowers. For years, on the Beatles' tours, Brian Epstein had stopped us from saying anything about Vietnam or the war. And he wouldn't allow questions about it. But on one of the last tours, I said, 'I'm going to answer about the war. We can't ignore it.' I absolutely wanted the Beatles to say something about the war."¹⁷ The Beatles had been interested in the Vietnam War, but Brian didn't allow them

to talk about it. John answered when the Beatles came to Tokyo in 1966 as follows.

Q: "How much interest do you take in the war that is going on in Vietnam now?"

JOHN: "Well, we think about it everyday, and we don't agree with it and we think it's wrong. That's how much interest we take. That's all we can do about it... and say that we don't like it."[®]

From this remark, it is clear that they were interested in the Vietnam War and opposed it and that there was a difference in thinking between Lennon and Epstein.

Brian also presented this press conference, so they did not seem to say their own opinion. When Brian was dead, the Beatles were deeply disappointed. However, from a different point of view, they seemed to be set free from Epstein's restriction. As a result, they came to write lyrics including strong political messages.

Chapter 4. The Beatles and India

After they stopped touring, they were absorbed in doing what they wanted to do. For example, John appeared in the movie, *How I Won the War*. Starr was the most home-and-family-minded of them all, so he started to spend time with his family. McCartney did painting and decorated pieces of furniture, but without much interest. He tried hard to think about God, but nothing came. He decided to do the music for a film, but he didn't enjoy them.

The month after they stopped touring, Harrison had been interested in India. When he appeared in the movie, *Help!*, he was bored with the filming, and had amused himself by trying to play sitar, a musical instrument in India for the first time. He was interested in religions and he went to India with his wife. He showed a serious interest not shared by the others. Other members, especially McCartney, envied Harrison, afterwards they also went to India with their family and started meditation. Harrison wrote some songs influenced by meditations and religions in India, for example, *Love You To*, *Within You Without You*. Through their meditation experience in India, they got what they really wanted. Lennon said "Drugs have probably helped the understanding of myself better, but not much. Not pot. That's just a harmless giggle. LSD was the self-knowledge which pointed the way in the first place. I was suddenly struck by great visions when I first tool acid. But you're got to be looking for it before you can passively find it. Perhaps I was looking without realizing it. Perhaps I would

have found it anyway. It would just have taken longer."¹⁵

They used the meditation experience and the teaching of Maharishi as the support of the mind. They stopped taking drugs. There are many influences in the lyrics, too. In *Dear Prudence*, Lennon called for a person called Prudence. Prudence refers to Prudence Farrow who was a younger sister of Mia Farrow. At that time, Prudence shut herself in at home to meditate.

Dear Prudence, won't you come out to play?

Dear Prudence, greet the brand new day.

The sun is up, the sky is blue,

It's beautiful and so are you,

Dear Prudence, won't you come out to play?

Dear Prudence, open up your eyes.

Dear Prudence, see the sunny skies.

The wind is low, the birds will sing,

That you are part of everything,

Dear Prudence, won't you open up your eyes?

In this lyric, words with bright images are often used like "sky" and "sun". When the Beatles went to India, they often listened to the words from Maharishi outside. This lyric seems to say that "You should come out". But from another point of view, Lennon wanted to tell her "You can open up your mind and be able to have bright and cheerful idea by going out and meditating like us."

However, suspicion of sexual harassment aroused to Maharishi. In the song *Sexy Sadie*, written by Lennon, strong anger towards Maharishi who betrayed himself was expressed. The song was originally called "Maharishi," but Harrison persuaded him to change the title to "Sexy Sadie." Lennon used the situation to express his feelings. Since the original words were a bit insulting, Lennon changed the lyrics for the record.

Sexy Sadie what have you done?
 You made a fool of everyone,
 You made a fool of everyone.
 Sexy Sadie ooh what have you done?

"I was just using the situation to write a song, rather calculatingly but also to express what I felt. I was leaving the Maharishi with a bad taste. You know, it seems that my partings are always not as nice as I'd like them to be." In the part of "You made a fool of everyone", Lennon didn't use the word "us" but "everyone." From here, it seems that Maharishi betrayed more people, not just the Beatles.

Before the Beatles made their debut in the music scene, many people thought that young people should listen to grown up people. However, as a result of the debut of the Beatles, young people became the center of culture. One of the big events is "Swinging London." Swinging London was originated in the UK in 1960 and spread all over the world. Young people tried to break away from the traditional values, and the new youth culture bloomed. In addition, in San Francisco, USA, a flower movement was born, and many young people appealed peace and drug under the idea of "LOVE & PEACE." The Beatles were also strongly influenced by these movements. The typical song is *All You Need Is Love*.

Nothing you can make that can't be made,
 No one you can save that can't be saved,
 Nothing you can do, but you can learn how to be you in time -
 It's easy.

All you need is love,
 All you need is love,
 All you need is love, love,
 Love is all you need.

Lennon said "I think if you get down to basics, whatever the problem is, it's usually to do with love. So I think 'All You Need is Love' is a true statement. I'm not saying, 'All you have to do is...' because 'All You Need' came out in the Flower Power Generation time." He wrote

many songs about peace, even after the dissolution of the Beatles. After the dissolution he seemed to have been strongly influenced by his wife Yoko Ono, but in this remark, he didn't say anything about Yoko. However, since 1966, Lennon wrote many songs that were strongly influenced by her.

Chapter 5. The Influences from Ono Yoko—from one group to four artists—

Lennon met Ono Yoko in November 1966. Ono Yoko was from Tokyo and an avant-garde artist who was active in New York. Lennon had been interested in Japanese culture for a long time, so he was interested in the art of Yoko that was strongly influenced by Japanese culture. He did not write a song about Cynthia (his former wife), but he wrote some songs about Yoko. Even after the Beatles were dissolved, he carried out peace activities such as "bed in" with Yoko. He has been strongly influenced by her and *Imagine*, his biggest hit song, is a song influenced by the poem *Tuna-fish Sandwich Peace* in Yoko's poetry *Grapefruit*. John came to the recording studio with Yoko, and she sometimes interfered with their recording. These other members were dissatisfied, and they stopped recording together at the recording studio. Lennon had a wife Cynthia, but divorced her and married Yoko. There are many words that represent Yoko in the lyrics written by Lennon. "As I said, I had already begun to want to leave, but when I met Yoko is like when you meet your first woman. You leave the guys at the bar. You don't go play football anymore. You don't go play snooker or billiards. Maybe some guys do it on Friday night or something, but once I found the woman, the boys became of no interest whatsoever other than being old school friends." From this remark reveals Lennon's encounter with Yoko was shocking and had a strong influence.

Half of what I say is meaningless,
But I say it just to reach you, Julia.

Julia, Julia, oceanchild, calls me,
So I sing a song of love, Julia.
Julia, seashell eyes, windy smile, calls me,
So I sing a song of love, Julia.

The title of the song was *Julia*. Julia referred to Lennon's mother, but the following "ocean

child" referred to Yoko. Lennon's explained that "Julia" was also a tribute to Yoko, whose name in English means "Ocean child." He also said in the interview, "Julia was my mother. But it was sort of a combination of Yoko and my mother blended into one. That was written in India... We wrote tons of songs in India." The experience of losing her mother remained in Lennon's heart all the time, and it seems that he regarded Yoko as important as his mother.

Other members thought that they wanted to do solo activities. For example, Lennon continued to be strongly influenced by Yoko, and performed peace activities such as bedpieces and started writing songs as a solo artist. Starr has not participated in activities as Beatles for a while. Because McCartney interfered with his drum and they quarreled several times. In these songs, Starr did not play the drums, but McCartney did. Harrison is the earliest one who thought that he wanted to do solo work among the members. He wrote more songs than before 1965, but in the albums, he sang only one or two songs he wrote. Among the Beatles, Lennon's and McCartney's popularities were higher than those of Harrison and Starr, and many songs of Lennon and McCartney were also recorded in the album. George was dissatisfied with it. Not only Lennon and McCartney but also George Martin, their manager did not seem to have understood his ability.

When you're listening late at night,
You may think the band are not quite right.
But they are -
They just play it like that.

It doesn't really matter what chords I play,
What words I say,
Or time of day it is,
'Cause it's only a Northern song

Compared to the albums before 1965, the album included more songs written by Harrison. It seems that Harrison's composition was accepted, but in *Only A Northern Song* he expressed the regret that people around him did not recognize the song he wrote. In this way, not only the government and events, but also dissatisfaction with other members and people around them began to appear in the lyrics. In other words, the Beatles was not a group, and has

become a catalyst to change to four independent artists.

Conclusion

From 1962 to 1965, the Beatles performed for many people to listen to their songs and promoted their records. However, they came to realize that the audience didn't listen to their song. In addition, many people criticized them because they declined a luncheon held by the President's wife of Philippine and Lennon's remark "More popular than Jesus." So they decided to end touring.

After the end of touring, they started to spend their time doing what they wanted to do. Harrison went to India with his wife and this experience had a great influence not only on Harrison but also Lennon, McCartney and Starr. They used an Indian musical instrument in their song and put the words from Maharishi who teaches them meditation. They had given up drugs by this spiritual awakening. Besides, they were betrayed by the trusted Maharishi, but the events in India had a strong influence on them.

Although they had opinions on governments or wars, they were not allowed to say about it in a press conference or interview. Around 1966, they wrote lyrics reflecting such ideas that were influenced by Epstein's death and Dylan's protest songs. In the interview carried out shortly after Epstein was dead, it seemed that they were deeply distressed. However, from a different point of view, they were free from the restraint of Epstein. They were also influenced by Swinging London and the flower movement, an era when the culture of young people bloomed. They were strongly influenced by the movement, and young people also got a strong influence from the Beatles. Each member got married and they had their own family. Especially Lennon began to act with Yoko Ono, which also contributed to the dissolution of the Beatles. They began to think that they wanted to cherish their families, and they did not spend time together as before.

As a result, they changed from one group to four independent artists. They expressed their ideals through love songs. They received a lot of influences from drugs, meditation experiences in India, Epstein's death, Dylan, Yoko Ono, Swinging London and the Flower Movement and many others. These were able to develop the Beatles as artists that they expressed their thoughts through their songs.

References

HAL · LEONALD CORPOLATION 1993 : The Beatles Lyrics. The songs of Lennon, McCartney, Harrison, Starr.

Written by Hunter Davies, translated by Toyoki Ogasawara and Koji Nakata 2010 THE BEATLES The Only Ever Authorised Biography : Kawade Bunko

All The Songs The Story Behind Every Beatles Release 2013 : Black Dog & Leventhal Publishers
 Hunter Davies 1968 THE BEATLES THE CLASSIC - UPDATED AND WITH A NEW INTRODUCTION : W. W. Norton & Company, Inc.

Translated by Kumiko Uchida 2000 COMPLETE LYRICS OF THE BEATLES 2000 : SHINKO MUSIC ENTERTAINMENT

The Beatles Eigo Dokkai Guide (ビートルズ英語読解ガイド) 2007 : Seibun-sha

The Official Monthly Magazine The Beatles "REVOLVER" 2016 : BCC Publishing

The Official Monthly Magazine The Beatles "SGT PEPPER'S LONELY HEARTS CLUB BAND" 2017 : BCC Publishing

The Official Monthly Magazine The Beatles "MAGICAL MYSTERY TOUR" 2017 : BCC Publishing

The Beatles Interviews Database

<http://www.beatlesinterviews.org/>

The Beatles.com

http://www.thebeatles.com/explore?type=story_album

Rolling Stone Lennon Remembers, Part One

<https://www.rollingstone.com/music/news/lennon-remembers-part-one-19710121>

Notes

All quotations of the Beatles' lyrics except *Revolution* in this thesis are from *The Beatles Lyrics. The songs of Lennon, McCartney, Harrison, Starr* : HAL · LEONALD CORPOLATION

The lyrics of *Revolution* is from *COMPLETE LYRICS OF THE BEATLES* : SHINKO MUSIC ENTERTAINMENT Translated by Kumiko Uchida 2000

① The Beatles Ultimate Experience

<http://www.beatlesinterviews.org/dba07revol.html>

② *All The Songs The Story Behind Every Beatles Release* : Black Dog & Leventhal Publishers p.325

③ *All The Songs The Story Behind Every Beatles Release* : Black Dog & Leventhal Publishers p.324

④ The Beatles Ultimate Experience

<http://www.beatlesinterviews.org/dba07revol.html>

⑤ The Beatles Ultimate Experience

<http://www.beatlesinterviews.org/db1966.0630.beatles.html>

⑥ The Beatles Ultimate Experience

<http://www.beatlesinterviews.org/db1966.0630.beatles.html>

⑦ Hunter Davies 1968 *THE BEATLES* : W.W. Norton & Company, Inc. p.215

⑧ Hunter Davies 1968 *THE BEATLES* : W.W. Norton & Company, Inc. p.214

⑨ Hunter Davies 1968 *THE BEATLES* : W.W. Norton & Company, Inc. p.214

- ⑩ The Beatles Ultimate Experience <http://www.beatlesinterviews.org/db1966.1220.beatles.html>
- ⑪ *All The Songs The Story Behind Every Beatles Release* : Black Dog & Leven thal Publishers p.392
- ⑫ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/dba08sgt.html>
- ⑬ The Beatles.com
<https://www.thebeatles.com/album/magical-mystery-tour>
- ⑭ Hunter Davies 1968 *THE BEATLES* : W.W. Norton & Company, Inc. p.226
- ⑮ Rolling Stone Lennon Remembers, Part One
<https://www.rollingstone.com/music/news/lennon-remembers-part-one-19710121>
- ⑯ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/db1968.11jl.beatles.html>
- ⑰ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/dba09white.html>
- ⑱ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/db1966.0630.beatles.html>
- ⑲ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/db67.html>
- ⑳ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/dba09white.html>
- ㉑ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/dba13tour.html>
- ㉒ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/db1980.jlpb.beatles.html>
- ㉓ The Beatles Ultimate Experience
<http://www.beatlesinterviews.org/dba09white.html>.