

## Rock n Roll Music

Label 76c

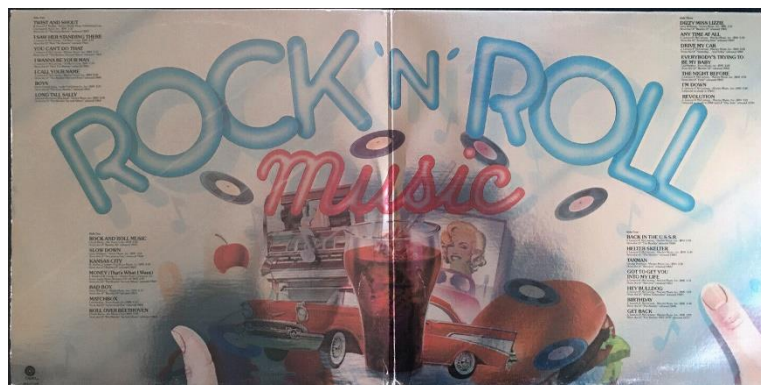
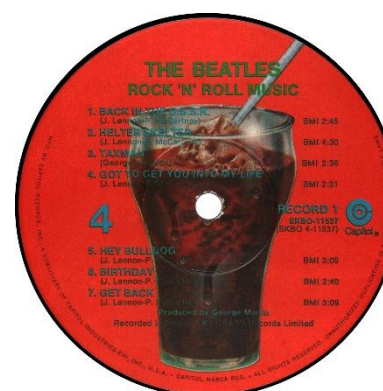
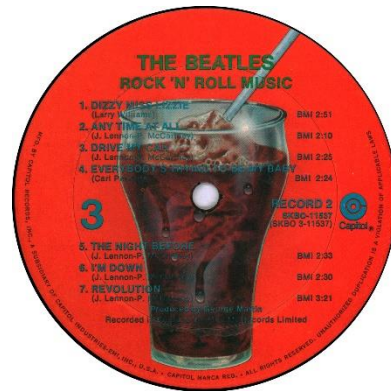
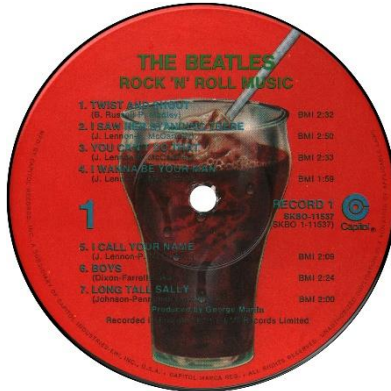
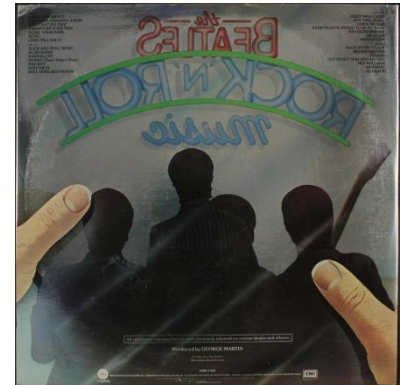
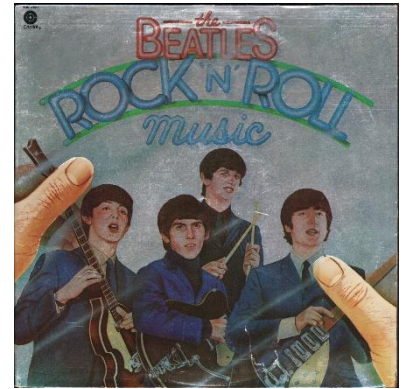
Capitol

SKBL-11537

Red label with soda. All rights reserved disclaimer in rim print.

First Appearance in Trade Magazines: June 19, 1976

Factories: Los Angeles, Jacksonville, Winchester, Goldisc



Following the great success of the two collections of Beatles hits, 1962-1966 and 1967-1970, Capitol Records began designing a follow-up collection that would keep the Beatles in the public eye and provide as little overlap as feasible with the "red" and "blue" albums. The release of another compilation ("pickup") album would have served as well to put the band in compliance with the terms of their 1969 contract – which called for one such LP every year. That (unreleased) collection would have contained twelve songs that were not written by the band.

## Beatles Product Reaps Cap's Top Promo Endeavors

LOS ANGELES—Capitol Records is backing the upcoming Beatles' double LP, "Rock 'N' Roll Music," as well as the entire Beatles and individual Beatle catalog, with the largest merchandising campaign in its history.

The label, which has a history of merchandising "hit packages" to the tune of more than 2 million units sold on the Beach Boys' double "Endless Summer", will utilize in-store video, posters specifically designed for different types of retail accounts as well as standard TV, radio, print and in-store promotion.

Dan Davis, vice president, creative services, merchandising & advertising, press & publicity at Capitol, says one of the key points of the campaign will be a 25-minute Chuck Braverman movie detailing the history of the Beatles to be shown in 162 key retail accounts.

Accounts will be provided with the film and rear screen projectors through Capitol's district sales managers. The film, originally made for Geraldo Rivera's "Goodnight America" TV show, will be serviced simultaneously with the LP's release.

Capitol has also purchased some 110 miles of clothesline for retail display. Lines will be run across the ceilings of retail outlets, with hanging cards showing cover photos of every Beatle LP, collectively and individually.

Other features of the campaign include three posters—an 18 by 48-inch poster showing every Beatle and individual Beatle LP in four color; an 18 by 24-inch poster showcasing the new LP; and an 18 by 24-inch poster including a montage of Beatles shots.

Banners are available for stores without a great deal of wall space, as is a mobile with the cover of the new LP.

In the area of television, a 30-second spot on the new LP and a 60-second spot showcasing the new LP plus the catalog are set to begin some

10 days to two weeks after the set's June 14 release.

Three radio spots are also set, including 30 and 60-second spots on the new album and a 60-second catalog spot.

"The concept of the whole campaign," says Davis, "is to use the new album as a leader and showcase all our Beatle and individual Beatle catalog at the same time. We feel the in-store TV in particular will be effective. We tried the TV in one of the new Peaches stores in St. Louis, showing spots for four new LPs, and there was a marked upswing in sales on that product. We also saw customers stand and watch the entire presentation."

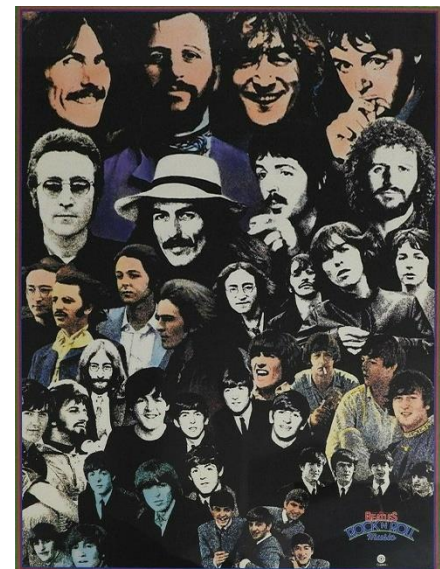
"The Beatles are nostalgia to some, but we can't forget that the group is basically a new group to others," he adds. "There is a whole new generation that missed that initial excitement."

Dennis White, vice president for sales at Capitol, says he has been contacting accounts regarding the campaign and has received strong and enthusiastic reaction so far. "Most have promised full support," White says.

In 1975, Paul McCartney established a new contract for himself with Capitol Records worldwide, but George Harrison was planning to exit EMI for his own label, Dark Horse. EMI did not renew their contracts with John Lennon or Ringo Starr, leaving Ringo to seek another label and prompting John Lennon to go into retirement for five years. John found that avenue preferable to playing in Las Vegas clubs like Elvis Presley.

As the band's contract expired on January 26, 1976, their back catalog reverted to Capitol Records in the United States, and Capitol brought out the compilation package that they had proposed two years earlier. With the cooperation of EMI, Capitol elicited the work of George Martin to prepare the album for release. When Martin listened to Capitol's two-track masters, he was appalled at how primitive some of the songs sounded compared to modern (1976) music. He decided to add some echo and reverb to a few songs, to narrow the stereo image on the songs that the band had recorded on twin-track machines, and to try to modernize the sound. EMI in England disapproved of Martin's having altered the music and compiled their set from the stereo master tapes instead.

At that point, Capitol began a massive promotional campaign. First, they slightly redesigned and updated a poster that Capitol/Apple had released in 1975 – adding new images, colorizing the photos, and including the album's logo.





Based in part on the rock-and-roll revival that followed the release of *American Graffiti* – marked also by the success of the TV program, *Happy Days* – Capitol titled the collection *Rock 'n' Roll Music*. From their earlier proposal, they replaced some of the softer ballads with more upbeat tracks and reduced the number of non-Beatles-authored songs from twelve to ten. Their choice to include the rapid-paced number “I’m Down” marked its first appearance on an album in America and the song’s first *widespread* release in stereo. Prior to this time, the song had appeared in stereo only on the Japanese *Help!* EP (Odeon OP-4110). Capitol did not need to ask for a fresh mix of the song because the 1965 stereo mix had been in their archive since then, waiting for an eventual stereo release.

Capitol’s Roy Kohara solicited artist Ignacio Gomez to design the cover. John Lennon offered to draw something, but possibly due to his split with EMI, Capitol turned him down. Gomez had previously drawn covers for Sunday’s Child (Reprise), the Fifth Dimension (Soul City), Jellyroll (Kapp), and Stone the Crows (Polydor) – among others. The inner cover featured images reminiscent of 1950s rock and roll, while the front and back covers were based on a shot of the band.

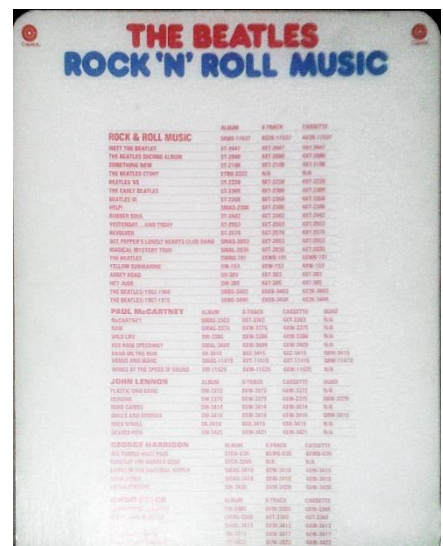
On February 8, 1964, George Harrison was sick and bed-ridden. He skipped most of the activities that the rest of the band enjoyed that day, but he showed up at Ed Sullivan’s studio at the end of the rehearsal session – just in time to take photographs. Fortunately, George was well enough to play on the band’s famous Sullivan debut on the 9<sup>th</sup>! On the 8<sup>th</sup>, however, all we see of him are photographs. He wore a gray suit that day, while Ringo wore pin stripes, and the others sported dark blue suits. For promotional purposes, the band took several photographs without their instruments, several with them (well, Ringo held his drumsticks), and several with Ed Sullivan himself. Most of these photos wound up being quite famous.



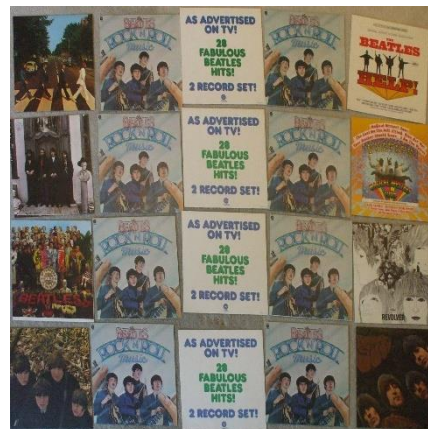
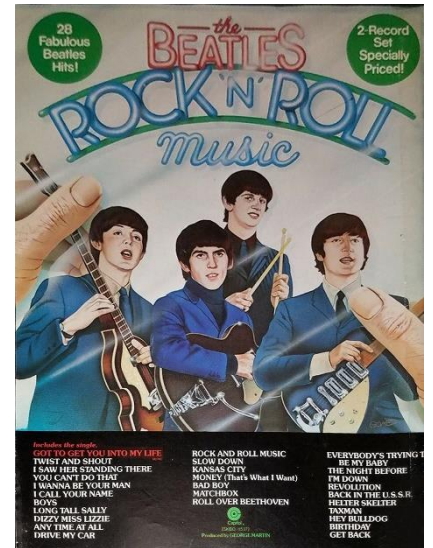
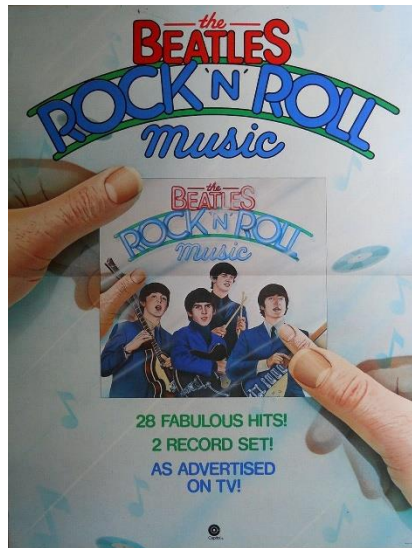
The most famous of the “instruments” photos appeared on the cover of the *Beatles’ Second Album*; however, the previously-used photograph was not exactly like the one that Gomez selected.



In addition to 30- and 60- second media spots, Capitol began marketing the album with a host of promotional items, including at least three posters, two t-shirts, a mobile, a “clothesline” album hanger, an album divider, a banner, a press kit, a book cover, and a Frisbee. Capitol also screened in theaters the 1974 film Braverman’s Condensed Cream of the Beatles – originally prepared as part of a production by Geraldo Rivera.

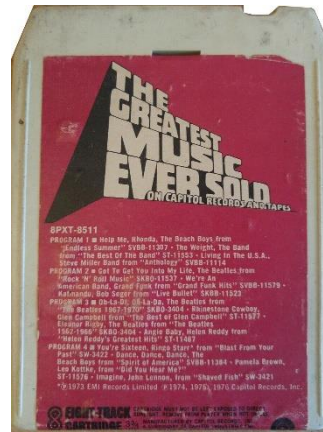








As if that wasn't enough, Capitol kept up the "pressure" by including the record as part of October's "Greatest Music Ever Sold" promotional campaign.



## The Third Coming

We've come full circle. The search for the colossal talent that could take the baton of creative innovation from the Beatles has come to an end. Or is it merely a new beginning? The music industry has been in a race with itself to generate a new superact every decade. Few will dispute Elvis Presley's reign as the king of the 50's or the Beatles' domination of the post 1963 era. But can the same claim be made for any artist or group in the 70's? Certainly persuasive arguments could be advanced for half a dozen superstars, yet none truly own the current generation.

At various times over the past five years, so called seers have trumpeted the emergence of the singer-songwriter, the ultimate audio visual mega-group, or 'new' music forms such as reggae or disco as the third coming. A look at the **Cash Box** charts finds all of these entities present, but none in overwhelming possession of the contemporary stream of consciousness. In fact, we see a preponderance of popular material from the past receiving considerable attention either through reissue or new treatment. Could this be an indication that the creative juices are no longer flowing as freely as in years past? Hopefully not.

The re-emergence of so much old material and the strong reception it's getting (see separate story) does indicate that there is no major musical development on the immediate horizon. Consumers over 25 are returning to the music of their adolescence and pre-18 buyers are finding Chuck Berry covers as palatable as anything the 'new wave' of talent is producing.

The release of the Beatles' 'Rock 'n' Roll' LP doesn't harken their getting back together again physically, but it does mark their return to the scene as a powerful commercial and social force. The old material still has the magic. The re-issued single is bulletproof and the group's catalog is also making a comeback on the charts. Presumably, new artists are going to be denied a certain amount of radio exposure and sales because of this, but the situation is inevitable in a competitive industry. It goes without saying that manufacturers release the product they feel will sell best.

So here we are, nearly thirteen years after the fab four first captured the hearts, minds and dollars of an entire generation, still searching for their heirs. Perhaps we've found those heirs — ladies and gentlemen, may we present the Beatles.



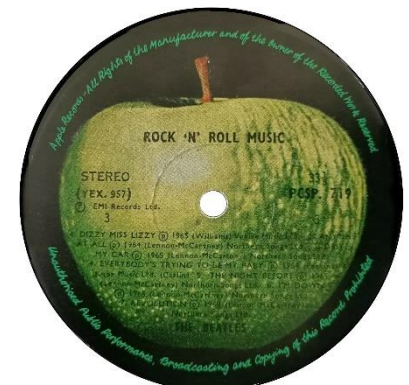
**THE BEATLES—Rock 'n' Roll Music**, Capitol SKBO 11537. With Capitol launching the largest advertising and merchandising campaign in its history to push this double set, it's a fairly safe bet that the LP will be one of the biggest sellers of the year. Cuts run the gamut from the earliest singles to some of the later product. All four share lead singing chores. Songs include originals as well as covers of the Isley Brothers, Chuck Berry, Wilbert Harrison, Carl Perkins, Larry Williams and a few others. Basically, a good fun set that comes as a welcome relief in a time when music is often not a great deal of fun.

**Best cuts:** All good, but some of most entertaining include "Twist And Shout," "Boys," "Rock And Roll Music," "Money (That's What I Want)," "Dizzy Miss Lizzie," "The Night Before," "Revolution," "Helter Skelter," "Got To Get You Into My Life" (current single), "Get Back."

**Dealers:** Besides Capitol merchandising push, group is also enjoying a general sales resurgence.

The response was phenomenal. The album and its leadoff single, "Got to Get You Into My Life," sold very well — eventually giving the Beatles another gold record.

In India, the record appeared on the familiar Apple label instead of the Custom Capitol label.



When the album was reissued onto the budget label in 1980, Capitol wisely decided to replace the cover design with a large photograph of the Beatles. The two-record set was split into separate albums. These continued to sell and remained in the catalog until 1990.

### Label 78bg1

Stereo SN-16020, SN-16021  
Green Capitol label with large logo; rim information begins with "MFD."

Factories: Los Angeles; Jacksonville; Winchester; Specialty (from 1986 on)

