

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

The Cambridge Companion to the Beatles

From *Please Please Me* to *Abbey Road*, this collection of essays tells the fascinating story of the Beatles – the creation of the band, their musical influences, and their cultural significance, with emphasis on their genesis and practices as musicians, songwriters, and recording artists. Through detailed biographical and album analyses, the book uncovers the background of each band member and provides expansive readings of the band's music.

- Traces the group's creative output from their earliest recordings and throughout their career
- Pays particular attention to the social and historical factors which contributed to the creation of the band
- Investigates the Beatles' uniquely enduring musical legacy and cultural power

Clearly organized into three sections, covering Background, Works, and History and Influence, the *Companion* is ideal for course usage, and is also a must-read for all Beatles fans.

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

The Cambridge Companion to the

BEATLES

.....

EDITED BY
Kenneth Womack



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-0-521-86965-2 - The Cambridge Companion to the Beatles
 Edited by Kenneth Womack
 Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
 Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi
 Cambridge University Press
 The Edinburgh Building, Cambridge CB2 8RU, UK
 Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
 Information on this title: www.cambridge.org/9780521689762

© Cambridge University Press 2009

This publication is in copyright. Subject to statutory exception
 and to the provisions of relevant collective licensing agreements,
 no reproduction of any part may take place without
 the written permission of Cambridge University Press.

First published 2009

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data
 The Cambridge companion to the Beatles / edited by Kenneth Womack.
 p. cm. – (Cambridge companions to music)
 Includes bibliographical references and index.
 ISBN 978-0-521-86965-2 (hardback)
 1. Beatles. 2. Rock musicians – England. 3. Rock music – History and criticism.
 I. Womack, Kenneth. II. Title. III. Series.
 ML421.B4C33 2009
 782.42166092'2 – dc22 2009030744

ISBN 978-0-521-86965-2 hardback
 ISBN 978-0-521-68976-2 paperback

Cambridge University Press has no responsibility for the persistence or
 accuracy of URLs for external or third-party internet websites referred to
 in this publication, and does not guarantee that any content on such
 websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

For Kenneth E. Zimmerman (1913–2008)

Contents

List of tables [page ix]
Notes on contributors [x]
Foreword: I believe in tomorrow: the posthumous life of the Beatles
 Anthony DeCurtis [xiii]
Acknowledgments [xvii]
Chronology of the Beatles' lives and works [xviii]

Introducing the Beatles *Kenneth Womack* [1]

Part I • Background

1 Six boys, six Beatles: the formative years, 1950–1962 *Dave Laing* [9]
 Appendix: The repertoire, 1957–1962 [27]
2 The Beatles as recording artists *Jerry Zolten* [33]

Part II • Works

3 Rock and roll music *Howard Kramer* [65]
4 “Try thinking more”: *Rubber Soul* and the Beatles’ transformation
 of pop *James M. Decker* [75]
5 Magical mystery tours, and other trips: yellow submarines, newspaper taxis,
 and the Beatles’ psychedelic years *Russell Reising and Jim LeBlanc* [90]
6 Revolution *Ian Inglis* [112]
7 On their way home: the Beatles in 1969 and 1970 *Steve Hamelman* [125]
8 Apple Records *Bruce Spizer* [142]
9 The solo years *Michael Frontani* [153]
10 Any time at all: the Beatles’ free phrase rhythms *Walter Everett* [183]

Part III • History and influence

11 The Beatles as zeitgeist *Sheila Whiteley* [203]
12 Beatles news: product line extensions and the rock
 canon *Gary Burns* [217]

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

viii Contents

- 13 “An abstraction, like Christmas”: the Beatles for sale and
for keeps *John Kimsey* [230]

Notes [255]

Beatles discography, 1962–1970 [286]

Select bibliography [294]

Index [311]

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

Tables

- 6.1 Major musical sources of *The Beatles* [page 122]
- 10.1 The Beatles’ canon on compact disc [184]
- 10.2 Representative “floaters” in the Beatles’ music [189]
- 11.1 Top lies told by people who grew up in the sixties, seventies, or eighties [204]

Contributors

Gary Burns is Professor of Communication at Northern Illinois University, Editor of the journal *Popular Music and Society*, Executive Secretary of the Midwest Popular Culture Association, and Vice President of the Popular Culture Association and American Culture Association.

James M. Decker is Associate Professor of English at Illinois Central College. He is the author of *Ideology* (2003) and *Henry Miller and Narrative Form: Constructing the Self, Rejecting Modernity* (2005). In addition to contributing numerous articles to such publications as *College Literature* and *Style*, he is editor of *Nexus: The International Henry Miller Journal*.

Anthony DeCurtis is a renowned author and music critic who has written for *Rolling Stone*, the *New York Times*, *Relix*, and a host of other publications. He is the author of *Rocking My Life Away: Writing About Music and Other Matters* (1998) and *In Other Words: Artists Talk About Life and Work* (2005). He teaches in the creative writing program at the University of Pennsylvania.

Walter Everett is Professor of Music and Chair of the Department of Music Theory at the University of Michigan School of Music, Theater, and Dance. He is the author of the two-volume set *The Beatles as Musicians* (1999, 2001) and the editor of the essay collection *Expression in Pop-Rock Music* (1999), and is currently writing a book entitled *The Foundations of Rock from "Blue Suede Shoes" to "Suite: Judy Blue Eyes."*

Michael Frontani is Coordinator of American Studies and Associate Professor in the School of Communications at Elon University, where he teaches courses on film history, film theory, popular music, and mass culture. He is the author of *The Beatles: Image and the Media* (2007), which was selected as a CHOICE Outstanding Academic Title, and numerous essays on popular music, reception, and culture. He is currently working on book-length studies of the Italian American image in American mass consumer society and on American cinema's development and evolution within the context of US culture.

Steve Hamelman is Professor of English at Coastal Carolina University, where he teaches American literature and literary theory. He has written many essays on early American fiction and pop music. He is the author of *But Is It Garbage? On Rock and Trash* (2004), as well as the recipient of *Popular Music and Society's* R. Serge Denisoff Award.

Ian Inglis is Reader in Popular Music Studies at the University of Northumbria. His doctoral research considered the role of sociological, social-psychological, and cultural theory in explanations of the career of the Beatles. His books include *The Beatles, Popular Music and Society: A Thousand Voices* (2000), *Popular Music and Film* (2003), and *Performance and Popular Music* (2006). He is currently preparing *The Words and Music of George Harrison* for Praeger's *Singer-Songwriter* series.

xi Notes on contributors

John Kimsey received his PhD in English from the University of Illinois at Chicago and serves as Associate Professor in DePaul University's School for New Learning. He teaches and writes about modern literature and popular music and has also worked as a professional musician. His writings have appeared in *Sgt. Pepper & the Beatles: It Was Forty Years Ago Today* (2008); *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four* (2006); and the *Journal of Popular Music Studies*, among other publications.

Howard Kramer is the Curatorial Director of the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. Since joining the museum in 1996, Kramer has curated exhibits on Elvis Presley, the Supremes, Hank Williams, the Doors, Roy Orbison, Tom Petty and the Heartbreakers, the Beach Boys, and many others. His writings have appeared in *Rolling Stone*, the *Cleveland Plain Dealer*, and *Gadfly Magazine*.

Dave Laing is a Visiting Research Fellow at the Institute of Popular Music, University of Liverpool. His books include *The Sound of Our Time* (1970) and *One Chord Wonders* (1985). He is co-editor of *The Faber / Da Capo Companion to Twentieth-Century Popular Music* (1990) and the *Continuum Encyclopaedia of Popular Music of the World* (2002–5).

Jim LeBlanc is Head of Database Management Services at the Cornell University Library, where he has worked since receiving his PhD from Cornell in 1984. In addition to library-related writing and research, his areas of current scholarly interest include popular music, existential phenomenology, and James Joyce studies.

Russell Reising received his BA in Chinese Studies at Miami University and his PhD in American literature from Northwestern University in 1983. He teaches American literature and popular culture at the University of Toledo; he has also been a Fulbright Teaching Fellow at the University of Jyväskylä in Finland, and a Visiting Fellow in Popular Music Studies at the University of Salford. He has taught, spoken, and published widely on topics in American literature and culture, Japanese literature and culture, popular culture and popular music.

Bruce Spizer is a first-generation Beatles fan and a life-long native of New Orleans, Louisiana. He has an extensive Beatles collection, concentrating primarily on United States and Canadian first-issue records, record promotional items, press kits, and concert posters. A taxman by day, Spizer is a board-certified tax attorney and certified public accountant. A paperback writer by night, he is the author of the critically acclaimed books *The Beatles Records on Vee-Jay*, *The Beatles' Story on Capitol Records* Parts 1 and 2, *The Beatles on Apple Records*, *The Beatles Solo on Apple Records*, and *The Beatles Are Coming! The Birth of Beatlemania in America*. His articles on the Beatles are featured regularly in *Beatology Magazine* and *Beatlefan*.

Sheila Whiteley has written extensively on the Beatles, including chapters in *The Space Between the Notes: Rock and the Counter-Culture* (1992), *Women and Popular Music* (2000), *Mapping the Beat: Popular Music and Contemporary Theory* (1998), "Every Sound There Is": *The Beatles' Revolver and the Transformation of Rock and Roll* (2002), *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four* (2006), and *Sgt. Pepper and the Beatles* (2008).

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

xii Notes on contributors

Kenneth Womack is Professor of English at Penn State University's Altoona College. He serves as Editor of *Interdisciplinary Literary Studies: A Journal of Criticism and Theory* and as Co-Editor (with William Baker) of Oxford University Press's *Year's Work in English Studies*. He is the author or editor of some twenty books, including *Postwar Academic Fiction: Satire, Ethics, Community* (2001), *Key Concepts in Literary Theory* (2002), *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four* (2006), *Postmodern Humanism in Contemporary Literature and Culture: Reconciling the Void* (2006), and *Long and Winding Roads: The Evolving Artistry of the Beatles* (2007).

Jerry Zolten is Associate Professor of Communication Arts and Sciences at Penn State University's Altoona College, where he teaches courses on Communications, American Studies, and Popular Music. He is the producer of CDs by the Fairfield Four and their bass singer Isaac Freeman, co-host with cartoonist Robert Crumb of *Chimpin' the Blues*, a public radio program on the history of early blues, and the author of *Great God A'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music* (2002).

Cambridge University Press

978-0-521-86965-2 - The Cambridge Companion to the Beatles

Edited by Kenneth Womack

Frontmatter

[More information](#)**Foreword****I believe in tomorrow: the posthumous life of the Beatles**

There is no end to the making of many books about the Beatles, obviously – and I’m not simply talking about this one. The biographies of the band just get fatter, as do the biographies of its individual members. Critical studies proliferate. And it’s not merely books. Magazine and newspaper articles, blog posts and tributes of various sorts multiply endlessly. The more we know the more we need to know.

Not only do the Beatles still seem to be everywhere, but they still seem to matter so much. Paul McCartney’s presence at the Grammy Awards ceremony amid a host of more contemporary superstars in 2009 elicited constant comments from the stage, as if being in the presence of a Beatle titillated even the most jaded celebrities of the music industry. McCartney, meanwhile, has reincarnated himself as the Fireman and has stormed an ever-welcoming media, performing in hip contexts and even hosting a series of “fireside chats” – how perfectly appropriate – on satellite radio. The tabloid media mark the currents of the sixty-six-year-old cute Beatle’s romantic life with undiminished zeal and glee, and he’s given them much to work with.

John Lennon, of course, remains a figure of enormous regard and significance, both musical and political. References to him dot the pop culture landscape, while Yoko Ono has become an avatar of the downtown dance music scene in New York. Martin Scorsese, meanwhile, works on a documentary about the life of George Harrison. Even Ringo’s unwillingness to sign autographs for fans makes international news. *Love*, the Cirque du Soleil’s homage to the Beatles’ music, continues to be a long-running hit in Las Vegas. As I write, the Beatles are soon to have their own version of the Rock Band video game. The question of when the Beatles’ songs will be available for digital download is one of the biggest unanswered questions in what remains of the music industry. And, on the academic front, enterprising students will soon be able to take a degree in Beatle Studies, a truly inevitable development.

So what does this all amount to? Let’s all agree that the Beatles’ music will last, and deserves to. If that weren’t true, I genuinely believe that no one would care about the band. (Oh, okay, let’s simply say “many fewer people.” In the age of the internet, an audience exists for everything.) But in a turnaround of Gore Vidal’s famed comment (about the Cockettes, if you must know) that sometimes having no talent simply isn’t enough, it’s

Cambridge University Press

978-0-521-86965-2 - The Cambridge Companion to the Beatles

Edited by Kenneth Womack

Frontmatter

[More information](#)*xiv Foreword*

also true that having enormous talent isn't enough to sustain the level of attention that the Beatles have. So what are the reasons for our ongoing fascination with them?

In one sense the Beatles are like a young artist who died tragically before his time. As diverse and experimental as the band's albums are, they serve as sketches that succeeding generations of musicians have set out in one way or another to complete. Robert Fripp once told me in an interview that one of the inspirations for King Crimson was the notion that the Beatles had abandoned their *Sgt. Pepper* period without fully exhausting the musical ideas they had set in motion. It's not hard to think of bands like Radiohead or Wilco in similar terms, picking up on and pursuing directions the Beatles had suggested but never fully defined.

If the Beatles as the inspiration for progressive rock disturbs more than excites you, perhaps the dozens of power-pop bands who learned wit, energy and concision from Beatles songs will please you more. The Beatles, of course, took their own lessons from Buddy Holly, Chuck Berry and Little Richard, but everyone who came after took their cues in how to create smart, melodic rock and roll from the Fab Four. And can enough be said about George Harrison's exploration of Indian music? Singer-songwriters, too, who, needless to say, owe their greatest debt to Bob Dylan, often reference the Beatles. The songs on *Rubber Soul* and *Revolver* rank in importance with Dylan's early records in creating a model for the enigmatic self-examinations that would follow in the decades ahead.

It's often pointed out that, short as it was, the Beatles' career was in some senses ideal. The band never were tempted to hang on past their expiration date, cashing in on their audience's longing for days gone by and creating lucrative, mediocre music. Such a grim result was not their only potential destiny, of course. Dylan, for all of his patchy spots over the past forty years, has demonstrated that it is possible for a rock and roll musician to create vital, important work well into their sixties. Neil Young provides an example of that as well.

But it is much easier for solo artists to accomplish that sort of longevity than it is for bands. The creative and personal balance required to sustain a successful band is so delicate that it's far more remarkable that bands ever manage to stay together than that they break up. For all the dramatic posturing, sniping, business machinations and personal bitterness that characterized the Beatles' split, that old cliché "creative differences" provides as honest an explanation as any other for their estrangement from one another. Probably more honest, in fact. Paul wanted to get back. John wanted to move ahead into uncharted territory with Yoko. George wanted to record his own songs. And Ringo just wanted everyone to get along.

Cambridge University Press

978-0-521-86965-2 - The Cambridge Companion to the Beatles

Edited by Kenneth Womack

Frontmatter

[More information](#)*xv Foreword*

I've written elsewhere about how the Beatles story has the arc of a fairytale with a heartbreaking ending, and that's part of the emotional reason why the story of their rise and fall repeats itself so often. Every time it is told, all of the joy, optimism and sheer fun of the band's early days communicate with exquisite delight. And every time, the ending comes too soon, too soon! And too sad. Lennon spoke of the Beatles' breakup as a divorce, and the band's fans, it turns out, are the children of that split, even when they were born decades after it happened. Everyone who learns to love the Beatles enters their narrative, and travels that not-so-long and winding road with them. Every time you hear the familiar story again, you yearn for a different ending, for something truer to the spirit of the band's music, something more heartening. And, in the end . . .

I accepted the kind offer to write this Foreword mostly because I never turn down an opportunity to write about the Beatles – my own version, I suppose, of that desire to return to the primal scene of my own intellectual and musical interests to see if somehow, miraculously, the story could end more happily. I read this book with great pleasure, struck both by how consistently deep and substantive it is as well as how eminently readable.

The Beatles have had an extraordinary posthumous life, and it's fair to ask where the band will go from here. Their albums have long been markers on the road of rock music history and literacy. Will the inevitable dismantling of those albums in the digital age diffuse future listeners' understanding of the band's impact? The Beatles, happily, were a great singles band, so it will always remain possible to enjoy their music. But, along with Dylan, the Beatles also shattered the hegemony of the single.

The Beatles, it seems to me, are best understood *in toto*. The early songs benefit from our knowledge of the complexity of the band's later work. The later work's self-consciousness is mitigated by the effortlessness and verve of the early songs. The relative brevity of the band's career enables even non-specialist fans – among whom I number myself – to gain a three-dimensional understanding of the band's music relatively easily.

But how well can the Beatles be understood in bits and pieces – in downloads (legal or not), mashups, and YouTube videos? In some sense that's how young people have been discovering the band for quite some time now. As millions of parents have learned – and as I'm finding out with my own three-year-old daughter – children love the Beatles. It will be quite a while before little Francesca plumbs the depths of *Abbey Road* or the White Album. That said, she loves songs from each and, if she so desires, she will find her way into the full spectrum of the Beatles' music as I first learned about the blues through cover versions of individual songs by the Rolling Stones and the Animals. She'll pick a starting point and go from there.

Cambridge University Press

978-0-521-86965-2 - The Cambridge Companion to the Beatles

Edited by Kenneth Womack

Frontmatter

[More information](#)*xvi Foreword*

As I do when I re-encounter the Beatles, Francesca occasionally confounds the past, present, and future. She will use the words “yesterday” and “tomorrow” interchangeably, as a way of saying “not now.” “Remember what I told you tomorrow?” she asked recently, trying to remind me of something she had said to me the day before. It struck me as similar to the temporal blurring I feel whenever I enter the world of the Beatles, where my own memories, my experiences with members of the band and their wives and colleagues, and my evolving intellectual comprehension of their music collide with and color one another.

In my case, that’s somewhat to do with nostalgia, an occasional sin against the rock critic code that I will admit to, hipsters be damned. As the world of music fragments, fragments and fragments, the Beatles represent a time when the notion of popular music meant something beyond millions of people knowing who you are because you won a singing prize on a TV show. They are the genius-level consensus choice – for kids and hip-hop producers, for boomers and millennial bands, for high-minded critics and casual fans.

When people would ask me in interviews how long I thought the Beatles’ music would last, I would routinely answer, “As long as people care about popular music” – never imagining that there might come a time when people didn’t. I do remember, as my daughter put it, what the Beatles told me tomorrow, back in the past that would indelibly determine my future. They told me, most importantly, that tomorrow never knows. In that spirit, this book offers an illuminating guide to all readers who are moving forward into the precarious world ahead, bringing the Beatles with them for spiritual nourishment, enriched understanding, necessary insight, and absolute pleasure.

Anthony DeCurtis

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

Acknowledgments

This volume would not have been completed without the kindness and generosity of a host of friends and colleagues. I am indebted to Vicki Cooper and Becky Jones of Cambridge University Press for their enduring faith in this project. Thanks are also due to Jo Bramwell, Rosina Di Marzo, Alison Powell, Laura Evans, and Oliver Lown for their diligence and professionalism in seeing this volume through production. I am particularly grateful for the skill and efforts of my dedicated staff, including Aaron Heresco, Michele Kennedy, Jacki Mowery, Judy Paul, Annette Smith, Nancy Vogel, and Sheila Evans. I am especially thankful for the guidance and expertise of Jerry Zolten, Howard Kramer, Walter Everett, and Amy Mallory-Kani. Special thanks are due for the encouragement and friendship of Lori J. Bechtel-Wherry, Todd F. Davis, Dinty W. Moore, and James M. Decker. Finally, this volume would not exist, quite literally, were it not for the love and spirit afforded by my wife Jeanine, who makes all things possible.

Kenneth Womack

Chronology of the Beatles’ lives and works

- 1940** **July 7:** Ringo Starr [Richard Starkey] born in Liverpool
 October 9: John Winston Lennon born in Liverpool
- 1942** **June 18:** James Paul McCartney born in Liverpool
- 1943** **February 25:** George Harrison born in Liverpool
- 1957** **July 6:** McCartney meets Lennon after a Quarrymen performance at the Woolton Parish Church garden fete
- 1958** **February:** Harrison joins Lennon and McCartney as a member of the Quarrymen
 June: the Quarrymen record “That’ll Be the Day” and “In Spite of All the Danger” at P. F. Phillips Professional Tape and Disk Record Service in Liverpool
- 1959** **August 29:** the Quarrymen begin an extensive engagement at Mona Best’s Casbah Club in Liverpool
 October: the Quarrymen change their name to Johnny and the Moondogs
- 1960** **January:** Stu Sutcliffe wins £65 for his prizewinning painting in the John Moores Exhibition; Stu purchases a Höfner bass at Lennon’s behest and becomes the Quarrymen’s bass guitarist
 May: Alan Williams becomes the manager of Johnny and the Moondogs, who change their name, shortly thereafter, to Long John and the Silver Beatles
 May 18: as the Silver Beatles, the band embarks upon a nine-day Scottish tour in support of Johnny Gentle
 August 12: drummer Pete Best joins the band, which changes its name to the Beatles in advance of its upcoming Hamburg engagement
 August–November: the Beatles perform on the Reeperbahn in Hamburg, first at the Indra Club and later at the Kaiserkeller
- 1961** **February 9:** the Beatles perform at Liverpool’s Cavern Club, eventually becoming the establishment’s regular lunchtime act

xix Chronology of the Beatles' lives and works

April–July: the Beatles perform on the Reeperbahn in Hamburg's Top Ten Club; during this period, McCartney replaces Sutcliffe as the band's regular bassist
June: the Beatles record several songs as the Beat Brothers, the backing band for musician Tony Sheridan
November 9: NEMS record-store owner Brian Epstein watches the Beatles perform at the Cavern Club
December 10: Brian Epstein officially becomes the Beatles' manager

- 1962** **January 1:** the Beatles audition, unsuccessfully, for Decca Records in London
January 5: "My Bonnie"/"The Saints" by Tony Sheridan and the Beatles released by Polydor
April 10: Sutcliffe dies of a brain hemorrhage in Hamburg
April–May: the Beatles perform at Hamburg's Star-Club
June 6: the Beatles audition at EMI Studios for producer George Martin, who is impressed with their potential, with the exception of Best's drumming ability
August 16: Best is fired from the Beatles
August 18: Starr performs as the Beatles' drummer for the first time
August 23: Lennon marries Cynthia Powell
September 11: the Beatles record "Love Me Do," "Please Please Me," and "P.S. I Love You" at EMI Studios
October 5: "Love Me Do"/"P.S. I Love You" single released by Parlophone; the single reaches no. 17 in the British charts
October: the Beatles return for a brief engagement at Hamburg's Star-Club
October 17: the Beatles' first television appearance on Granada's *People and Places*
November 26: the Beatles complete "Please Please Me" at EMI Studios
December: the Beatles' final engagement at Hamburg's Star Club
- 1963** **January 11:** "Please Please Me"/"Ask Me Why" single released by Parlophone. "Please Please Me" reaches the top position in the British charts
January 19: the Beatles appear before a nationally televised audience on *Thank Your Lucky Stars*
February 11: the Beatles record the *Please Please Me* album in a single day's session at EMI Studios

Cambridge University Press
 978-0-521-86965-2 - The Cambridge Companion to the Beatles
 Edited by Kenneth Womack
 Frontmatter
[More information](#)

xx *Chronology of the Beatles' lives and works*

- March 22:** *Please Please Me* album released by Parlophone
April 11: "From Me to You"/"Thank You Girl" single released by Parlophone
August 23: "She Loves You"/"I'll Get You" single released by Parlophone
October 13: the Beatles perform before a national television audience of some 15 million viewers on the popular British variety show *Val Parnell's Sunday Night at the London Palladium*. Beatlemania is born.
November 22: *With the Beatles* album released by Parlophone
November 29: "I Want to Hold Your Hand"/"This Boy" single released by Parlophone
- 1964** **February 9:** the Beatles perform on the *Ed Sullivan Show* in New York City to a nationally televised audience of some 74 million viewers
March–April: principal photography for *A Hard Day's Night* feature film
March 20: "Can't Buy Me Love"/"You Can't Do That" single released by Parlophone
June–November: the Beatles' first world tour
July 6: *A Hard Day's Night* premieres at the London Pavilion
July 10: "A Hard Day's Night"/"Things We Said Today" single released by Parlophone
July 10: *A Hard Day's Night* album released by Parlophone
November 4: the Beatles' Royal Variety Command Performance at the Prince of Wales Theatre
November 27: "I Feel Fine"/"She's a Woman" single released by Parlophone
December 4: *Beatles for Sale* album released by Parlophone
December: the Beatles' UK winter tour
- 1965** **February 11:** Starr marries Maureen Cox
February–May: principal photography for the *Help!* feature film
April 9: "Ticket to Ride"/"Yes It Is" single released by Parlophone
June–July: the Beatles' European tour
July 23: "Help!"/"I'm Down" single released by Parlophone
July 29: *Help!* premieres at the London Pavilion
August 6: *Help!* album released by Parlophone
August: the Beatles' North American tour

Cambridge University Press
 978-0-521-86965-2 - The Cambridge Companion to the Beatles
 Edited by Kenneth Womack
 Frontmatter
[More information](#)

xxi Chronology of the Beatles' lives and works

- August 15:** the Beatles perform at Shea Stadium before an audience of some 56,000 fans
August 27: the Beatles meet Elvis Presley
October–November: recording sessions for *Rubber Soul*
October 26: the Beatles receive their MBEs at Buckingham Palace
December 3: “We Can Work it Out”/“Day Tripper” single released by Parlophone
December 3: *Rubber Soul* album released by Parlophone
December: the Beatles’ final British tour
- 1966** **January 21:** Harrison marries Pattie Boyd
April–June: recording sessions for *Revolver*
June 10: “Paperback Writer”/“Rain” single released by Parlophone
June–July: the Beatles’ Far East tour
July 29: American magazine *Datebook* republishes Lennon’s March 1966 interview in which he proclaims that the Beatles are “more popular than Jesus”
August: the Beatles’ final American tour
August 5: “Eleanor Rigby”/“Yellow Submarine” single released by Parlophone
August 5: *Revolver* album released by Parlophone
August 29: the Beatles play at San Francisco’s Candlestick Park for their final concert before a paying audience
November 9: Lennon meets Yoko Ono at London’s Indica Gallery
November–April: recording sessions for *Sgt. Pepper’s Lonely Hearts Club Band*
- 1967** **February 17:** “Strawberry Fields Forever”/“Penny Lane” single released by Parlophone
June 1: *Sgt. Pepper’s Lonely Hearts Club Band* album released by Parlophone
June 25: the Beatles perform “All You Need is Love” on the *Our World* international telecast
July 7: “All You Need is Love”/“Baby You’re a Rich Man” single released by Parlophone
August 24: The Beatles meet the Maharishi Mahesh Yogi at the London Hilton

xxii *Chronology of the Beatles' lives and works*

- August 27:** Brian Epstein is found dead in London from an accidental overdose
September–October: principal photography and recording sessions for the *Magical Mystery Tour* project
November 24: “Hello, Goodbye”/“I Am the Walrus” single released by Parlophone
December 8: *Magical Mystery Tour* EP released by Parlophone
December 26: *Magical Mystery Tour* film televised on the BBC
- 1968** **February–April:** the Beatles visit the Maharishi’s compound at Rishikesh
March 15: “Lady Madonna”/“The Inner Light” single released by Parlophone
May 14: Lennon and McCartney announce the formation of Apple Corps at a New York City press conference
May–October: recording sessions for *The Beatles*
July 17: *Yellow Submarine* cartoon feature premieres at the London Pavilion
August 30: “Hey Jude”/“Revolution” single released by Apple
November 22: *The Beatles* album released by Apple
- 1969** **January 2:** principal photography for the *Get Back* project commences at Twickenham Studios
January 17: *Yellow Submarine* album released by Apple
January 30: the Beatles’ Rooftop Concert at Apple Studios on Savile Row
March 12: McCartney marries Linda Eastman
March 20: Lennon marries Yoko Ono
March 21: Allen Klein appointed as business manager for Apple Corps
April–August: recording sessions for *Abbey Road*
April 11: “Get Back”/“Don’t Let Me Down” single released by Apple
May 30: “The Ballad of John and Yoko”/“Old Brown Shoe” single released by Apple
August 22: the Beatles gather at Lennon and Ono’s Tittenhurst Park estate for their final photo session
September 26: *Abbey Road* album released by Apple
October 31: “Something”/“Come Together” single released by Apple

Cambridge University Press
978-0-521-86965-2 - The Cambridge Companion to the Beatles
Edited by Kenneth Womack
Frontmatter
[More information](#)

xxiii Chronology of the Beatles' lives and works

- 1970** **March 6:** “Let It Be”/“You Know My Name (Look Up the Number)” single released by Apple
 April 10: McCartney announces the Beatles’ breakup
 May 8: *Let It Be* album released by Apple
- 1980** **December 8:** Lennon is assassinated in New York City
- 2001** **November 29:** Harrison dies of cancer in Los Angeles