

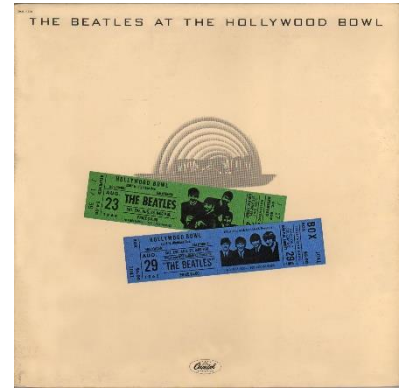
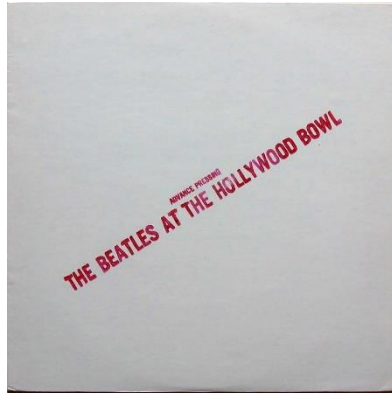
The Beatles (Live) at the Hollywood Bowl

Label 77TP

Capitol

White label with album title and month.

SMAS-11638



Label c77

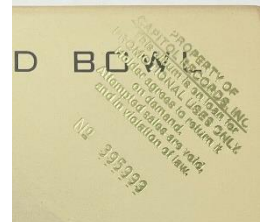
Capitol

Tan label with tickets. All rights reserved disclaimer in rim print.

First appearance in trade magazines: May 14, 1977

Factories: Los Angeles, Jacksonville, Winchester, Goldisc

SMAS-11638



THE BEATLES AT THE HOLLYWOOD BOWL — Beatles — Capitol SMAS-11638 — Producer: George Martin — List: 7.98

It may not be their best album ever because of the live recording problems, but it's an unforgettable time capsule that captures the excitement and the magic of that bygone era that many of us remember and few of us can forget. Amidst all the furor of "Beatles-sounding" groups and rumors of a Beatles reunion, this album appears as a perfect testimonial to one of music's milestones. For top 40, AOR and varied playlists.

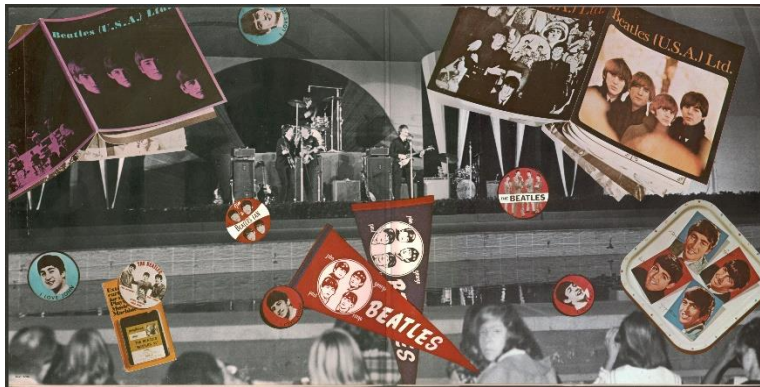
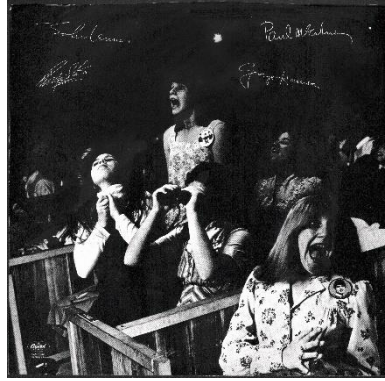
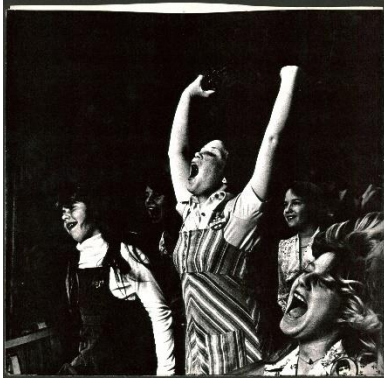


Spotlight

BEATLES AT THE HOLLYWOOD BOWL, Capitol SMAS-11638. It's frightening to consider how fast time flies—for here in 1977 we have a permanent record of the early, raw, unsophisticated Beatles of 1964-65. The 13 cuts captured on 3-track equipment at two Bowl concerts, have been spruced up electronically by producer George Martin and engineer Geoff Emerick, to give the vocals and instruments more presence. They need it; the overpowering screams of 17,000 young fans produces its own background machinegun, jackhammer vibrato effect. The love admonishments of the audience play a key role in recreating the two evenings as the first mop tops play some of their "new" works: "Twist And Shout," "Ticket To Ride," "Can't Buy Me Love," "Roll Over Beethoven," "A Hard Day's Night," "All My Loving," "Help."

Best cuts: With most cuts previous chart climbers, you select your own favorites.

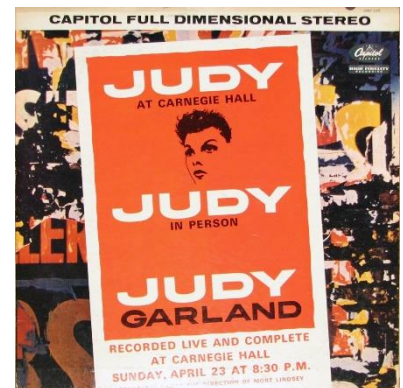
Dealers: The LP's high initial position on the Billboard LP chart indicates that nostalgia fans are enthused over this single pocket set, so show it off plenty for those who aren't aware that it's become available.



A Bit of Screaming History

When the Beatles proved to be a huge success in the United States at the beginning of 1964, Capitol Records hoped to record a Beatles concert with the intent of releasing a live album. The label had had great success releasing concert recordings of the Kingston Trio, the Lettermen, and some of their other artists. It made sense to provide Beatles fans with a similar souvenir of their live performances. At first, Capitol had trouble getting the approval of the appropriate musicians' unions to record the group at Carnegie Hall. By the middle of May, Capitol had the official go-ahead from the American Federation of Musicians to record the Beatles at the Hollywood Bowl. The concert for August 23rd had already sold out by that time, so it was apparent that the place would be packed.

Rumor has it that Brian Epstein and the Beatles insisted that George Martin travel to Los Angeles to record the concert. Brian Epstein himself was also in LA, of course, traveling with the band. When George Martin had visited Capitol Records in 1957, Capitol was using three-track recording machines while Parlophone was working with twin track; by 1964, Capitol was still using three-track machines to record concerts, while George Martin had become accustomed to the new four-track tape machines at Abbey Road.



George Martin joined Capitol's Voyle Gilmore to record the session on August 23rd. The crowds were so loud that day that their screaming was evident throughout the recording.



Capitol prepared a rough stereo mix from the recording almost immediately, and on August 26th, they combined the channels into a "Type B" (fold-down) mono mix of the concert. Capitol assigned the project a number, 31-4877, anticipating a release by the end of the year. On September 3rd, they prepared another acetate just like the first one – but this second one was intended for the approval of Brian Epstein.

The Hollywood Bowl was marvelous. It was the one we all enjoyed most, I think, even though it wasn't the largest crowd – because it seemed so important, and everybody was saying things. We got on, and it was a big stage, and it was great. We could be heard in a place like the Hollywood Bowl, even though the crowd was wild: good acoustics. (John Lennon)

Despite how exciting the event had seemed, everyone in the Beatle camp disapproved of the quality of the recording. The crowd virtually drowned out the band, whom it was difficult to hear. George Martin said, "It was like putting a microphone at the tail of a 747 jet. It was one continual screaming sound, and it was very difficult to get a good recording." Alas! The project was immediately shelved.



First U. S. Tape Set on Beatles

HOLLYWOOD—Capitol will record the Beatles at their Aug. 23 Hollywood Bowl concert. The label was thwarted in its efforts to record the group last February in Carnegie Hall because of restrictions by the English musicians union, which have now been cleared, according to Voyle Gilmore, label's a&r vice-president.

George Martin, the group's English a&r man, will fly here to handle the session. If the project is successful, it will be the group's first American disk taping; video tapes of their Washington concert having been shown to closed-circuit theater audiences.

Gilmore is hoping the open-air Bowl will allow the anticipated screaming to dissipate in the air and not overshadow the quartet's sound.



Their two performances at Hollywood Bowl were instant sell-outs, but they have had trouble selling tickets for the San Diego concert, sponsored by the House of Sight and Sound. This in spite of the fact it has been heavily promoted by other radio stations in Los Angeles and other cities who claim to be sponsoring the concert.

Contract Signed -- Preparations Underway



PLANNING THE CONCERT — Promoter Bob Eubanks discusses 1965 Beatle tour with KRLA's Dave Hull and Derek Taylor. With the famed Hollywood Bowl as a backdrop, the three music and public relations experts talk over the unending details required to present THE BEATLES effectively and still provide for everyone's safety and enjoyment. This year's show will feature performances on both August 29th and the 30th.

Fans Eager

Liverpool 4 Here In August

Now it's official! The Beatles will return to Southern California this summer for two concerts at Hollywood Bowl — Aug. 29 and 30. They will be presented by the same sponsors who brought them here last year — KRLA and Bob Eubanks. Ticket applications will be taken by mail only this year. You'll find the information, including a ticket application coupon, on page 7 of this week's KRLA Beat.

Their performances here will climax a North American tour that will take the Beatles from New York to Mexico City.

Bob Eubanks began negotiating with the Beatles for this year's performances immediately after their concert at Hollywood Bowl last year. But so did dozens of other people, including a number of other radio stations who offered them almost unbelievable sums of money for the privilege of sponsoring their Hollywood Bowl concerts.

However, the Beatles were so impressed by KRLA's reputation as the Beatle station in America and by Eubanks' handling of their 1964 performance that they rejected all other offers.

1965: another year, and another opportunity to record the Beatles live at the Hollywood Bowl. Spring 1965 saw the Beatles sign up to perform **two** concerts at the venue: this time on August 29th and 30th. Capitol was again excited about the possibility of recording the concert for release. Once again, the concert sold out almost immediately. Everyone had positive vibes going into the concert.

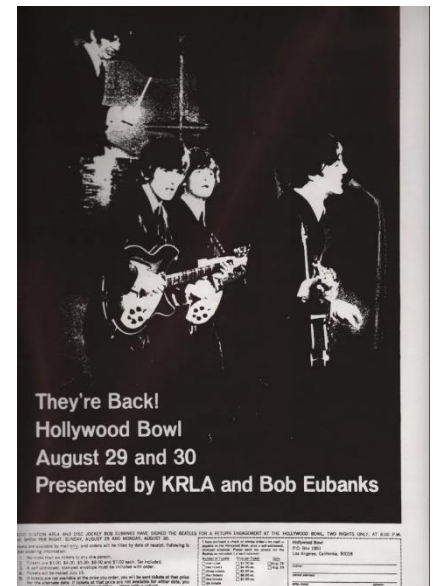
Voyle Gilmore oversaw the recordings both nights, but the night of the 29th was a disaster. The microphones were not working properly, and Mal Evans had to be called on stage to fix some of the technical problems. The concert of August 30th, however, went quite well, and Capitol had high hopes that a new album would come of it. However, this time there was no agreement from Brian Epstein to even prepare the concept. No acetates made their way to him. The second project never even got off the ground.

In summer 1966, when it became clear that the Beatles were not going to release a follow-up to *Revolver* before the end of the year, EMI prepared a greatest hits collection, and Capitol pulled its tape of the 1964 Hollywood Bowl concert out of mothballs. They prepared a stereo acetate this time, but even in the absence of new Beatle material for Christmas, Capitol was not to release the live album.

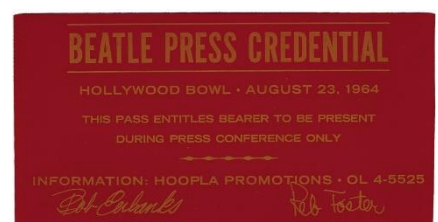


DAVE HULL: "Would you consider the Hollywood Bowl the most important part of your tour this year, or for any year for that matter?"

PAUL: "No, Dave, no."
(August 29, 1965)



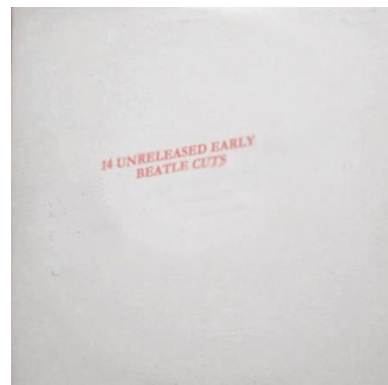
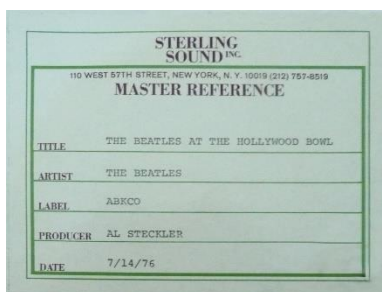
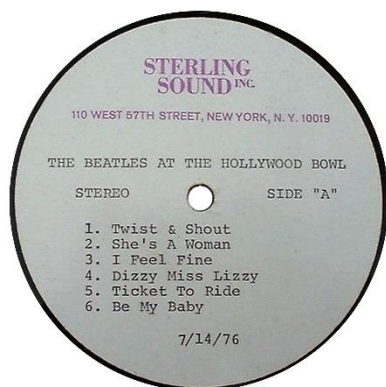
They're Back!
Hollywood Bowl
August 29 and 30
Presented by KRLA and Bob Eubanks



More time passed, and in summer 1969, Capitol sent their tape of the 1964 concert to EMI in London. They logged the tape, and nothing interesting happened until around the time in 1971 when Capitol sent the tapes from the '65 concert as well. At that point, someone somewhere who had access to the 1964 material leaked it to a bootlegger.

From then on, the Hollywood Bowl concert material went through one release after another on illegal bootleg records – without being available from EMI. The Beatles broke up, and Apple went its own way. At the beginning of 1976, the Beatles' contract with EMI expired. Paul had signed with Capitol. George went to his own label, Dark Horse. Ringo moved to Atlantic. John Lennon retired. Then the Hollywood Bowl tapes came out of hiding.

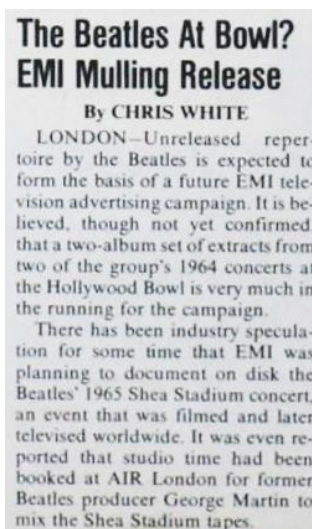
An acetate from Alan Steckler in July (1976) went to ABKCO, indicating clearly the sort of “new” Beatles material that was available.



This time, they intended to focus more on the 1965 concerts, which had included hits like “I Feel Fine” and “Ticket to Ride.” By December, it was clear that EMI was serious about the venture, even if they were remaining silent. Rather than deal with the matter themselves, they employed George Martin, who (by 1976) had been operating on his own for years.

Martin came on board in January and completely reorganized the project. He copied the existing tapes to modern multitrack machines, and he did his best to reduce the crowd noise from the recordings. He also added some songs from the 1964 set and took the best from the 1965 shows.

Rumors began circulating in late February that EMI was considering releasing the Hollywood Bowl album. At the time, the public was unaware how far the project had gone.

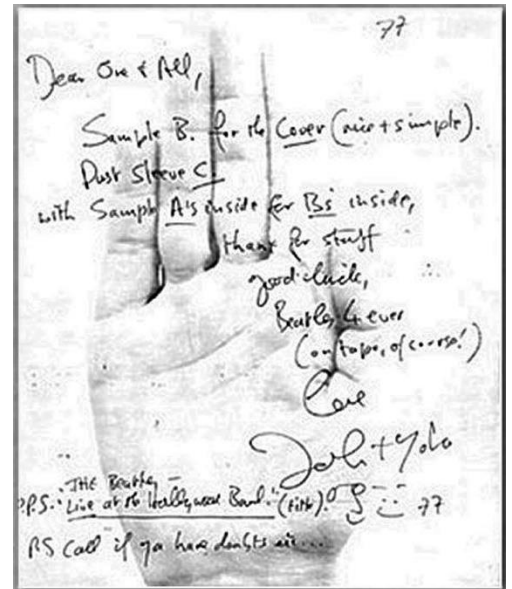
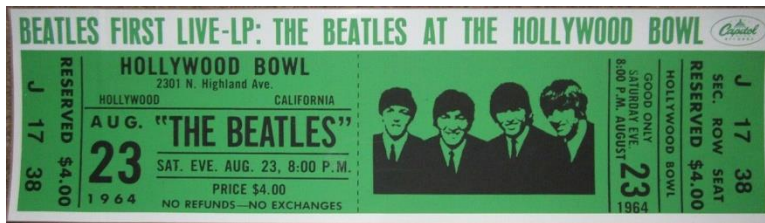


March saw Capitol assign the catalog number of SWAO-11638 to the album. Meanwhile, John Lennon gave them his choice of album graphics and title.

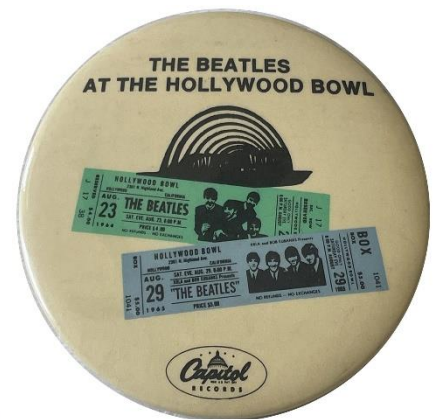
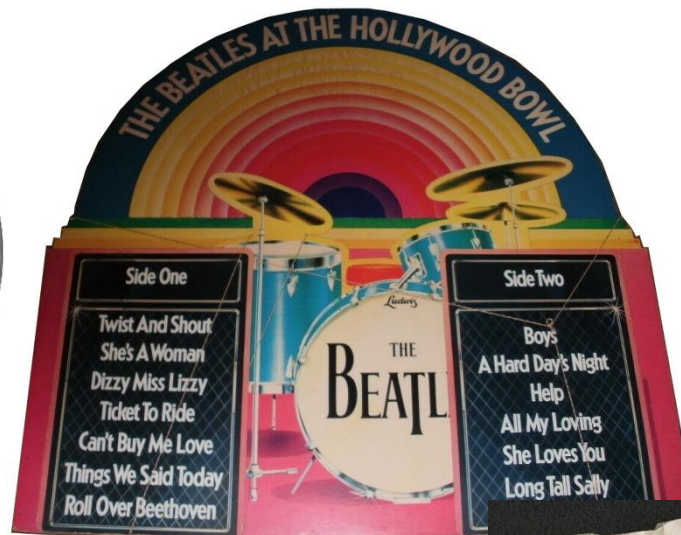


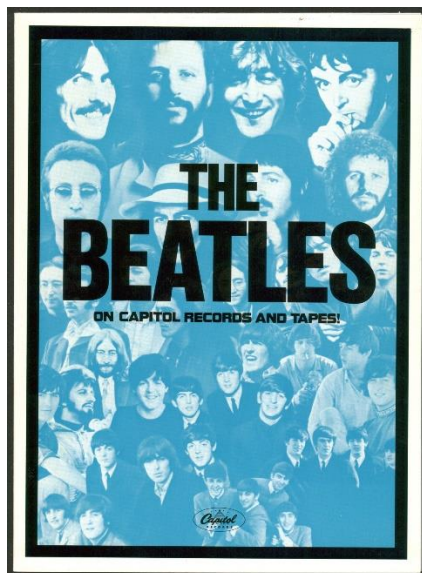
Capitol made their official announcement in mid-April of the impending release of *The Beatles at the Hollywood Bowl*, and EMI worldwide scheduled the album for a mid-May release. However, in anticipation of the record's release, disc jockeys in the United States started playing their bootleg copies of the album on the radio. This prompted Capitol to rush-release the album in the USA, bringing the release date up to May 4th.

The record was a huge hit, and EMI never second-guessed it.



Promotion





THE BEATLES

DISCOGRAPHY*

<u>ALBUM:</u>	<u>NO.:</u>	<u>RELEASE DATE:</u>
Meet The Beatles	ST-2047	1/20/64
The Beatles' Second Album	ST-2080	4/10/64
Something New	ST-2108	7/20/64
The Beatles' Story	STNO-2222	11/25/64
Beatles '65	ST-2226	12/15/64
The Early Beatles	ST-2309	3/22/65
Beatles VI	ST-2358	5/14/65
Help!	SMAS-2388	8/13/65
Rubber Soul	ST-2442	12/6/65
Yesterday...And Today	ST-2533	8/20/66
Revolver	ST-2576	8/8/66
Sgt. Pepper's Lonely Hearts Club Band	SMAS-2653	6/2/67
Magical Mystery Tour	SMAL-2835	11/27/67
The Beatles	SWBO-101	11/25/68
Yellow Submarine	SW-153	1/13/69
Abbey Road	SO-383	10/1/69
Hey Jude	SW-385	2/25/70
The Beatles 1962-66	SKBO-3403	4/2/73
The Beatles 1967-70	SKBO-3404	4/2/73
Rock 'n' Roll Music	SKBO-11537	6/11/76
The Beatles At The Hollywood Bowl	SMAS-11630	5/4/77

*Only those distributed by Capitol Records in the United States
D: Deleted from catalogue

THE BEATLES

Due to The Beatles longtime, widespread and continued popularity, Capitol Records decided to comply with the requests of Beatles fans everywhere and issue the group's first official live album to be released in the United States. The Beatles At The Hollywood Bowl is also the first never-before-released Beatles recordings to appear in this country in seven years.

There has never been another musical group like The Beatles, and there probably never will be. Not only did The Beatles create some of the very best sounds ever heard within the idiom of popular music (as well as taking pop music to new limits), they were also a social phenomenon responsible for sparking new trends, fashions and lifestyles.

However, the key to The Beatles was, and always will be, their music, which sounds as fresh, relevant, exciting and fun as it did when it was first recorded. Quite possibly the most amazing aspect of the Beatles phenomenon is only now being realized, and that aspect is continued sales.

When "Beatlemania" took the world by storm a decade-and-a-half ago, no one could have been expected to believe it would still be going strong when The Beatles broke up at the beginning of seventies, much less today, seven years later. But The Beatles' popularity has continued unabated and the former "Fab Four" (as they were nicknamed during their early years) continue to sell millions of records around the world each year.


MORE....

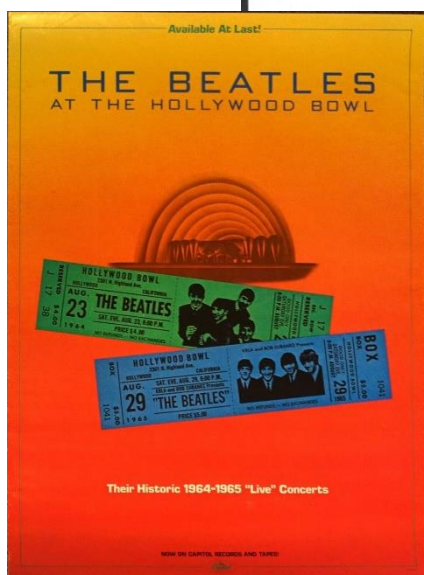
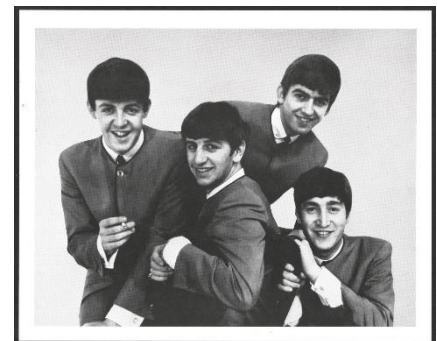
The Beatles page 10

July 27 - The population of the United States is officially increased by one 35-year-old former Beatle as the government gave up trying to deport John Lennon and granted him a green "permanent resident alien" card. Clutching his wife, Yoko Ono, Lennon said, "As usual there is a great woman behind every idiot."

--1977:

May 4 - Capitol Records releases The Beatles At The Hollywood Bowl-- the first official live Beatles album and the first never-before-released Beatles recordings to appear in the United States in seven years.





Cover and Art Design

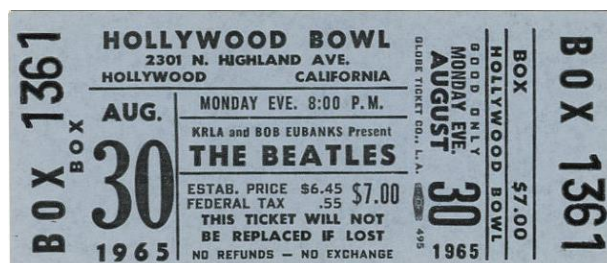
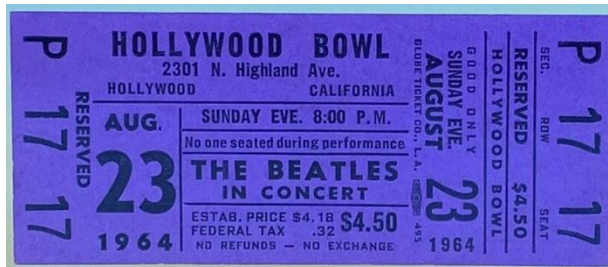
Front cover:

Capitol took a photograph of the Beatles performing on stage in 1964 – you can see them reflected in the pool in front of the stage – and superimposed it onto a depiction of the Hollywood Bowl exterior.



In grayscale, this provided the backdrop for the front cover design and labels for the releases in other countries.

Capitol obtained copies of the tickets from the shows, but the designs were too plain.



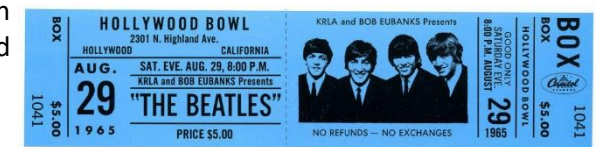
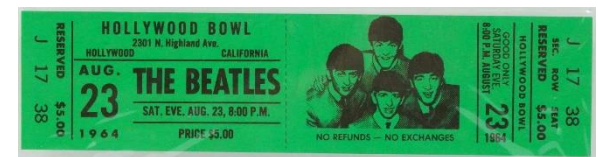
Some venues had used attractive photos of the group to perk up the designs of their tickets. The basic design of the ticket from the 1965 Shea Stadium concert provided a jumping-off point for the tickets that Capitol would create and use to market the album.

Capitol prepared several ticket designs. Each of the prototypes and promotional items differs somewhat from the final design that Capitol used on the LP cover. The tickets incorrectly give Sunday dates as Saturdays.

Inner cover:

Capitol took a black-and-white photograph of the Beatles performing "Twist and Shout" at the 1964 concert as the basis for the background of the inner cover. To that, they added newly-shot photographs of "fans," and a quantity of memorabilia items, including:

a set of Vari-Vue pins. These show an image of the Beatles when viewed from one angle and one member of the group when viewed from another angle.



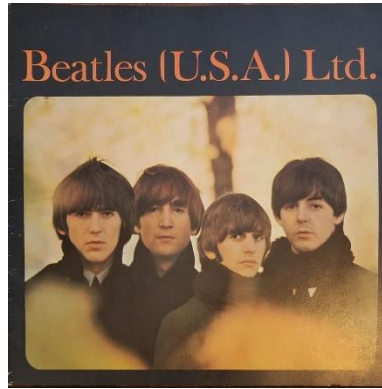
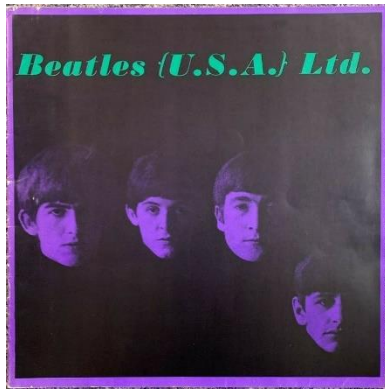
two Beatles pennants. These exist in quite a few color variations. Capitol selected red and blue, which match well with the colors of the Vari-Vue pins.

"I'm a Beatles fan" pin – these are very common and continued to be sold in the 1970s



another pin showing the group and listing their names.

tour booklets from the Beatles 1964 and 1965 American tours



Worcester Ware Beatles tray, showing the band members and their facsimile signatures

The last item was a Playtape of the **Beatles VI** album. Although the album itself came out in 1965, the Playtape format itself was not available commercially until 1966, and there were no Capitol Playtapes until June 1967. The tape that appears on the cover of this album features the graphics from the “Hello Goodbye” picture sleeve and dates to spring 1968.



Back cover:

The back cover features liner notes by George Martin. Martin mentions being part of a “multiplatinum world” in 1977. The Record Industry Association of America awarded their first platinum album on February 24, 1976. That went to the Eagles *Their Greatest Hits* album – which (at this writing) is the best-selling album of all time in the United States. *The Beatles at the Hollywood Bowl* earned a gold record award on May 5, 1977 (as soon as it came out), and a platinum award later that year on August 12th. The album made it as high as #2 on the *Billboard* album charts, failing to outsell only Fleetwood Mac’s *Rumours*.



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	8-1/2 TAPE	CASSETTE
★	1	16	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.97	7.97	8.95
★	3	4	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMOG 11638	●	7.98	7.98	7.98	
	3	25	EAGLES Hotel California Asylum AS 1084	▲	6.98	7.97	7.97	
	4	15	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-1A693 G	●	6.98	7.98	7.98	
★	6	11	COMMODORES Welcome NJ 88481	●	7.98	7.98	7.98	

Inner sleeve:

Capitol wanted to capture the excitement of a Beatles concert. Rather than use authentic photos from 1964 or 1965, they hired girls to wear Beatles pins and pretend to scream for the band. They cut the two photos out and pasted them over shots of the interior of the Hollywood Bowl – giving the impression that the girls were part of the original event. Knowing this now, you can see that their clothes and hairstyles fit the 1970s well but would have been out of place in 1964 or 1965.



Reissues

Label c77

Capitol

SMAS-11638

Custom label

Factories: Los Angeles; Jacksonville; Winchester

The second cover design resembles the first, but the embossing that had graced the front and back covers of the first pressings is absent on the second pressing – beginning in about 1980.

Label c77

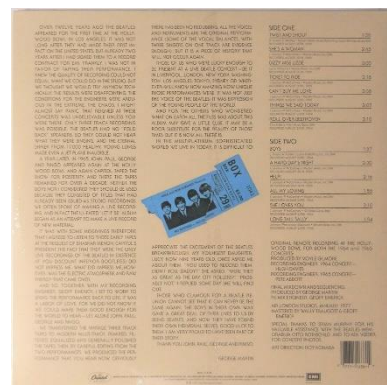
Capitol

SMAS-11638

Custom label

Factories: Specialty

The third (back) cover design features a UPC (bar code) in the lower right corner. Issued from c. 1987 to 1990.



Although EMI standardized the catalog in 1987-88, the American albums remained in print on vinyl into 1990 – until the stock of vinyl albums was exhausted. Furthermore, albums that remained popular after that time continued to be released on cassette. After the return of Apple records, Capitol/Apple released *The Beatles at the Hollywood Bowl* in that tape format in 1992.

In conjunction with the release of the 2016 movie about the Beatles on tour, EMI released a new mix of the Hollywood Bowl concerts. It hit #7 on the charts for one week.

Apple

05499-6

