Publicitywise: HOW THEY GREW, PUBLICITY WISE By McCANDLISH PHILLIPS New York Times (1923-Current file); Feb 17, 1964; ProQuest Historical Newspapers: The New York Times (1851-2009)

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The Beatles will fly back to England late this week, having accomplished exactly what they set out to do: stir up such a whirlwind in America as to heap tinder on the enormous bonfire they have lit in Britain.

The small British cultural expedition is now resting at Miami Beach, limp from adulation.

The Beatles are undisputed titans of American popular music, a high-yield, low-security occupation. Their fame has swept two continents, and they may yet become the vocal scourge of the whole Western world.

They and their attendant frenzy, Beatlemania, did not just happen. They were brought to their present pre-eminence in latter-day vaudeville by art-ful contrivance.

That is not the whole explanation. The world is full of promotional wizards who would do as well, if they could. However, if an act can be manipulated to a certain vogue, all the engines of publicity can then rush to its disposal.

That is what happened here. The Beatles could not have done what they did in America had they not done what they first did in Britain. There are so many acts here in the Rock

Continued on Page 20, Column 3

HOW THEY GREW, **PUBLICITYWISE**

Continued From Page 1, Col. 3

'n' Roll idiom that it is difficult for one act to resolve itself out of the mass and stand forth in bold relief.

But having become a phenomenon in the newer and far less glutted British market, the Beatles could come to this country at the level to which they had lately become accustomed. They simply followed their fame across the Atlantic.

At their present peak, the Beatles face an awful prospect of demise. They are a craze. Anyone at the center of a craze finds that everything he touches turns to money. But since a craze is a form of inflation, it may precede a crash.

Everything that makes a craze novelty, popularity, excitement, publicity, talk, satiric attack-must be constantly renewed. Fresh sensations, new exploits must be contrived.

If the Beatles had fizzled here their celebrity might have been undermined in Britain. But by show business reckoning they have scored a huge success, and the British have been entertained with gaudy accounts of the act's conquest of the Yankee branch of the Englishspeaking peoples.

In nine days in this country, the Beatles have made a deep impression on the American subculture.

Night and Day

They can look with gratification at the dominance of "the Liverpool sound" on those American radio stations consecrated, day and night, to rock 'n' roll, at staggering and skyrocketing sales of their records, at a thriving trade in costume wigs and at a public whose appetite for their wares has been aroused but, presumably, not sated.

The Beatles barely touched the American market. They could have barnstormed the nation, doing one-night stands at major sports arenas and concert halls in 20 or 30 cities.

They might have made several million dollars. But they are due back in Britain to do a motion picture about themselves.

The quartet expects to return in August for a tour that will more nearly realize the potential of their vogue, presuming it will last.

And they are still to reap a bonanza of publicity in this country: before the end of the month, three of the biggest national magazines will display them on their covers, with long supporting stories inside.

This morning, when those in the music trade scan the weekly charts of record sales and demand, they will see that the Beatles stand No. 1 across the board-in Billboard, Cash Box, Music Vendor, Music Reporter, Variety.

Enter Royalty

A year ago, Beatle records were on the American market but they bombed-they made an impressive record of non-sales. But that was before they had the attention of the Queen Mother and Princess Margaret (for whom they did a Royal Variety Show in November), the Prime Minister (his plane once could not take off because of the Beatle-greeters that thronged London Airport) and all Britain.

The Beatles' top record, "I Want to Hold Your Hand," released by Capitol Records in late December, has sold almost 2.6 million copies, and is expected to reach 3.5 million.

What brought the Beatles to their present station in Britain, and how was it transferred here

whole?

Brian Epstein, the pink-faced young man who discovered and remade and who now manages the act, sunk his shoes into the deep pile of light tan broadloom in a lavish 12th-floor suite of the Plaza Hotel the other day, seated himself in an ivory-toned settee and discoursed upon the Rise of the Beatles.

As the operator of a family concern of record stores, he said, he wanted to build its pop record business. He found the Beatles-the name was not his creation-in October, 1961, about 100 yards from his Liverpool office in a dingy private basement that had been made into a sort of teen-age hangout. They had been working in amateur shows and music dens for about two years.

"I saw four boys with very little stage presentation. They had scrubby haircuts and scrubby clothes—black jackets and jeans. But I recognized the appeal of their beat and I rather liked their humor. Through it all came a quality of personal presence and of personality that seemed to me to be full of possibilities. I got friendly with them and became their man-

Telephone Calls Come

"Just a sec," Mr. Epstein said seizing the telephone. Calls, calls, calls came during the interview, three of them in one 70-second stretch. Mr. Epstein conducts his telephone business in decisive monosyllables—"Yes," "No," "Quite,"
"Soon," "Can't"—with "No" predominating.

He picked up the thread of his narrative:

He booked the act in "tiny clubs, cabarets, church halls, youth centers, then to some of the better ballrooms and bigger ballrooms and then to theaters and finally to the concert

stage." "One did everything. One worked very hard. One shouted from the rooftops about this group when there was no enthusiasm for groups. People thought you were mad, but you

went on shouting. Until the Beatles played the London Palladium last October, he said, they had been just an increasingly important group in the entertainment realm. "The press and everybody began to come round," he said, "and it was at the Palladium that they became national." The Royal performance soon followed.

Ed Sullivan, a dealer in momentary sensations, was in Britain with his wife when the British teen public was beginning to wax apoplectic over the act He saw a crowd of thousands squealing at London Airport,

"I made up my mind that this was the same sort of mass hit hysteria that had characterized the Elvis Presley days," Mr. Sullivan said in a telephone in-

terview from Miami Beach. Mr. Sullivan, who had given Mr. Presley a three-time exposure on his television program, negotiated with Mr. Epstein for some time and finally signed the Beatles for his Sunday evening show. He did not pay them a record amount.

At the Plaza, Mr. Epstein said that the most important thing to him was top billing and that he had dickered with Mr. Sullivan for two days on that score.

Just about everyone who has had anything to do with the Beatles' American adventure agrees that the signal that touched off the Beatle race in this country was their signing for three appearances on the Sullivan show. Three consecutive appearances on that show is to come on with a very loud bang in American show busi-

Jack Paar was also in England when the Beatles made it big there, and he brought back a video tape that he put on his television show on Jan. 3 well ahead of the live appearance on the Sullivan show five weeks later.

Word Reaches the U.S.

Word of the Beatles' British successes began to reach the American public. On Dec. 1, The New York Times magazine ran a piece from London under the title "Britons Succomb to Beatlemania." Later, those who had a stake in promoting the Beatles made lavish mention of that account.

In rapid succession, news magazines, trade publications, wire services, network television news shows and newspapers ran colorful Beatle stories. Variety reported that Beatle disks were 'the U.K.'s hottest ever on the pop disc charts"— a report that made record makers act.

On Jan. 31, Life Magazine did an eight-page, 17-picture lead story titled "Four Screaming Mopheads Break Up England: Here Come Those Beatles;" this was accompanied by a story written in what is known as the "Gee Whiz!" idiom of American journalism.

The nation's rock 'n' roll disk jockeys went to incredible lengths to lay their lives, their fortunes and their sacred honor at the Beatles' feet. This was the most important factor in whipping up the young female population to demonstrative enthusiasm.

Capitol Aide Speaks

A north-looking picture window high in the Sperry Rand Building on the Avenue of the Americas at 52d Street forms one entire wall of the office of Brown Meggs, a handsome, sharp-featured young executive who is director of eastern operations for Capitol Records. It was after-hours when he

spoke of his involvement with the Beatles.

"I've been on full-time Beatle duty since—the date is indelibly imprinted on my mind-Jan. 6 when I returned from vacation,' he said. "All this came at once everything happened in a tremendously concentrated period. "I'm awfully tired, but Beatles only come along once in a decade, if that." He said that Capitol had

rushed its Beatles releases to the trade well ahead of schedule because of a rising demand spurred by news accounts. To increase the demand, the company sent a million copies of a four-page tabloid full of publicity on the Beatles to disk jockeys, buyers and the press. Capitol also supplied a seven-

inch long-playing record to disk jockeys at hundreds of independent stations. The disk featured three Beatles songs and an "open-end interview with the Beatles."

The interview-a prolonged introductory plug to the quartet's "I Want to Hold Your Hand" recording-allowed every important disk jockey in the country to give the impression he was interviewing the Beatles

himself. A question-and-answer was provided so the interviewer could ask questions to fit the answers the Beatles had recorded in England.

"What sells records is radio," Mr. Meggs declared. "The Beatles got unbelievable radio play. There wasn't a single market in the country in which the air play wasn't simply stupendous.

Stations Promote Group

In New York, the hard-core rock 'n' roll stations-WINS. WABC and WMCA-did whatever they could to link their names to the Beatles.

In their genial conspiracy to promote the Beatles, so that Beatlemania would in turn promote them, the disk jockeys made it abundantly clear where young people could go to greet

the group.
About 3,000 young fans met the Beatles at Kennedy Airport, the heaviest turnout anyone there could remember.

There were reports that Beatle crowds had been encouraged by the distribution of money. The principal of a girls' high school in the Bronx said that a man from a record company called the school last Tuesday and offered \$75 to the student aid fund if any girl could give the four Beatles' real names within five minutes.

One girl said that several friends had been offered tickets to see the Beatles and \$5 each to go in and "make like you're crazv."

When the man who headed the corps of 18 press agents that handled the quartet's appearances here was told this, he exploded.

"That's an outright lie," he said. "It's patently absurd. In these circumstances it would be inane. That is phony baloney."

But he scribbled notes on the details with the angry air of a man who was going to look into it.

Mr. Epstein had been determined to give his overworked act a chance for a brief vacation by doing only the three Sullivan shows. He rebuffed agents who sought other appearances.

But Sidney Bernstein, then an agent for the General Artists Corporation, broke Mr. Epstein's resistance by trans-Atlantic phone and got him to agree to try an Evening With the Beatles at Carnegie Hall. The Beatles got \$10,500 for two back-to-back appearances at Carnegie Hall.

The producers, Mr. Bernstein, Walter Heiman, a textile man-ufacturer, and Hank Baron, a syrup manufacturer, also tried to get Mr. Epstein to put the Beatles in Madison Square Garden.

They offered \$20,000 for one performance plus a \$5,000 contribution to the British Cancer Fund. But Mr. Epstein stood in the middle of the empty arena, looking up at tier on tier of empty seats and said quietly: "Let's do it when we get back

to the United States."