

THE PR OF THE U.K. INVASION:
A HISTORICAL CASE STUDY OF THE BEATLES' 1964 U.S. TOUR
A THESIS
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CHAPTER ONE: PROBLEM

The Beatles are generally considered by numerous sources to be the most influential musical group of the 20th century (Berger, 2001; Blaney, 2008; Davies, 1968; Frontani, 2007; Goldsmith, 2004; Ilson, 2008; Inglis, 2000; Kozinn, 1995; Lewisohn, 1992; Miles, 1998; Norman, 2003; Spizer, 1994). Countless sources have examined their career from even more numerous angles, though a general narrative-based biography seems to be the most common method. This approach, even the more thorough and exhaustive efforts put forth by Davies (1968), Harry (1992), Kozinn (1995) – and particularly Norman (2003) and Spitz (2005) – tends to fall short of explicitly examining the “how” of their success. Those sources that do approach the question of how or by what methods the Beatles’ unprecedented stardom was established – notably Blaney (2008), Frontani (2007), Goldsmith (2004), Inglis (2000), Spizer (2010) – lack the focus of examining with any original research outside of interview or very casual content analysis; that is, they are presented as works of popular non-fiction and not scholarly research and therefore of little use to the practical public relations practitioner as anything but anecdotal and perhaps inspirational.

In fact, the entire body of scholarly research performed regarding the Beatles is almost entirely limited to the avenues of literary and cultural criticism. Both of these fields, as

well as several others, have tackled the concept of The Beatles in a scholarly manner; however, these topics and results are largely irrelevant to the field of communications. The social sciences – and specifically the field of integrated marketing communications – seem to have forgotten the Beatles’ story and its fertile ground for examination. As with any effort to examine a historical event(s) in the hopes of drawing conclusions that can meaningfully impact the contemporary practice of communications, one must understand the vastly different media (and cultural) landscape in which the Beatles existed. The specific tactics behind their public relations efforts will be less applicable to contemporary ventures of the same nature. However, on a strategic level, the principles remain the same. Therefore, it is entirely worthwhile to examine both levels – the strategic and tactical – with the caveat that the former will yield more applicable conclusions than the latter. These, along with the illusive nature of documents and the “subjectivized” recollections of key players, will make up the bulk of the limitations of the research.

It is the intention of this author to attempt to fill the gap (if only partially) in scholarship regarding one of the most important cultural events in recent American history through the assembly of an explanatory single case study as well as a textual analysis of select press releases regarding the group’s appearance on the *Ed Sullivan Show* – the landmark moment in their first U.S. visit. (More specific explanation of the parameters of these research methodologies are included in the methodology chapter.)

The successful completion of these research goals will result in a more thorough understanding of the means by which popular music groups might accomplish public relations objectives for their specific audiences and – more importantly – influence the American cultural landscape. Certainly such a lofty accomplishment is achieved through a mixture of the implementation of well-researched strategies and those factors out of the control of even the most seasoned public relations professional (e.g., timing, temperamental cultural proclivities, musical tastes).

CHAPTER TWO: REVIEW OF LITERATURE

The Beatles are perhaps the most documented rock and roll group in history -- a hypothesis quickly reinforced when examining the literature available on the topic. Their entire career spanned less than a decade but has resulted in a plethora of writings that any scholarly or casual reader would find challenging to consume in a lifetime.

From the mundane to the exhaustive, the canon is truly intimidating in its depth and breadth. Seminal and thorough texts such as Davies (1968), Spitz (2005), and Norman (2003) offer entire career biographies; specific and targeted efforts by Inglis (2010), Frontani (2007), and Blaney (2008) offer more focused examinations of their societal, media, and marketing impact, respectively.

There is, arguably, a significant gap in the amount of *scholarly* literature on record regarding The Beatles. In fact, Frontani (2007) is the only clearly discernible text that gives what approaches scholarly attention to the topic proposed by this author. Even within popular culture writings, there is little specific attention paid to the media relations components of the Beatles enterprise.

It is therefore appropriate to conduct a serious academic investigation on the topic of the

Beatles' successful media relations campaign between the fall of 1963 and the spring of 1964. The following is an attempt to examine, offer preliminary summarization and value, and otherwise categorize those texts (as they are available to this author) deemed relevant to a study of the proposed topic.

Nearly every text of significance and availability on the Beatles adopts a linear approach in its analysis. Additionally, nearly every text frequently cites media coverage of the Beatles' first U.S. tour. It would seem that the focus on a linear narrative structure in each text is the result of the now ubiquitous narrative of the Beatles' rise to stardom in the United States. However, it does remain the most appropriate form of presenting the information necessary for any sort of discussion on the group – be it for popular or academic consumption and consideration.

As stated previously, biography seems to be the prevalent approach to documenting the Beatles as a whole, with more consideration given to the lives of each member within the context of the group rather than as an individual (Davies, 1968; Norman, 2003; Spitz, 2005). The less common approaches – those that employ a particular theme or other consideration in examining the life of the Beatles – are typically addressing social and musical impact (Atkinson, 2011; Goldsmith, 2004; McKinney, 2003; Spizer, 2010; Wald, 2009).

The concept of the Beatles career as narrative is taken to the extreme by Lewisohn (1992), who presents timelines of the group's activities with such detail as to account for

actions in the studio and on tour by the hour. However, the effort ends at simple presentation of the information – there is no additional analysis or discussion of the “how” question behind media engagement or other promotional/PR events. Miles (1998) succeeds in a more thorough discussion of these aspects of the Beatles machine, with special attention paid to full reproductions of several newspaper articles in the United States. This information will certainly be of use when conducting the content analysis responsible for the major original research component of this study.

There are, however, select texts that examine aspects more appropriate as background for the purposes of this study. Berger (2001) discusses the Beatles’ role in the crafting of a celebrity brand management definition and style; Blaney (2008) examines the marketing of the group and its unprecedented success in cultivating the Beatles brand via film deals, record contracts, shows, promotion, etc.; Frontani (2007) comes perhaps the closest to the subject of this research by examining the use of media in the cultivation of the Beatles’ image – albeit with minimal original research. Spizer (2000) analyzes this same time period from an organizational relations context – that is, examining how the group interacted with their U.S. record label Capitol Records. His thorough examination and concentration of more quantitative aspects – particularly record sales and monetary support – are particularly useful in more directly ascertaining the nature of this relationship.

Several theoretical concepts are also useful in the investigation of this topic. McCombs & Shaw’s (1972) work on the topic of agenda setting is useful in understanding the cyclical

reinforcing nature of the group's popular and media attention. Additionally, this researcher acknowledges the existing scholarship regarding media relations, a concept crucial to the understanding of the group's success in the United States. The most appropriate and thorough scholarly examination of this appears in Zoch & Molleda (2006), who emphasize the significance of framing theory and agenda building – concepts previously identified by this researcher as appropriate for this investigation.

CHAPTER THREE: METHODOLOGY

The research methods for this study have been chosen for two distinct reasons: to answer the ultimate questions of “what” and “how” in regard to the Beatles' unprecedented rise to stardom in the United States; to apply an academic standard of research to this same investigation and thus help bridge the gap between popular non-fiction depictions and scholarly writings on this topic.

It is the opinion of this author that the most appropriate form of initial analysis is the historical and explanatory single-case study. Yin (2009) indicates this type of analysis is most appropriate for instances that are unique and extreme – a position certainly established for this topic in the available literature.

The case study manifests in a narrative description of events drawing largely from existing literature, including special attention to the timeline of relevant events (determined from existing literature on the topic) and the key players in the campaign (the necessity of which is reinforced by Pieczka's (2007) description of narrative accounts of public relations case studies).

Additionally, a textual analysis of relevant public relations-related primary is conducted.

These items include several press releases from CBS and Sullivan Productions (the production company of the Ed Sullivan Show) as well as Capitol Records, composed for the Beatles appearance in February of 1964.

The majority of the literature available on the broad topic of the Beatles as well as the more specific examinations of their strategic interactions with media and various publics utilize a narrative approach to the case study (though to characterize the existing literature as a case study one must accept this label as merely a convenient means of categorization and not any indication of case study as it is understood to the social sciences). Yin (2009) presents the most logical and detailed description of how an academic case study of a topic pertaining to the social sciences should be conducted.

In regard to the research designs, Yin (2009) indicates special attention should be paid to five components: “a study's questions; its propositions, if any; its unit(s) of analysis; the logic linking the data to the propositions; and the criteria for interpreting the findings” (p. 27). This author suggest the following responses:

- *Study question:* Which public relations efforts are most responsible for the ultimate success of the Beatles in the months leading up to and after their appearance on the Ed Sullivan Show?
- *Study proposition:* The Beatles' success in the United States in 1964 can be linked to depictions of their product (music), image, and popularity in media coverage in Britain during the latter half of 1963 and in the United States during the months leading up to their network television debut in February of 1964.

- *Unit(s) of analysis*: All relevant (pertaining to publicity, public and media relations, marketing) information regarding the Beatles during the period spanning from October 13, 1963 (the Beatles performance on *Val Parnel's Sunday Night at the London Palladium*) through February 18, 1964 (the Beatles last public appearance during their first trip to the United States), including existing narrative accounts of events during this time period as well as media coverage of relevant events (television, print, and/or radio).
- *Linking data to propositions*: Explanation building, described by Yin (2009) as “analyz[ing] the case study data by building an explanation about the case” (p. 141) and best realized in a narrative approach (Yin, 2009; Pieczka 2007), is the most appropriate means to achieve this component of the research design or explanation of methodologies.
- *Criteria for interpreting a study's findings*: Because the explanatory case study model is not typically suited for explicitly determining statistically significant correlations, content analysis is employed to achieve this final component. Zhang and Wildermuth (2009), citing Bradley (1993), explain the means by which content analysis should be performed within the context of a qualitative study, suggesting interpretations centered around, “exploring the properties and dimensions of categories, identifying relationships between categories, uncovering patterns, and testing categories against the full range of data” (p. 5).

As Yin (2009) suggests, construct, internal, and external validity as well as reliability must be established within a successful qualitative and explanatory case study. In regard

to external validity, the use of theory is an essential component in maintaining a quality study (Yin, 2009). The theories of media effects (Bryant & Thompson, 2001) and framing (Hallahan, 1999) are initially most appealing in determining external validity to the conclusions of the case study as well as content analysis of media sources.

Also, the narrative-based theoretical and analytic framework as it relates to case study, is described by Pieczka (2007) as taking an almost anthropological approach to describing a particular instance in time and its significance to the field of public relations. She further describes the key players as “protagonists” whose actions and identity are relevant both in terms of their own development but also other characters'. Borrowing language from the fields of English literature and narratology, the attention to the “who's who” focus of the case study should present each character, his/her motivations, relationships with other key players (including publics), and relevance to the advancement of the overall plot (or campaign).

Additional support of these methodologies can be found in Pauly & Hitchison (2001) as they distinguish case study from other qualitative and narrative-based research methods:

Case study [has as its goal to] analyze the theoretical significance of some set of public relations activities by placing them in historical, social, economic, political, or ethical context; deepen knowledge of public relations as communications practice; [and ask] why are these public relations activities worthy of study. (p. 387)

CHAPTER FOUR: FINDINGS

Crossing the Atlantic

The celebrity of the Beatles in Britain begins with their performance on *Val Parnel's Sunday Night at the London Palladium* on October 13, 1963. Ringo Starr commented "there was nothing bigger in the world than making it to the Palladium" (Norman, 2003). Starr's words proved prophetic, as the group was accosted by hordes of fans during the rehearsal and taping of the evening program, which would secure an audience of 15 million viewers and a slew of bold headlines claiming "Beatlemania" had officially arrived, if only in Britain (Goldsmith, 2004; Inglis, 2000; Inglis, 2010).

America remained the ultimate goal (Davies, 1968). Crossover artists (that is, from one side of the Atlantic to the other) were a rare commodity in the early 1960s – a fact that no doubt weighed heavy on the group and manager Brian Epstein's mind. During the transatlantic flight, McCartney was quoted as expressing his concerns to music producer Phil Spector (onboard the same aircraft), saying, "American has always had everything... Why should we be over there making money? They've got their own groups. What are we going to give them that they don't already have?" (Giuliano, 1992). The timing of an American "invasion" had to be precise and executed with astute awareness of the

American media machine and with full support from the group's American label Capitol Records. To put it simply, the Beatles would have to explode on all fronts -- records, television, film, merchandise, and popular culture -- all at once.

Perhaps the most important factor in achieving commercial success in the United States would be label support, and the group's track record with Capitol Records, EMI's American arm, was notoriously unreliable (Frontani, 2005). Martin (1979) describes a considerable lack of label support during the Beatles initial attempt to enter into the U.S. market: the senior Capitol executive in New York, Alan Livingston, when approached by the group's producer and unofficial EMI liaison George Martin regarding additional support for the Beatles' single, "Please Please Me," was quoted as saying, "We don't think the Beatles will do anything in this market." One anecdote describes Epstein, upon calling the Capitol offices to confirm his appointment to discuss The Beatles in mid 1963, was asked by a secretary, "Are they affiliated with the label?" (Martin, 1979; Spizer, 2000).

Despite great commercial success for the group in Britain, Capitol remained reluctant to put any major support behind the group, specifically refusing to release their single "Please Please Me" in America even after it reached number one on the British records sales charts in early 1963 (Frontani, 2007; Spizer, 2000). As a result of Capitol's reluctance, Martin was left to "shop around" various Beatles singles, managing to secure limited releases of "Please Please Me" on Vee-Jay in February, which – after minimal publicity – disappeared from the charts shortly afterward (Spizer, 2000). Similarly,

“From Me to You,” released by Vee-Jay in the States later that year, failed to chart higher than 116 on Billboard’s singles record chart (Frontani, 2007). Meanwhile in Britain, during the latter half of 1963 the group maintained the number one position on the British charts. Put simply, “By the end of 1963 the Beatles were dominating all aspects of British media and popular culture” (Frontani, 2007, p. 21).

Examining the popular music landscape of the late 1950s and early 1960s, Capitol’s reluctance to back the Beatles in the States was not entirely unfounded. The label’s previous British efforts, Frank Ifield and Freddie and the Dreamers, had failed to make much progress commercially. Additionally, guitar-based music was increasingly unpopular, with the charts being dominated by an eclectic mix of novelty, doo-wop, girl group pop, and some folk (Frontani, 2007; Inglis, 2000; Blaney, 2008).

The problem that had faced other British artists now was at the feet of the Beatles. They had achieved startling success in their home country through a combination of a rigorous performance and live appearance schedule, media coverage and publicity, and – most importantly – word of mouth (Blaney, 2008; Frontani, 2007; Goldsmith, 2004; Ilson, 2008; Inglis, 2010; Norman, 2003; Spitz, 2005; Spizer, 2010). But the reality of a publicity strategy in the UK would prove vastly different from the United States, a country characterized by its fast-growing media focus on popular culture and rock and roll and fueled in its fascination by the most influential and powerful man in show business: Ed Sullivan and his eponymous *Ed Sullivan Show* (Ilson, 2008; Inglis, 2000; Norman, 2003; Spizer, 1994).

Landing Sullivan

The same hysteria that would later be duplicated at New York's Kennedy International Airport was initially seen during the group's return to Britain after a weeklong tour of Sweden. Arriving home at Heathrow Airport on October 31, 1963, thousands of screaming fans awaited the group (Spitz, 2005; Norman, 2003; Ilson, 2008). Amidst the teenage screams that morning at Heathrow was another far more influential voice, that of Ed Sullivan, who immediately directed his son-and-law and producer Bob Prechet to discover the source of the commotion. Upon realizing it was a British pop group, Sullivan positioned himself to get exclusive rights to the group's debut in the states (Frontani, 2007; Ilson, 2008; Norman, 2003; Spitz, 2005). Sullivan contacted Epstein shortly after with an offer for the group to play his program. Within two weeks, Epstein was in the U.S., meeting with Sullivan and others to work out the details of the deal (Spitz, 2005).

The teenage fan spectacle that took place upon their return from the brief Swedish tour afforded them much-needed clout with Sullivan and American media, but this wasn't the only beneficial product of the trip. Epstein was able to clinch a three-movie deal with United Artists, including a worldwide release, \$25,000 for the group and Epstein, and all of the net film profits (Blaney, 2008; Spitz, 2005). While the details of the deal in terms of legal and financial rights to the films' accompanying albums would prove damning to the group (Spitz, 2005), the potential exposure afforded by the deal was the first of many

prerequisites to the group's looming American invasion.

In early November of 1963, Epstein traveled to New York City to prepare for the group's first U.S. visit, the keystone of which was their appearance on the Sullivan's program. Without any chart success in the U.S. or support from Capitol, Epstein was able to negotiate top billing on what was America's preeminent musical showcase (Frontani, 2007; Ilson, 2008). Conversely, in the months previous to his New York visit, calls to Capitol went unanswered and letters unreturned (Spitz, 2005). After his numerous rejections, Epstein's contact at Capitol, Brown Meggs, had been persuaded – almost certainly due to rumors of a Sullivan booking (Ilson, 2008) – to meet with the Beatles' manager. However, it was not until December of 1963, nearly a month after negotiating the terms of the Sullivan performance, that Epstein was able to convince Capitol executive Alan Livingston to put American label support behind the Beatles' latest effort, their new single, "I Want to Hold Your Hand"/"I saw Her Standing There," citing the group's tremendous popularity in Britain (they had already secured over a million units in advance of their newest British single after dominating the charts since August of the same year) (Frontani, 2007; Spizer, 2000).

When the support arrived, it was significant. Estimates of Capitol's total expenditure in promoting the band range from \$40,000 (Frontani, 2007) to \$100,000 (Spizer, 2000) – either of which far exceeded any other promotional amounts at the time for Capitol's repertoire of artists (Blaney, 2008; Frontani, 2007). Ilson (2008) corroborates, pointing

out that Capitol Records, upon hearing that the Beatles were scheduled to appear on the Sullivan program, “were off and running,” (p. 59), pushing their sales and record promotion departments to increase efforts on behalf of the group. Despite these staggering numbers, Capitol would only agree to print 5,000 – the standard for any new artist, creating a supply and demand dynamic that would exponentially boost the band’s buzz (Spitz, 2005).

Also active in the U.S. media at this time – prior to any official announcements of the group’s impending Sullivan performance, which would not come until early 1964 – were select feature articles. Among the more prominent include the unaccredited and less than flattering “Beatlemania” that appeared in the November 18 edition of *Newsweek* and an equally unflattering but valuable (in terms of establishing name recognition and cementing the Beatles’ image) December 1st *New York Times Magazine* piece by Frederick Lewis.

Despite the overall negative appraisal of the group’s musicianship and material offered in Lewis’ piece, several significant promotionally relevant themes were reinforced, most notably his focus on the group’s working-class origin (“They are working-class and their roots and attitudes are firmly of the North of England”), their image (“One shake of the bushy fringe of their identical moplike haircuts is enough to start a riot in any theater where they are appearing...”) (Sawyers, 2006).

Another example of the attention paid to the group in late 1963 is the media presence at

their Winter Gardens Theatre performance in Bournemouth, UK. All three major networks (ABC, NBC, and CBS) filmed the group on November 16, 1963, though the footage's usage was minimal at best, appearing in snippets on November 18, 19, and 21 and December 7 (Frontani, 2007; Lewisohn, 1992; Miles, 1998; Norman, 2003; Spitz, 2005). Though the footage was not overwhelmingly received stateside, it did catch the attention of those that mattered to the group, particularly Washington D.C. radio station WWDC. Deejay Carroll James was able to track down an import copy of "I Want to Hold Your Hand." According to James, upon playing the record, "the switchboard just went totally wild" (Spitz, 2005, p. 451). This reaction, in one of the East Coast's largest markets, certainly caught the attention of Capitol, who in addition to providing the aforementioned \$40,000 - \$100,000 in promotion, moved the release date of "I Want to Hold Your Hand" from late January to December 27th – a move that would only accelerate the group's rise and build the hype around their upcoming invasion. Beatlemania had reached the shores of America (Blaney, 2008; Frontani, 2007).

Bernie Ilson was the press representative for Sullivan Productions and the main force behind the majority of the Beatles' US press in support of their performance on the Sullivan program. He explains his personal role in the media and cultural build-up to the Beatles' network television debut, noting the crucial – and virtually unpredictable – role of luck and timing in the success of the broadcast:

Sometimes it is luck, chance, or happenstance that makes a difference in your success.... I made all the right moves. I contacted the press, and I beat the drum telling the world that the Beatles were on their way to America. At the time, however, the Beatles were virtually unknown in the States. I could not get the

media excited about this unknown British singing group with a funny name. (Ilson, 2008, p. 57).

It was a *Life Magazine* article that was the “spark that ignited the rest of the press” (Ilson, 2008, p. 61). Ilson (2008) explains the avalanche of attention garnished by the *Life* article: “That day my phone started ringing with requests to interview the group. It seemed as if everyone in the press wanted to talk to the Beatles. Disc jockeys began to play their music all day long” (p. 61).

The genesis of the *Life Magazine* article that introduced many Americans to the Beatles in advance of their Sullivan performance was – appropriately enough – a screaming young girl. In early January of 1964, George Hunt Jr., editor of *Life* magazine, was driving with his young daughter with the Beatles on the radio. When their car radio’s reception cut out while navigating through an underpass, Hunt’s daughter insisted he pull over so she could hear the group. After she went on to inform him of the popularity of the group among her peers, Hunt contacted the magazine’s entertainment editor, Tommy Thompson, insisting on a feature article dedicated to the group (Ilson, 2008).

Another exception to the otherwise moderate media coverage during the latter half of 1963 and January of 1964 was the attention given to the group by NBC television personality Jack Paar, host of *The Jack Paar Program*. On January 3, 1964, the program aired a combination of footage from a rehearsal performance of “She Loves You” spliced with hysterical fans, and an actual live (if inaudible) performance of “From Me to You,”

allowing Paar's more mature audience to experience both the musicianship and Beatlemania culture. Paar's commentary proved even more valuable for the group, who at this time had little in the way of US clout, especially in the media (Frontani, 2007).

Jack Paar was also the most prominent media personality to stress the image of the group: "notably, their hair, their wit, and their working-class origins" (Frontani, 2007, p. 25) – all of which were main elements of Capitol's promotional campaign for the group. These same sentiments, first identified for US readers in the "Beatlemania" article from *Newsweek*, would become central points for reinforcement in future media efforts (Frontani, 2007; Sawyers, 2006). However, Ilson (2008), in opposition to Frontani (2007) characterizes Paar's use of the Bournemouth footage "for laughs instead of presenting them as an exciting, innovative new band that had become the hottest group in Great Britain" (p.60). Regardless of the interpretation of Paar's use of the footage, his ambition to "scoop" previous rival Ed Sullivan (Frontani, 2007) resulted in the creation of more buzz for the Beatles.

The first two months of 1964 in Beatles mythology are characterized for the incredible hype building. Apart from the solid foundation and behind-the-scenes dealing orchestrated by Brian Epstein and his associates, The Beatles began to reap the benefits of both CBS and Capitol records public relations departments. In a series of press releases sent out between December of 1963 and February of 1964 (see Appendixes A-

F), nearly all American media were notified of the increasingly intense storm of popularity growing since the release of the first U.S. single “I Want to Hold Your Hand.” While the Beatles music was indeed the first promotion offered to the American public, it quickly became just one of many promotional tools, though a significant one in the eyes of Capitol Records. Once the buzz from Britain had been replaced with the more substantial sales figures in the US, Capitol dispensed a budget of \$50,000 for an aggressive advertising campaign to publicize the Beatles arrival in February:

At Capitol Records, \$50,000 was hastily allocated for a crash publicity program leading up to the Beatles’ arrival on Feb 7. Five million posters and car windshield stickers were printed with the cryptic message “The Beatles Are Coming”. A four-page *Life* story was circulated, with promotional records, to disc jockeys across the continent. Certain stations also received tapes of open-ended interviews, prerecorded by the Beatles, with spaces left for the disc jockey’s questions. Capitol executives, like so many repentant Scrooges, were photographed in Beatles wigs. (Norman, 2003, p. 243)

This campaign centered on a common but one-time-use-only tactic that employed ambiguity as the main attention-grabber. However, leading up to their American arrival, Nick Byrne, a merchandiser of Beatles goods, noticed nothing had been done to connect the manifest excitement of US teens with the physical Beatles: “For all Capitol and CBS cared, they were just going to walk off the plane and go to their hotel. Nobody would even have known they were in America” (Norman, 2003, p. 244). Byrne also took the initiative and utilizing two New York radio stations, WINS and WMCA, announced every fifteen minutes “A free t-shirt for every kid who went to the airport to meet the Beatles.” This, coupled with the previous endorsement of WDDC in Washington (a city the Beatles would visit on their brief promotional tour), locked down much of the airwaves.

Press Releases – Textual Analysis

CBS appears to have been the first American media organization to release a Beatles-related press release, doing so on December 13th (see Appendix A). It is a brief article, focusing on the group's upcoming appearance on the *Ed Sullivan Show* a month and a half later. Also mentioned is the massive success the group has experienced in the U.K. Examining this press release from the comfort of the 21st century, the concluding paragraph – which explains the names, ages, and instruments of the four members – seems almost comical, as they would become the most popular group in the world in a matter of months.

Beginning on January 9, Capitol Records also began a series of press releases (Appendix B-D), authored by public relations director Fred Martin. The media was informed of the Beatles' upcoming visit to the U.S., the buzz surrounding the group, and their record sales. The first release (Appendix B) comments extensively on the hitherto media coverage of the group:

Their impending trip to the United States has been heralded as astounding coverage in the press. They have already been written up in *Time*, *Newsweek*, *New Yorker*, *New York Times*, *Vogue*, and other national magazines. *Life*, *Saturday Evening Post*, *Esquire*, *Seventeen*, and *Saturday Review* are preparing articles. Wire services have moved thousands of words about the group and at least one major newspaper, the Baltimore Sun, saw fit to write an editorial about the Beatles. In addition to massive print coverage, the Beatles were seen here in five-minute film clips on both the Huntley-Brinkley and Walter Cronkite newscasts. Jack Paar last Friday (1/3), in an obvious attempt to scoop arch-foe Ed Sullivan, ran a videotape of the Beatles obtained by NBC.

The press release focuses on the attention already received by the Beatles in a variety of media – from magazines to newspapers to wire service and television. Capitol’s efforts here seem to be to expand the buzz that already exists, telling local and regional papers (along with other larger media groups that had thus held out on covering the Beatles) that they are missing out on something. The phrase “at least one major newspaper... saw fit to write an editorial” seems to almost challenge other newspapers to follow suit and be one of the first to offer a lengthy mention of the group and their upcoming promotional tour.

Appendix C shifts gears in focus, having the benefit of return numbers on the “I Want to Hold Your Hand” sales. Published four days after Appendix B, it highlights some staggering statistics for them time (“Their new record, ‘I Want To Hold Your Hand,’ looks to become the fastest-selling record in history. According to our projections, it should reach the magical -- and frankly, usually mythical -- 1,000,000 mark by Jan. 15”). The release, while brief, also stresses within the first paragraph the upcoming release of a full-length album (on January 20th, a week after the release of this article). This is also the first press release that included a full media kit, including photos and “editorial matter.” Also mentioned is the creation of a “Beatles-cut” from a famous Beverly Hills stylist. Here, Capitol is expanding beyond mere statistics of sales and including potentially interesting or novel story ideas/leads, encouraging the journalists receiving the release to investigate them further.

The final pre-Sullivan press release issued by Capitol on January 29th has a decided shift in tone. It comes off almost as cocky, beginning “Like ‘em or not...” Of course, this air

of confidence is backed up by the statistical data included in the release, primarily the staggering numbers of the Meet the Beatles LP release: “Capitol issued its album *Meet the Beatles*, on Jan. 20. By Jan 27, it passed 400,000 in sales. The LP, too, appeared on the charts after a week on the market. As far as can be determined, nobody, not even Presley, has achieved such rapid volume with a single or an LP.” The release places the record sales in context – not only numerically but also culturally, comparing the Beatles sales to that of Elvis Presley, a pop culture point that most would be familiar with. The two CBS press releases (Appendixes E & F) are standard fare for a major network, offering the time of the broadcast, the name of the group performing, and other clear-cut, need-to-know information.

The Arrival

The Beatles Pan Am flight 101 touched down in New York’s Kennedy International Airport to a scene of teenage hysteria. WINS’s top deejay Murray the K was the first to leak the information surrounding the Beatles arrival in America, giving away the location and flight number. Some sources indicate this to have been a well-planned “leak,” orchestrated by Beatle mastermind Brian Epstein (Frontani, 2007; Norman, 2003; Spitz, 2005). Regardless of the source of the information, neither Murray nor Epstein could possibly have imagined the sheer number of spectators who would gather. A reported 3,000 to 5,000 fans were waiting on or near the tarmac (Harry, 2000).

In addition to the impressive and unprecedented number of fans awaiting their arrival, a reported 200 journalists were also on-deck, no doubt clued into the specifics of their arrival from a mixture of the WINS leak and the numerous Capitol Records and CBS press releases (Frontani, 2007). On board, the other passengers on the flight – primarily journalists from Britain – were given a Capital Records Beatles packet consisting of a photograph, an “I Like the Beatles” badge, and a Beatles wig – another clever promotional ploy to spread the word on both the Beatles and their new album.

Brian Epstein had also arranged to grant exclusive filming rights for the arrival to Maysles Films, a British documentary group. Their footage, shot in a matter of days, was hastily sent back to the UK and produced and edited into a 36-minute 25-second “film” that began screening before the Beatles had even left America. Despite having established themselves as the largest pop group in Britain, Epstein and the Beatles continued an aggressive media relations campaign back home via Maysles Films, but also via the BBC and a telephone interview granted to Brian Matthew, host of Saturday Club – a popular British weekend music program (Inglis, 2010). A similar interview was granted to Murray the K of WINS, a key player in the American radio scene with whom the Beatles would maintain a good relationship for years to come (Norman, 2003).

Immediately after exiting the plane, Epstein – with the help of newly acquired press officer Brian Sommerville – escorted the group to a room in the Pan Am terminal to address a crowd of over 200 journalists, crammed into a small room. The noise of the reporters and photographers was so loud, footage of the conference is littered with shouts

of “Shut up!” emanating from both the media and the Beatles entourage (Frontani, 2007).

It is difficult to articulate the utter obsession that the news media – especially music radio stations – that surrounded the Beatles arrival and subsequent stay in the United States.

Pual McCartney, years later, would comment on the atmosphere: “I remember... getting into the limo and putting on the radio and hearing a running commentary on us: ‘They have just left the airport and are coming towards New York City’” (Spitz, 2005, p. 462).

All of the evening TV news bulletins carried the airport arrival scenes as top story (Frontani, 2007).

February 8, 1964, while Epstein hired a New York attorney to attend to over 30 sacks of US fan mail, the Beatles were held up in a suite of the Plaza Hotel in which they were staying entertaining a plethora of media. According to Spitz (2005), “anyone able to present somewhat professional-looking credentials gained entrance, so *Life* shared the same couch with *Tiger Beat*, the *New Yorker*” (p. 464). During their stay in the States, the four members would entertain some ten scheduled press conferences. As public relations practitioners, it was the Beatles themselves who created, maintained, and developed relationships with their publics (Frontani, 2007). This was done in two main ways – interviews and enthusiastic responses to media attention and playing shows. Apart from the interviews and press conferences, the group performed a total of six shows in ten days: three times for Ed Sullivan (two live, one taped), twice at Carnegie Hall, and once in Washington. While this schedule seemed luxurious compared to the 14 show a week regiment they had experienced while building their following in Hamburg and Liverpool,

the combination of performance and press exposure left nearly zero free time for the group.

The viewing audience for the Beatles performance on the *Ed Sullivan Show* Sunday, February 9th was estimated at 70 million – over 60 percent of the total American television audience and by far the largest audience for an entertainment program to that date. It was also a cultural landmark that ensured the group's “potent influence on music and the buying public of America” (Ilson, 2008, p. 57).

The American media, although overly enthusiastic in their coverage of the Beatles arrival and time in their territory, were less than pleasant in a majority of the post-Sullivan write-ups. The *New York Times* film critic Jack Gould, the *Washington Post*, *Newsweek*, and *the Herald Tribune* all panned the performance, and some went even further to personally insult the members and their management. Reportedly, Epstein was so upset by what he considered a “vicious attack,” he had planned to cancel all other press events – what would have been an utter catastrophe. Luckily, the trained press officer Brian Sommerville talked him out of it (Spitz, 2005). The Beatles themselves now faced questions from the press *about* the press. However, their image was unflustered in the face of negative reviews. John Lennon, when asked about the group's initial reception, stated, “If everybody really liked us, it would be a bore. It doesn't give any edge to it if everybody just falls flat on their face saying ‘You're great’” (Spitz, 2005, p. 474).

The press conference that followed the morning after the airing of the Sullivan

performance was scheduled to announce the three film United Artists deal, but the Beatles spent most of it offering their own unique brand of PR, offering up witty quotes and fast-paced exchanges with the press. Spitz (2005) describes the events of that evening conference:

The Beatles seemed able to handle anything thrown at them, never remotely becoming rattled by the barrage of caustic questions. The result was a public relations sensation. Over Brian's mild objections, the Beatles continued to charm a professional lynch mob that had come to bury them. Not one word was said about the crummy reviews, nor was another bad word written. By the time Alan Livingston interrupted the questioning to present them with two gold records, the Beatles had climbed back into America's good graces. (p. 474).

Despite the media's seemingly unflattering opinion of the Sullivan performance, there was no sign of the deluge decreasing as the Beatles headed to Washington D.C. for their engagement at the Washington Coliseum. The crowd that awaited them was 3,000 strong due to an unauthorized leak of travel plans to radio deejays across the region (Frontani, 2007; Norman, 2003; Spitz, 2005). The group was able to arrive at the venue and perform what was recorded to be an enthusiastic program to say the least. The professionalism engrained into their bodies and minds through the years of painstaking practice and sweaty basement shows at the Cavern paid off, and even under the most unflattering of circumstances, they were able to maintain the same cool, collected, and energetic personas they had cultivated and presented so carefully at that morning's press conference.

Perhaps the most bizarre of all events (and labeling any particular event during the Beatles' first visit to the United States bizarre above the others is quite a claim) was the

post-Washington Coliseum “champagne party and masked charity ball” hosted at the British embassy. Well-dressed British diplomats patronized and groped the members of the group. Ringo would later say that he felt as if they were on display, “like something in a zoo” (Spitz, 2005, p. 478). The calm demeanor that had prevailed through the storm of American media was lost toward the end of the evening in a posh crowd that blatantly spoke down to them. Photographer Harry Benson, who was traveling with the Beatles’ entourage, commented that, “They looked as if they wanted to cry. John, in particular. They weren’t pugnacious. They were humiliated” (Spitz, 2005, p. 478). Spitz continues, describing their reaction to the event and also explaining their commitment to maintaining their image and enduring even the most trying of public relations events:

The boys had played along, acquiescing for Brian Epstein even when they dreaded attending such functions. It was part of the game, they decided, though not fully understanding the rules. But that night had finished it. Yobboes they might be, but that didn’t render them insensitive. It didn’t matter what Brian thought it might do for their career. They wouldn’t play that part of the game again, not with people like that, not ever. (Spitz, 2005, p. 478-79).

After the February 9 performance, Sullivan and producer Bob Precht were immediately aware of the sensation they had on their hands and booked the group to perform again the very next week when the show was to be broadcast live from Miami (Ilson, 2008). The Beatles flew to Miami on February 13, where 7,000 fans, which had smashed twenty-three windows and glass doors in the terminal, waited for their arrival.

What accounted for the huge presence were the rival radio stations WFUN and WQAM having announced the flight's arrival time. The Sullivan show, in its advertising leading

up to the February 16 appearance of the Beatles live in Miami, noted that the group would be flying in to Miami International Airport. As a result, disc jockeys throughout Florida began playing Beatles records with unprecedented frequency while also advertising specific information on the group's flight arrival (Ilson, 2008) – a combination that resulted in a crowd rival to that at La Guardia a week prior.

A convoy of police vehicles escorted the group directly from the airport to the Deauville Hotel, where the Beatles would perform *the Ed Sullivan Show* again a few days later. Even in transit from the airport to the hotel, the Beatles caravan of limos was bombarded with – besides fans – Miami television crews, collecting footage for feature stories that would broadcast that evening on the group's arrival at the airport. The media attention only increased upon arriving at the Deauville, where local, national, and international press representatives awaited the group (Ilson, 2008).

Among the media present at the Deauville were two *Life* magazine photographers and a reporter, sent to do a follow-up story on the group. Among their photos, several iconic images of the group rehearsing poolside were picked up by numerous other media outlets (Ilson, 2008). The group then visited the home of a Capitol Records executive, where they had some time off to, among other things, enjoy a private boat tour around Miami Harbour. During their excursion, two reporters were found stowed away on their boat, and promptly dropped off (Spitz, 2005). The next day, for an audience of 2,500 fans, the

group had a dress rehearsal in anticipation of their second appearance on *the Ed Sullivan Show*. Afterward they went fishing, and later that evening shared in a telephone interview with ABC TV's Dick Clark on *American Bandstand*.

On February 16, *the Ed Sullivan Show* was broadcast from the Deauville Hotel itself. In an oversight by CBS, 3,500 tickets were issued for a hall with the capacity for 2,400, leaving police to deal with rioting as 900 ticket holders were turned away. Yet, in no way did this inhibit a national television audience of 70 million viewers.

As the Beatles' popularity mounted, Sullivan asked the group to appear again on the program on February 23 for a third consecutive week. However, due to a previous obligation, the group was not able to appear live; rather they filmed a performance that was played in their place (Ilson, 2008).

Their final act of publicity before returning to London was the Beatles visiting Cassius Clay at his training camp. Known now as Muhammad Ali, the heavyweight champion was preparing for a rematch against challenger Sonny Liston. Aside from the conflict of egos, the five played nice for the photographers.

In Miami, the Beatles had concluded the major legwork of their first American visit. It was years in the making – a calculated publicity and public relations event that focused exhaustively on timing and finding the perfect manner to expose America to the music

and personalities of the band destined to become the most famous in recent history. A combination of impresario Brian Epstein's cunning planning, press officer Brian Sommerville's media management, CBS and Capitol Records support via press agent Barry Ilson and executive Alan Livingston (respectively) and, most of all, the Beatles' self-created and maintained persona proved a perfect combination to dominate the most critical and competitive music market in the world.

CHAPTER FIVE: SUMMARY AND CONCLUSIONS

Even in the most qualitative of case studies, ideas like serendipity and luck do not hold much weight as explanations. However, as proven here, much of the Beatles' success was a matter of those more practical and tangible concepts ascribed to very similar phenomenon – timing and instinct.

A better way of describing the Beatles phenomenon – one that takes into account the necessary and sequential actions of their fans, media, their label, and ultimately youth culture in America (respectively) – is to understand it as a chain of interconnected events. The sheer number of hours the group spent performing and interacting is what reinforced their image to their initial primary public – their fans. Media, first in Britain and subsequently in the US, were able to recognize the Beatles phenomenon, introduced and reinforced by their live performances, by observing fans' reactions and adding their own takes on the group – musically and otherwise. As seen in initial US media attention during the latter half of 1963, the image of the group was most prominently mentioned, with musicianship and performance ability taking a secondary position.

While it is not within the purview of this investigation to explain the Beatles' rise to prominence in the British media, it is clear that – borrowing the agenda-setting media

theory outlined for political influence by McCombs & Shaw (1972) – there was a cyclical reinforcement of popular sentiment for the group – originating with fandom, identified by media depictions of fandom that resulted in additional attention, and rising popularity.

The culmination of this process – for the purposes of this investigation – is the Heathrow Airport incident during which Ed Sullivan was inspired to bring the Beatles onto his program. The clout that was created for the group just by the mere announcement of their involvement with Sullivan was astronomical – a fact reinforced by Ilson (2008) in his personal involvement with the program and the publicity of the Beatles’ performance. Media attention for the group skyrocketed, the effectiveness of which can be seen in the ratings for the initial performance – an estimated 60 percent of the total viewing audience that evening. More importantly, the promise – not even the delivery – of a major market appearance nudged Capitol Records toward supporting the group in the States. The press releases by both CBS and Capitol, distributed to every major market news outlet in the country, added exponentially to the Beatles’ publicity efforts in a relatively short span of time.

For the sake of offering a viable and proven pivot point from which one might understand the success of the Beatles’ first trip to the United States, *The Ed Sullivan Show* performance is entirely appropriate. However, this conclusion must be viewed through the consecutive lenses of those points mentioned above – persistent public appearances and performances, self-generating media attention, and major label support.

Acknowledgement must also be given to the origins of the Beatles’ image and its

cultivator Brian Epstein. The America of 1964, despite having recently endured national tragedy on a monumental scale, remained (for the time being) heavily influenced by the Puritan ethic of the previous decade. It was a market that, even in the increasingly rebellious rock and roll subculture, identified with and respected suits and ties over leather jackets and slicked back hair. Would Epstein have not altered the Beatles' Hamburg image into a sophisticated elegance with a hint of edge, the migration in popularity to the U.S. would have been impossible – and perhaps their popularity in the U.K. would have remained equally elusive.

However, there remains one variable in the analysis of the Beatles' initial U.S. success that cannot be overstated nor can it be accredited to any external or artificial effort. It could be simultaneously referred to as the group's personae, their image, their poise, their gravitas, etc. There is no amount of preparation or training that can duplicate a natural comfort in front of the press – a fact that any public relations practitioner would certainly confirm. And by some stroke of luck (again that strange and abstract concept rears its head) or perhaps natural gift, all four members of the Beatles had this intangible but invaluable asset. Propelled into American stardom at an unprecedented rate and to an unseen altitude, each member – epitomized in the press conferences held immediately after their arrival in New York and the day following their first Sullivan appearance – was calm, collected, cool, and full of their fabled British wit.

It bears repeating that Epstein and Sommerville's expertise in cultivating the Beatles' buzz is key in the success of the group. But this conclusion is only reachable by

acknowledging the premise – that is, the key public relations players had a product of extremely high quality. There is only so much enthusiasm that can be created by artificial means, and ultimately the quality of the product and/or client – polished or otherwise – is the ultimate barometer for potential success. In terms of innate media relations ability, the Beatles' are unparalleled in all of music history.

This conclusion must also be viewed with a broad historical context and understanding of the media landscape of 1964. With three major television networks and an even more limited number of prominent television entertainment showcases, there is no contemporary equal to a program like *The Ed Sullivan Show*. And this is ultimately the lesson for public relations practitioners engaging in media relations – you must have an intimate and thorough knowledge of the media landscape in which you are maneuvering your client. For Epstein, Sullivan was the pinnacle achievement in introducing his client to their key publics. As stated previously, this is a far more intuitive conclusion to reach when the options are so drastically limited compared to the potential venues for a contemporary practitioner. But the basic concept remains the same – know your publics, know how to attain a media posture that allows you to reach them.

Future research on this topic should examine more closely the connection between what has been learned through study of this particular example of public relations success and how it can be applied to a contemporary context. It would be useful to examine more closely the numbers of the matter as well – record sales, media impressions, ticket sales, and other quantitative factors – adjusted to be understood in a modern perspective and

potentially compared to other current pop culture phenomena.

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APPENDIXES

Appendix A

**THE BEATLES OF LONDON TO MAKE
U.S. TELEVISION DEBUT ON SULLIVAN SHOW
(CBS press release issued Dec. 13, 1963)**

The Beatles, wildly popular quartet of English recording stars, will make their first trip to the United States Feb. 7 for their American television debut on "The Ed Sullivan Show," Sundays, Feb. 9 and 16 (8:00-9:00 PM, PST) on the CBS Television Network. Their first appearance will be done at Studio 50 in New York, and their second at the Hotel Deauville in Miami Beach, Fla.

The fantastic popularity of the Beatles in England has received considerable attention not only in British newspapers but also in the American press. Their first record release is scheduled for January.

The Beatles count among their fans Queen Elizabeth and Princess Margaret, who saw them in a Royal Command Performance. The mass hysteria surrounding their personal appearances has brought a new word to the British vocabulary, Beatlemania.

The Beatles range in age from 21 to 23 and write their own songs, which sold two and a half million records in England this year. They are George Harrison, who sings and plays the lead guitar; John Lennon, who sings and plays the rhythm guitar and the harmonica; Paul McCartney, who sings and plays the bass guitar, and Ringo Starr, who plays drums and occasionally sings.

Appendix B

BEATLE SINGLE TAKES OFF; JAN. 20 TARGET DATE FOR LP (Capitol Records press release dated Jan. 9, 1964)

HOLLYWOOD--Jan. 20 has been set as target date for release of Capitol's Beatles LP, "Meet the Beatles."

The English rock-and-roll group's single, I Want To Hold Your Hand, released Dec. 30, has become one of the fastest-selling records in the label's history. Though in release only one week, the Beatles disk hit as high as 80 on some tradepaper charts.

Stanley E. Gortikov, Vice President and General Manger of Capitol Records Distributing Corp., also disclosed that, in addition to the single and album, Capitol would issue an EP. Though intended primarily for juke-box operators, the four-disk will be made available to all CRDC customers.

The Beatles will arrive in New York Feb. 8. The next day, they will make the first of three appearances on the Ed Sullivan Show. The second will be done live from Miami Beach the following week, Sunday, Feb. 16, with the third yet to be scheduled.

England's--and probably the world's--hottest entertainment attraction crack the U.S. record market with the unprecedented achievement of having sold over 3,000,000 records in Great Britain in only one year. One third of that figure was accounted for last Nov. when "I Want To Hold Your Hand" came out. Though release date was Nov. 29, the disk had racked up 1,000,000 advance orders by Nov. 28.

As a result of their phenomenal popularity, The Beatles have become the No. 1 topic of discussion on all levels of British society. They even headlined a Royal Command Performance last fall.

Their impending trip to the United States has been heralded as astounding coverage in the press. They have already been written up in Time, Newsweek, New Yorker, New York Times, Vogue, and other national magazines. Life, Saturday Evening Post, Esquire, Seventeen, and Saturday Review are preparing articles. Wire services have moved thousands of words about the group and at least one major newspaper, the Baltimore Sun, saw fit to write an editorial about the Beatles.

In the Dec. 30 issue, the Sun discoursed on the riots that have attended nearly all the Beatles appearances in England and wondered if the same would happen here. The Sun wound up saying: "America had better take thought as to how it will deal with the invasion...Indeed a restrained 'Beatles go home' might be just the thing." In addition to massive print coverage, the Beatles were seen here in five-minute film clips on both the Huntley-Brinkley and Walter Cronkite newscasts. Jack Paar last Friday (1/3), in an obvious attempt to scoop arch-foe Ed Sullivan, ran a videotape of the Beatles obtained by NBC.

Appendix C

A NOTE TO NEWSPAPER EDITORS **(Capitol press release dated Jan. 13, 1964)**

EDITORS PLEASE NOTE

You probably have heard of the Beatles, an English rock-and-roll group. If not, you will sooner or later. Their new record, "I Want To Hold Your Hand," looks to become the fastest-selling record in history. According to our projections, it should reach the magical -- and frankly, usually mythical -- 1,000,000 mark by Jan. 15. An album, "Meet the Beatles," won't be released until Jan. 20, yet Capitol already has 240,000 advance orders. Ed Sullivan has booked them for three live appearances on his show, beginning Feb. 9. Like it or not, Beatlemania is becoming a fact of life here, just as it has in Britain.

Beverly Hills hair stylist Gene Shacove has created, with some prodding by our P.R. department, a new Beatle cut. (As you can see, it looks better on Neile Adams than it does on a Beatle.)

Enclosed is an assortment of photos and editorial matter which, we believe, will make an interesting feature for your readers, especially the younger girls. When it is available, we also will send you a copy of the album.

Sincerely yours,
Fred Martin
Public Relations Director

P.S. In cities with more than one newspaper, this kit is exclusive to you.

Appendix D

WHAT'S HAPPENING IN BEATLELAND ... **(Capitol press release dated Jan. 29, 1964)**

Like 'em or not, The Beatles have become the biggest thing in pop music since Elvis Presley turned up a decade ago.

The Beatles' first American single, "I Want To Hold Your Hand," was released by Capitol Dec. 30. One week later, it was the No. 1 record in the country on three out of four record tradepaper charts. The following week, it was tops on all listings. Early in its third week of release, it passed the million mark in sales, a fact which is at this writing being certified in an audit by the Record Industry Association of America.

Capitol issued its album "Meet the Beatles," on Jan. 20. By Jan 27, it passed 400,000 in sales. The LP, too, appeared on the charts after a week on the market. As far as can be determined, nobody, not even Presley, has achieved such rapid volume with a single or an LP.

It should be noted, too, that all this is happening without the group ever having set foot in the United States. That, however, will be remedied Friday afternoon Feb. 7 when the group arrives at New York's John F. Kennedy Airport for appearances on the Ed Sullivan Show, the first of which will be aired Feb. 9.

BEATLES AT CARNEGIE

Last week it was disclosed that The Beatles will give three concerts during their U.S. trip. The first is scheduled the night of Feb. 11 at the Coliseum in Washington, D.C. The following night, The Beatles will give two concerts at, of all places, Carnegie Hall. The first begins at 7:30, the second at 10:00 and the New York Police Department is still wondering how it will get one crowd out and the other in.

First public announcement of the Beatles' Carnegie appearances was made in the New York papers last Sunday (1/26). The advertisement stated that tickets would be available only at the Carnegie Hall box office, which would be open at 9:00 a.m. Monday. By 3:00 p.m. Jan. 27, the concerts -- 2700 seats for each performance -- were completely sold out. Voyle Gilmore, Artists & Repertoire Vice President for Capitol said he would fly to New York and personally record the Carnegie Hall concerts. The resulting album -- to be titled "The Beatles at Carnegie Hall" -- will probably be issued in April.

MAGAZINE COVERAGE

Meanwhile, it is say to say that, before the Beatles arrive, there will not be a major American periodical which will not at least have a Beatle article in the works.

Among those already out with sizable pieces chronicling Beatlemania are: Life, Time, Newsweek, Saturday Review, New Yorker, McCall's, Mademoiselle, Vogue, New York Times Magazine and ad infinitum. Wire services have moved thousands of words about the phenomenally successful English group, and the jam-up of media requesting interviews with The Beatles is quickly getting out of control.

In the past few weeks, Beatlemania has done a lot more than sell a lot of records.

A Beatle-cut hairdo was created by Hollywood hairstylist Gene Shacove and among his customers now sporting the new coiffure are Janet Leigh and the Mmes. Milton Berle and Steve McQueen. A record store in New York has tied-in with a neighboring barber shop, the latter offering a free Beatle hair-cut with every copy of Capitol's "Meet the Beatles" and vice-versa.

BEATLE ICE CREAM

Beatle fan clubs are sprouting like crabgrass, and Beatle wigs are the rage on high school campuses. United Artists has announced that a Beatles movie, as yet untitled and without a finished script, will begin shooting in March In England.

Beatle buttons, Beatle sweatshirts, and even Beatlenut ice cream are being readied for the marketplace. Where it will all end is an absolute mystery. All that is known is that Beatlemania is off to a more riotous start than anybody, including the Beatles, ever dreamed.

Appendix E

THE BEATLES TO MAKE THREE APPEARANCES ON SULLIVAN SHOW (CBS press release dated Feb. 3, 1964)

The Beatles, wildly popular British vocal group and instrumental quartet, will make three appearances on "The Ed Sullivan Show" on the CBS Television Network on successive Sundays (8:00-9:00 PM, PST).

In addition to their previously scheduled visits on Sundays, Feb. 9 and Feb. 16, they will be seen on Sunday, Feb. 23. Their first broadcasts, one from the show's home base in New York and the other from Miami Beach's Deauville Hotel, originate live; their third appearance will be taped in advance.

The Beatles, on their first trip to the United States, arrive in New York on Feb. 7. "The Ed Sullivan Show" is produced by Bob Precht and directed by Tim Kiley, with music by Ray Bloch.

Appendix F

BEATLES WILL SING THEIR NUMBER ONE HIT ON "THE ED SULLIVAN SHOW" (CBS press release dated Feb. 5, 1964)

America's most popular single record, the Beatles version of "I Want to Hold Your Hand," will be one of the numbers presented by the popular British vocal and instrumental quartet on "The Ed Sullivan Show" this Sunday, Feb. 9 (8:00-9:00 PM, PST) on the CBS Television Network.

Mitzi McCall and Charlie Brill, comedy team, and Wells and the Four Fays, tumbling act, have been added to the program.

Other guests previously announced are: Tessie O'Shea, featured in the Broadway musical "The Girl Who Came to Supper," presenting a medley of songs she made famous in England; Georgia Brown, co-star of the musical "Oliver"; 37 members of the "Oliver" cast and comedy impressionist Frank Gorshin.

This program marks the first of three successive Sullivan show appearances for the Beatles, Sundays, Feb. 9, Feb. 16 and Feb. 23. The first will be from New York, the second from Miami Beach, and the third will be on tape.

The Beatles arrive in this country from England on Friday, Feb. 7.
