

## **‘Savoy Truffle’: love, lust and longing in a box of chocolates**

### **Abstract**

*This article re-reads The Beatles’ song, ‘Savoy Truffle’, not as an ode to Eric Clapton’s rotting teeth and chocolate consumption, but rather as a thinly veiled rock music metaphor reflecting the triptych love relationship between its composer, George Harrison, his wife, Pattie Boyd, and her lover and later husband, Eric Clapton. Re-reading ‘Savoy Truffle’ provides a valuable insight into the intricacies of how popular rock music communicates constructs of love within metaphor, and how The Beatles integrated multiple meanings into lyrics conveying love and its contention. Such multiplicity aids explanations exploring the band’s extraordinary popularity by providing a socio-temporal insight into an extra-ordinary time: the 1960s. In re-reading ‘Savoy Truffle’, this article contextualises the multiplicity of love itself within an exploration of the passion within lust, the longing of desire and the satisfaction of having the desired object. The desired object was Pattie Boyd who Harrison projected within a box of ‘Good News’ chocolates.*

### **Introduction**

Dominating popular music during the 1960s, The Beatles revolutionised popular culture. Much of the band’s catalogue emphasised the peace-love nexus. This not only reflected the spirit of the times but fostered new ways of thinking for many young people. As Frontani (2007: 7) noted, ‘to consider The Beatles image is to contemplate an evolving and complex array of signs that carry with them cultural meaning’. That meaning and influence remains contemporarily potent; The Beatles were representative of subversive influences within youth culture. During the 1960s, the majority of Beatles love songs were penned by the Lennon/McCartney

partnership. These ranged from early career songs like ‘P.S I Love You’ (McCartney) to the more complex and raunchy themes contained within ‘I Want You’ (Lennon), ‘She’s So Heavy’ (Lennon) and ‘Come Together’ (Lennon).

While Lennon/McCartney dominated The Beatles catalogue, George Harrison also made a significant contribution. Harrison, a late start composer compared to Lennon/McCartney, contributed several love songs ranging from the seminal ‘Something’ (Harrison) to the more esoteric ‘Long’ (Harrison). Another of Harrison’s contributions was ‘Savoy Truffle’, the focus of this article.

Positioning ‘Savoy Truffle’ as a love song may appear spurious considering the claim that ‘Savoy Truffle’ is commonly believed to be about Eric Clapton’s chocolate consumption and bad teeth (Doggett and Humphries 2010). However, I propose a re-reading of ‘Savoy Truffle’, contending its representation as a metaphor reflecting contemporaneous love and loss; specifically, how chocolate often mediates love’s celebration as well as being comfort food ‘security’ in times of love lost.

Re-positioning the lyrics in ‘Savoy Truffle’ illuminates the life narrative of its composer, George Harrison, specifically, his ‘relationship’ with Eric Clapton, mediated by George’s wife Pattie Boyd. Consequently, under the guise of ‘Good News’ chocolates, I assert that ‘Savoy Truffle’ is a thinly veiled rock music metaphor for this triptych relationship, presented for public consumption within the lyrics of the song, and packaged as ‘Good News’ chocolates in the *White Album*.

Facilitating this position, I begin by backgrounding The Beatles, and their socio-temporal placement within the 1960s. Within that placement, I assert that Beatles music can be divided into two distinct domains: music for live performance; and studio-focussed recording – also known as ‘early’ and ‘late’ recording. ‘Savoy Truffle’ on *The Beatles* (aka the *White*

*Album*) sits within the latter. Then, having situated The Beatles music within the 1960s milieu, I explore, as part of lifestyle change at that time, the relationship between George Harrison, Pattie Boyd and Eric Clapton. This exploration is important because this article asserts that the nature of their relationship is encapsulated within the lyrics of ‘Savoy Truffle’. These positions are complemented by an overview of chocolate’s relationship to love and comfort eating, and its extrapolation within the lyrics of ‘Savoy Truffle’. Consequently, I conclude that ‘Savoy Truffle’ reflects narrative heteroglossia, whose main message has been conveniently downplayed into a sugary sweet narrative of Eric Clapton’s chocolate-fuelled eating decadence. This effectively disguises the emotions of lust, love and loss that George Harrison experienced and about which he is singing.

### **The Beatles and the 1960s: a socio-temporal placement**

Writing about The Beatles has become an industry itself. Using ‘Beatles books 2016’, as word search, Google reveals ‘23,700,000 results [in] 0.35 seconds’ (Google 2016). Books about The Beatles can be categorised within three central themes: biographies (Doggett and Humphries 2010; Clayton and Thomas 2002); record and recording discographies and music (Doggett and Humphries 2010; Russell 2005) and social movement literature (Clayton and Thomas 2002; Hecl 2006). Supplementing retail book sales is a range of Beatle ‘souvenirs’ best exemplified by ‘The Beatles Official 2016 Square Wall Calendar’ (Amazon.co.uk 2016).

Beatles records sell well, albeit in CD format. Reflecting this is their compilation album, *1* (The Beatles 2000), containing numerous number one hits. Fifteen years after its release, the album still sells 1,000 copies a week in the United States (Caulfield 2015). Keith Caulfield of Billboard noted, ‘it has sold more than 1,000 copies in every one of its 743 weeks of release’ (2015: n.pag.) with a staggering 12.5 million (total) copies sold. A healthy auction market

exists for Beatles memorabilia. Two recent Beatles auction items included a picture of The Beatles walking, in the opposite direction to the Abbey Road Album Cover, across Abbey Road's pedestrian crossing. This image sold for £16,000 (Michaels 2012). In 2015, Ringo Starr's Ludwig Oyster Black Pearl three-piece drum kit raised US\$2.2 million at auction (Associated Press 2015). However, and as ex-Beatle Ringo Starr reminds us, sustained record sales and staying high in public profile 'don't come easy' (The Beatles Rarity 2012).

Formed in 1961 (February 9th of that year was their first appearance as The Beatles at The Cavern club; Doggett and Humphries 2010: 'Introduction'), and formally disbanded on the 31st December 1970 (Gilmore 2009) by a writ issued by Paul McCartney, The Beatles released 13 albums, numerous EPs and 45s (The Beatles n.d.). From this catalogue, the band secured 17 number-one hits in the United Kingdom (Vincent 2013) and an equally impressive number of global hits. Their rise from Hamburg club performers to Cavern Club attraction is well documented, and places the band as possibly rock's first 'fab-four-boy-band'. While enjoying recording and touring success, due to the demands of fans, the constant screaming of Beatlemania and concerns for personal safety, The Beatles stopped touring in 1965 with a last concert in Candlestick Park near San Francisco. However, the band played live once more on the rooftop of their Savile Row, London offices ('When The Beatles Played their Last Live Gig' 2014) on January 30th, 1969. The Candlestick Park Concert ended the band's live music phase<sup>1</sup> facilitating their studio-focussed recordings.<sup>2</sup>

Characteristic of The Beatles' in-studio music was innovation. Techniques included looping, echo, backward playing, inclusion of classical and Eastern instrumentation and rhythm changes within songs. Lyrically, many Lennon/McCartney compositions were surreal and complex. However, surrealist imagery within complex lyrics added an odd simplicity that listeners understood. Exemplifying this were McCartney's 'Eleanor Rigby' lyric, 'wearing a

face that she keeps in a jar by the door’, and Lennon’s ‘words are flowing out like endless rain into a paper cup’ (‘Across the Universe’). Clever word play added contradiction and multiple meaning as Lennon’s ‘half of what I say is meaning-less’ (Lennon, ‘Julia’, emphasis added) attests. Adding more mystery, other Beatles lyrics were deliberately deceptive. ‘Norwegian Wood’ (Lennon and McCartney) veiled John Lennon’s marital infidelity; ‘Sexie Sadie’ (Lennon) replaced the word ‘Maharishi’; and ‘You’ve Got to Hide Your Love Away’ (Lennon) a possible foil to Brian Epstein’s homosexuality. This positions The Beatles as masters of the heteroglossic voice.

George Harrison engaged similar ‘techniques’: ‘You Like Me Too Much’, ‘If I Needed Someone’ and ‘I Want to Tell You’ all reflect his ability to underscore ‘awkward [but] determinedly realistic view[s] of relationships in which failed communication ... misunderstanding and the dreadful prospect of boredom [loomed]’ (Doggett and Humphries 2010: 56). These constructs are key to understanding the lyrics of ‘Savoy Truffle’.

Socio-temporally, The Beatles exemplified being in the right place at the right time. The right place was England, the right time was the 1960s. During the 1960s, England, like many other nations, was beginning to enjoy economic prosperity, a stark contrast to post-war austerity. The combination of money and a burgeoning youth market meant that for a ‘few years in the 1960s, London was the world capital of cool’ (History.co.uk n.d.: n.pag.). Fuelling social change, especially in England, was the abolition of National Military Service and the availability of a high disposable income; ‘nationally [in England], weekly earnings in the ’60s outstripped the cost of living by a staggering 183% [...] by the mid-60s, 40% of the population at large was under 25’ (History.co.uk n.d.: n.pag.). As Mick Brown of *The Telegraph* encapsulated:

The cultural explosion of the Sixties was a product of affluence and mass consumerism, a brief hysterical interlude in which youth reigned supreme, sex came out from under the covers, elitism and deference were held hostage and, for a fleeting moment, the whiff of cordite hung in the air. Of course, the Beatles also had something to do with it. (2012: n.pag.)

With a growing peace movement primed by opposition to the Vietnam War, and within England the Campaign for Nuclear Disarmament, the sixties was to become the decade of the liberated flower child.

However, the construct of peace and love was misleading. England, during the 1960s was twice as violent as it is today (Fame 2013). Despite violence in England, the 1960s were renowned for cultural change. As Marwick (1998: n.pag.) encapsulated, survivors of the period,

could probably manage to put together a list of its most striking features, which might look something like this: black civil rights; youth culture and trend-setting by young people; idealism, protest, and rebellion; the triumph of popular music based on Afro-American models and the emergence of this music as a universal language, with the Beatles as the heroes of the age; the search for inspiration in the religions of the Orient; massive changes in personal relationships and sexual behaviour; a general audacity and frankness in books and in the media, and in ordinary behaviour; relaxation in censorship; the new feminism; gay liberation; the emergence of 'the underground' and 'the counter-culture'; optimism and genuine faith in the dawning of a better world.

Contrasting this, Marwick also noted ways-of-being common to the 1950s:

rigid social hierarchy; subordination of women to men and children to parents; repressed attitudes to sex; racism; unquestioning respect for authority in the family, education, government, the law, and religion, and for the nation-state, the national flag, the national anthem; Cold War hysteria; a strict formalism in language, etiquette, and dress codes; a dull and cliché-ridden popular culture, most obviously in popular music, with its boring big bands and banal ballads. (1998: n.pag.)

Also impacting the 1960s was the introduction and widespread use of the contraceptive pill. This, in conjunction with the wider social change noted by Marwick (1998), gave the 1960s a reputation as a time of 'free love'. Yet, and as Frink (2011) reminds us, the sexual revolution of the 1960s held its genesis in the increasing access to the privacy courting couples enjoyed in the 1920s. According to Frink, it was the rise of the feminist movement and not the contraceptive pill that spiked female sexual activity in the 1960s and early 70s. These factors, relative acceptance of new ways of being, religious influence from the East and celebrity lifestyle underpinned the 1960s for George Harrison, Pattie Boyd and Eric Clapton.

### **The relationship between Harrison, Boyd and Clapton**

George Harrison met Pattie Boyd when production began, July 10th, 1964, on the movie, *A Hard Day's Night* (Doggett and Humphries 2010). In the film, Pattie played a Beatles fan. In real life, Pattie Boyd and George Harrison 'were engaged on December 25th, 1965, later

marrying on January 21st, 1966, in Esher's Upper High Street Registry office' (Womack 2014: 158). However, according to Womack, Harrison's affair with Ringo Starr's wife, Maureen, and Pattie's affair with Ron Wood of the Rolling Stones ended the marriage by 1974. They divorced in 1977. Clouding this account, *The Sunday Express* (Pukas 2011: n.pag.) reported that 'when George had an affair with Ringo's wife Maureen, Pattie went off with his good friend Eric Clapton'. Pattie Boyd supports the Clapton connection, noting that Eric Clapton was sending her 'the most passionate letters anyone had ever written to me' (Jones 2007: n.pag.).

However, George Harrison was unsure exactly when he met Clapton:

Probably '63. No, must have been after that ... must have been '64 or '65 at the Hammersmith Odeon. He was in the Yardbirds. We did a Christmas season there ... two or three weeks we played there. That's the first time I met him. Then, later I met him ... somehow Brian Epstein was managing the Cream and the Bee Gees, and I used to see him hanging around at that point. That was when that guy (Robert) Stigwood had come to work for Brian Epstein. That's when I really got to know him quite a bit. It must have been 1966, '67. (Cashmere 1996: n.pag.)

Despite the lack of clarity about the exact date of their meeting, the pair formed a solid friendship. Their friendship included music collaboration and socialisation. Exemplifying their closeness was Harrison's invitation for Clapton to play lead guitar on The Beatles recording 'While My Guitar Gently Weeps' (Harrison). Harrison's guitar epic was also part of the *White Album*. On receiving Harrison's invitation, Clapton replied 'on-no, I can't do that. Nobody's ever played on a Beatles record and the others wouldn't like it'. Harrison's reply was simple,



reflecting his admiration for Clapton over and above his bandmates: 'look it's my song and I'd like you to play on it' (The Beatles 2000: 306).

Harrison's promotion of Clapton counters the negativity experienced by others participating in Beatle recording sessions, as the backlash toward Yoko Ono attests. Such generosity and the fact that Clapton was readily accepted as a 'session musician' reflected Harrison's engaging personality and intuition that Clapton was the right person to play. This promotes Harrison's personality characteristics as key to understanding his behaviour and song writing.

This article speculates that, within the friendship between Clapton and Harrison, Harrison's personality type would have 'picked up on' the potential for love between Boyd and Clapton. According to the Myers-Briggs Personality Types website (2013), George Harrison was an introverted, intuitive, feeling, judgemental personality (INFJ). The Myers-Briggs personality indicator inventory is a contemporary consolidation of Jung's psychological theory of personality, emphasising four personality dichotomies. Jung suggested that rather than random occurrence, personality was consistent because it was metered by people's perceptions and judgements ('Understanding MBTI' n.d.). As well as encapsulating Jung's theories, Myers-Briggs made understanding personality type accessible to others outside psychology.

For George Harrison, the Myers-Briggs' personality indicator reflected his behavioural preferences, the 'type dynamics' (The Myers & Briggs Foundation n.d.: n.pag.) he chose to use. Harrison's dominant function was introversion. As Myers Briggs indicate, 'introverts use their dominant function in their inner world because, by definition, they prefer to live in their inner world' (The Myers & Briggs Foundation n.d.: n.pag.). Harrison's next preference is his 'auxiliary function', the third 'the tertiary function' and the least strong is the 'fourth function' (The Myers & Briggs Foundation n.d.: n.pag.)

Within Myers-Briggs constructs, Harrison's personality included qualities of intuition, quest for hidden meaning, perception, sensitivity, and an ability to 'read' others. Less positive characteristics included tendencies toward depression, and being secretive (Myers-BriggsPersonalityTypes 2013).

In re-reading 'Savoy Truffle' (Harrison) as a narrative of love lost, Harrison's personality type fuels the suggestion that it holds alternate meaning. The importance of re-reading the lyrics of 'Savoy Truffle' within that context is compounded by the duality inherent in other Harrison lyrics and attributions. Exemplifying this is the popular belief that 'Something' (Harrison) was written about Boyd. As Harrison clarified in an interview with Paul Cashmere, when asked if 'Something' was about Boyd he responded:

I just wrote it, and then somebody put together a video. And what they did was they went out and got some footage of me and Patti, Paul and Linda, Ringo and Maureen, it was at that time, and John and Yoko and they just made up a little video to go with it. So then, everybody presumed I wrote it about Patti, but actually, when I wrote it, I was thinking of Ray Charles. (Cashmere 1996: n.pag.)

With these disparities in mind it is not without foundation to speculate that similar confusion could surround 'Savoy Truffle'. Cognisant of these possibilities, a re-examination of the lyrics challenging Harrison's claim that 'Savoy Truffle' was about Eric Clapton's bad teeth and chocolate predilection is warranted. While Harrison (Vintage Menu Art 2013) had also noted:

He's got this real sweet tooth and he'd just had his mouth worked on. His dentist said he was through with candy. So as a tribute I wrote, 'You'll have to have them all pulled out after the Savoy Truffle'. The truffle was some kind of sweet, just like all the rest – cream tangerine, ginger sling – just candy, to tease Eric.

### Re-reading 'Savoy Truffle'

Despite Harrison's suggestion that the Savoy Truffle was about Clapton's desire for chocolate, this article suggests that an alternative reading of the lyrics may be interpreted in terms of another desire which was equally close to Harrison's heart. This alternative reading is outlined in Table 1 below.

Table 1: George Harrison's original lyrics to 'Savoy Truffle', beside a re-reading.

Original lyrics to 'Savoy Truffle'	Re-reading of lyrics
Creame tangerine and Montelimar	Life and love is sweet, sour and sometimes bitter
A ginger sling with a pineapple heart	Things are not always what they appear to be
A coffee dessert, yes, you know it's good news But you have to have them all pulled out after the Savoy truffle	Indulgence holds consequence ... a price to pay
Cool cherry cream, nice apple tart I feel your taste all the time we're apart	A metaphor for George ('cool cherry cream') and Pattie ('nice apple tart')
Coconut fudge really blows down those blues	A metaphor for Eric Clapton ('coconut fudge')
But you'll have to have them all pulled out after the Savoy truffle	Indulgence leads to consequences ... a price to pay
You might not feel it now When the pain cuts through You're going to know and how	When you leave me you will feel guilty ... and it will hurt (us both)

The sweat is going to fill your head When it becomes too much You'll shout aloud	The sensual delight of orgasm with the forbidden other (Eric Clapton)
You'll have to have them all pulled out After the Savoy truffle You know that what you eat you are But what is sweet now turns so sour	Indulgence leads to consequences ... a price to pay for having an affair
We all know Ob-la-di-bla-da But can you show me where you are?	Life is ordinary and ongoing Be honest and tell me what's going on Pattie needs to choose ... him or me
[Repeats] Creme tangerine and Montelimar A ginger sling with a pineapple heart etc.	Yes I know the grass looks greener

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Source: Adapted from Metrolyrics (n.d.).

This article suggests a repositioning of Harrison's 'Savoy Truffle' towards the perspective of his position as a jilted husband/lover. Reinterpretation of his lyrics reflects the contemporaneous souring of his relationship with wife, Pattie Boyd, and her blossoming romance with her new lover, Eric Clapton. This reinterpretation is entirely consistent with Harrison's Myers-Briggs personality type (Myers-BriggsPersonalityTypes 2013), reflecting him as someone that is intuitive, judgemental, and who can 'read people'. This article posits that Harrison's song 'Savoy Truffle' embodies these characteristics within a narrative of emotional love-loss.

Specifically, Harrison reveals the sweet/sour nature of love (Table 1). 'Savoy Truffle' charts love's change from surges of lust and wonderment into something barely resembling them. This is compounded by his suggestion that pain follows pleasure, albeit aligned to sensual chocolate consumption and decay. Recognising himself as 'cool cherry cream' and Pattie as 'nice apple tart', Harrison evokes his nostalgic remembrance of time, possibly sensual time, spent with Pattie, lamenting 'I feel your taste all the time we are apart'. Then, identifying Clapton as a threat within 'coconut fudge really blows down those blues', Harrison realises not only his own misery at the possibility of losing her, but also her misery with him, juxtaposed by her feelings of joy in finding love with Clapton. For a judgemental Harrison, Pattie's

happiness evokes ‘punishment’ promoted within ‘you might not feel it now, when the pain cuts through you’re going to know and how’; possibly cross-referencing his own pain. This he blends with the sensual orgasmic passion he intuitively knows Pattie and Clapton share in noting, ‘sweat is going to fill your head, when it becomes too much you shout aloud’. Finally, Harrison delivers his ultimatum, ‘you know that what you eat you are’ prompting Pattie to choose ... not a tasty chocolate, but which man she will remain with.

He tempers her choice, adding a note of caution: ‘what is sweet now turns so sour’, possibly a last ditch attempt to steer her away from Clapton. Recognising that life with Harrison may have been boring for Pattie, Harrison refrains, ‘we all know ob-la-de bla-da’.<sup>3</sup> In a last bid for clarity about who Pattie will choose, Harrison writes, ‘but can you show me where you are?’. History shows where Pattie ‘was’ ... and it was to be with Clapton.

### **Chocolate the messenger of love, lust, food and social status**

The 1960s, as previously noted, realised change through new wealth, status and class mobility. The Beatles enjoyed these changes. From relative poverty to a deceased estate worth £99 million (Sapstead and Davies 2002), Harrison enjoyed a rags to riches lifestyle, despite its personal cost: ‘They gave [us] their money and they gave [us] their screams [Beatle fans], but the Beatles kind of gave [them] their nervous systems’ (BeatlesQuotes.com. n.d.: n.pag.). Harrison’s increased financial wealth was paralleled by his rise in social standing. Arguably, both were recognised through his awarding of the Order of the British Empire (OBE) by the Queen. His, and the other Beatles’, award contrasted the English establishment of the time – one entrenched within class division. Yet, the 1960s represented an opportunity to break free from this mould, and The Beatles and other artists became a template for change that others followed. As actor Michael Caine commented,

The sixties have been misunderstood: they should not be judged by the standards of talent, skill, artistry or intelligence, or by the great works or artists those years produced. The reason for their notoriety is far more simple than that. For the first time in British history, the young working-class stood up for themselves and said, ‘we are here, this is our society and we are not going away. Join us, stay away, hate us – do as you like. We don’t care about your opinion any more.’ (Caine 1992: 184)

For The Beatles, breaking the mould through social mobility meant that they met people they otherwise may not have met and enjoyed the luxury of consumptive choice that wealth affords. Consumption, for The Beatles, ranged from Lennon’s psychedelic Rolls Royce to Harrison’s Henley-on-Thames rambling estate. However, despite his enhanced buying power, Harrison never forgot his ‘roots’. He could have chosen a box of upmarket handcrafted luxury Belgian chocolates to convey his message within ‘Savoy Truffle’, but no – he chose an ordinary off-the-shelf supermarket brand, ‘Good News’. This selection resonated not only with listeners, but clearly sprang to mind as ‘chocolate of choice’ for Harrison, reinforcing the working class background he shared with Clapton.

However, chocolate is a plutocratic commodity linked to wealth, refined taste, notions of romance, food and health. A lineage of its health benefits range from Francisco Hernandez’s (1577 cited in Grivetti n.d.) claim it was good for the liver, to Brillat Savarin’s (1825 cited in Grivetti n.d.) recommendation it was a sound hangover cure-all, to more recent claims that chocolate promotes active brain function in old age (Baker 2016). Contemporarily, chocolate consumption is also associated with addiction (Bruinsma and Taren 1999). This places

chocolate alongside other addictive substances and activities including drugs, alcohol, and sex. These themes impacted behavioural norms during the 1960s.

Chocolate, derived from the cacao tree, *Theobroma cacao*, was seeded with high status within its naming: *Theobroma* 'is from the Greek translating as "food of the Gods"' ('Chocolate Food of the Gods' 2007: n.pag.). Thus, naming has served to reinforce chocolate's semi-sacred status as a pinnacle plutocratic food, simultaneously promoting it as a high status commodity for consumers. Chocolate's status and consumption is linked to occasions of mood enhancement, treat, and celebration and as a token for love's potentialities. Chocolate's romantic associations are evident every Valentine's Day, the contemporary celebration of the pagan day of Lupercus<sup>4</sup> when roses and chocolates are *de rigueur* tokens of unrequited love. Chocolate's romantic associations reflect its embeddedness within sensuality, 'self-loathing and expectations of loneliness' (Close and Zinkhan 2007: 257). This grounds 'Savoy Truffle' and 'Good News Chocolates' within Harrison's lived experience, reinforcing chocolate's identifiable hierarchy within subtle attribution to person (he is 'cool cherry cream'; Clapton is 'coconut fudge', and Boyd, as wife, 'nice apple tart', who later morphs into the object of his lost desire and ongoing desire: the 'Savoy Truffle') as well as the range of chocolates in the 'Good News' box. Within his narrative, Harrison evokes chocolate's link to romance, its refinement through taste and hierarchy within 'Savoy Truffle'. While part of a 'Good News' selection, 'Savoy Truffle' not only represented Boyd's transition from wife to object lost and then to object of ultimate desire but, in using this metaphor, Harrison also evoked constructs of contemporary luxurious and upmarket consumption: the Savoy Hotel and the Perigord black truffle or the white Piedmont truffle. In re-reading 'Savoy Truffle', it can be seen that Harrison not only traces his love-life lost but also invokes wider constructs of consumption and luxury, reflecting his own transition, his class and wealth mobilities.

## **Conclusion**

This article presents a re-reading of the lyrics of the Beatles song, 'Savoy Truffle', placing it as a part-narrative of Harrison's relationship with wife Pattie Boyd, and her lover and later husband, Eric Clapton, Harrison's best friend. This contrasts with the popular notion that 'Savoy Truffle' was about Clapton's chocolate consumption and bad teeth. In this sense, this alternative interpretation of 'Savoy Truffle' is consistent with other Beatles songs that present an alternative meaning including 'Sexy Sadie' [Lennon] and 'Norwegian Wood' [Lennon and McCartney]. Consequently, this re-reading of 'Savoy Truffle' presents their loving triptych relationship in new ways that Harrison metered to the public through chocolate hierarchies and thinly veiled nomenclature through the metaphor of a box of 'Good News' chocolates. Harrison integrated love, lust, loss and longing within his 'box of chocolates', blending constructs of love and popular music unique to the 1960s within The Beatles' unique sound. While this article speculates their relationships via chocolate's metaphor, it simultaneously provides a view of social change during the 1960s, encapsulated within music on vinyl and CD. In re-reading Harrison's 'Savoy Truffle' we gain a deeper insight into George Harrison the man, his personality, and the person who guarded his thoughts and feelings; albeit amid the clamour of Beatlemania and beyond.

We will never know Harrison's true intent in composing 'Savoy Truffle'. His lyric, in true Beatles' style, represents an enigmatic melange of reality and fantasy surreally blended within the ordinary (a box of chocolates). This, like chocolate itself, combines seduction through taste, and loss through love, balancing their triptych affair that as The Beatles noted: 'And in the end, the love you take, is equal to the love you make' (McCartney, 'Carry that Weight').



## Notes

1. Includes these albums: *Please Please Me*; *With The Beatles*; *A Hard Day's Night*; *Beatles For Sale*; *Help*; *Rubber Soul*.
2. Includes these albums: *Revolver*; *Sgt. Pepper's Lonely Hearts Club Band*; *Magical Mystery Tour*; *The Beatles (White Album)*; *Yellow Submarine*; *Abbey Road*; *Let it Be* (Amazon.co.uk n.d.).
3. A line from another Beatles song (McCartney, 'Ob-La-Di Ob-La-Da'); "'Ob-la-di" came from a guy in a nightclub I used to frequent,' McCartney told ABCNEWS' Diane Sawyer. 'He was a black friend of mine called Jimmy Scott. And I used to just say, "What's happening, Jimmy?"' McCartney says Scott, who had a strong Jamaican accent, would answer, "'Ob-la-di, ob-la-da, life goes on, bra". And so I just thought, "That's a great saying,"' said McCartney. "'Ob-la-di, Ob-la-da, life goes on, bra"' ('Paul McCartney on the Meaning behind Songs' n.d.: n.pag.).
4. The 15th of February celebration of fertility which Pope Gelasius abolished in favour of Valentine's Day on the 14th February, albeit that St Valentine 'was not connected with love or romance at all' (Faivre 2010: 105).

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