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PART 1: NICK OF TIME

I was age 12, on the edge of 13, when the Beatles came to America in February 1964.

In mid-December 1963, Capitol Records rush-released “I Want to Hold Your Hand” after a stateside airplay on a Washington, D.C., radio station.

In Los Angeles, I had seen and heard the Beatles mentioned in a Walter Cronkite CBS news television program in December 1963 and their actual debut on American TV on January 3, 1964, when a segment ran on them on *The Jack Paar Program*. It was a grainy black-and-white clip of them performing “From Me To You” and “She Loves You” live. Paar told his viewers the Beatles were going to next appear on *The Ed Sullivan Show* the following month.

The New York-based Ed Sullivan was best known for his influential television hosting duties of the 1950s and 1960s, but before the small-screen exposure, he had been a newspaper columnist and show business personality beginning in the early '30s. He presented more than 10,000 performers over his prime-time TV career. He also portrayed himself in the movie *Bye, Bye Birdie*.

The Sunday night variety show, which ran from 1948 to 1971, was seen live in the Central and Eastern time zones but fortunately was taped for airing in the Pacific and Mountain time zones.

Sullivan initially became aware of the Beatles in 1963 at an airport. He swiftly arranged a meeting with their manager, Brian Epstein.

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On November 5, 1963, immediately following the band's historic Royal Command Performance, Epstein flew to New York with Billy J. Kramer in order to huddle with the all-important editor of *16 Magazine*, Gloria Stavers, as well as apply pressure to the American division of the EMI label, Capitol Records. On his trek to America, Brian visited Ed Sullivan as well to negotiate the Beatles' first booking on his show.

At first, Sullivan offered Epstein and the Beatles only a spot during one broadcast. Epstein, who had a 25% fee on Beatles income, stemming from an October 1962–1967 management contract, offered to pay travel, lodging and expenses, after Sullivan initially declined a headline appearance. Then Epstein countered with a guarantee for two different headline band appearances.

Sullivan was a bit miffed by Epstein's stern management demands. They settled on the two principal bookings, and then filmed another performance around the two appearances in Miami, which was put in the can and later shown as a third Beatles' booking on his popular series. Epstein was then able to use this secured national TV clout as leverage to force Capitol to spend a \$50,000 promotional budget on his group, a figure never used for an unheard British musical import.

On February 7, 1964, The Beatles arrived at New York's John F. Kennedy Airport, greeted by scores of screaming, swooning fans who rushed the gate to catch a glimpse of John Lennon, Paul McCartney, George Harrison and Ringo Starr as they took their first steps on American soil.

Technically, George had been over to visit his sister Louise Harrison Caldwell in Benton, Illinois for a couple of weeks during September of 1963. Harrison purchased his first Rickenbacker guitar there, visited local AM station WFRX with a Parlophone 45 of "She Loves You," and even played a couple of sets with a local band.

George and his brother Peter (who was along for the trip; Ringo declined the invite) also spent a couple of days in New York City en route back to London.

When the Beatles stepped onto Ed Sullivan's New York stage on Sunday, February 9, 1964, to make their American TV debut, 86% of all TVs on at that hour—74 million Americans and millions more in Canada—were tuned in. It was the most watched program in history to that point and remains one of the most watched programs of all time.

Ed Sullivan spoke of the unprecedented frenzy in his memorable first introduction of the Beatles, saying, “Now, yesterday and today our theater's been jammed with newspapermen and hundreds of photographers from all over the nation, and these veterans agreed with me that this city never has witnessed the excitement stirred by these youngsters from Liverpool who call themselves the Beatles.”

Ed also cited America's biggest star of the day, Elvis Presley, who along with his manager, Col. Tom Parker, sent the Beatles a telegram wishing them well for their national television debut.

To some, it will always be remembered by Sullivan's introduction: “Here they are—the Beatles!”

After the very first Beatles segment aired, Ed Sullivan told his studio audience and TV viewers, “Those first three songs went out to Johnny Carson, Randy Paar [Jack's daughter], and [newspaper columnist] Earl Wilson.”

In this cultural watershed moment in American history and one of the world's top-viewed television events of all time, the Beatles did five songs on the live broadcast. “Beatlemania,” already in full, feverish bloom in the Beatles' native U.K., was unleashed with blissful fervor across America and around the world. The British Invasion had begun.

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**Watching The Beatles on The Ed Sullivan Show.
Photo by Rodney Bingenheimer, Mountain View, California**

The Beatles would appear live on *Sullivan* three more times: the following Sunday from Miami, a third consecutive show on February 23, and finally on September 12, 1965.



**Watching The Beatles on The Ed Sullivan Show.
Photo by Rodney Bingenheimer, Mountain View, California**

In all, the Fab Four performed 20 songs (15 different ones), from “All My Loving” and “I Saw Her Standing There” (twice each) to “I Want to Hold Your Hand” (three times), “Yesterday” and “Help!”

After captivating North America with their Ed Sullivan debut, The Beatles traveled to Washington, DC, performing their first Stateside concert on February 11 at the Washington Coliseum to 8,000 fans in the round. The Beatles then returned to New York for two sold-out Carnegie Hall concerts on February 12.

On February 16, they made their second appearance on *The Ed Sullivan Show* in a live broadcast from The Deauville Hotel in Miami Beach, Florida. Viewership for the episode was nearly as strong as for their debut one week prior, with an estimated 70 million people -- 40% of the American population -- tuned in to watch their performances of six songs. On February 22, The Beatles returned to England in triumph, welcomed home upon their 7am landing at London’s Heathrow Airport by an estimated 10,000 fans.

The Beatles were now firmly in place as the world’s favorite and most famous band. Their third *Ed Sullivan Show* appearance, a three-song performance taped prior to the band’s live debut on the program, was broadcast on February 23. *Billboard’s* Hot 100 Singles chart for April 5, 1964 was graced by 12 Beatles songs, including the chart’s Top 5 positions, a sweep of the chart’s summit that has not been achieved by any other artist since.

Nearly 50 years after the four landmark live performances of the Beatles on *The Ed Sullivan Show*, those groundbreaking appearances were finally made available worldwide in September 2010 on home video, with newly remastered audio and carefully restored video, through Universal Music Enterprises (UME) and produced by SOFA

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Entertainment, which purchased all 1,050 hours of *The Ed Sullivan Show* in 1990.

“We used the full extent of today’s technology,” explained Andrew Solt, executive producer and CEO of SOFA Entertainment, from his West Hollywood Sunset Boulevard offices. “The quality is better than it ever was, in fact, better than when the shows aired, especially visually.

Few tapes had been transferred to a contemporary format until Solt obtained the rights. Today he continues to transfer and remaster them.

“Usually when there is a major historic moment, it’s seen on every channel,” remarked Solt. “What makes the first Beatles performance so unusual is that *The Ed Sullivan Show* was the only place you could see it. Even though their music was everywhere, we had never seen them live. It was a shared joyous moment for an entire generation and still is today.

“For example, the February 16 performance was from Miami’s Deauville Hotel, not from a studio. The quality of the tape image was very fragile. We went back and improved it frame by frame.”

With a running time of more than 250 minutes, *The 4 Complete Ed Sullivan Shows Starring the Beatles* have these shows uncut, including not only all of the other performances but also all of the original commercials. The audio is available in both mono and a 5.1 remix. Also housed on the two-DVD set is material from other *Sullivan shows*, notably a short interview with the Beatles that had not been seen since its original television airing in 1964.

Few moments of the Beatles’ performances had ever been seen before a similar DVD package debuted in 2003, but distribution at that time was via a small independent company.

In addition, the new DVD set has been augmented with approximately 13 minutes of additional footage. The

added material, rare Beatles-related gems from other *Sullivan* shows, is placed at the end of each disc.



**“The Ed Sullivan Show” photo courtesy of
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(<http://www.edsullivan.com>)**

Among the delights is a brief London interview with the Beatles by Sullivan that had not been seen since the day it aired (May 24, 1964); a 1966 black-and-white commercial for Beatles dolls introduced by Sullivan in color; and the host reading a 1967 telegram from the Beatles congratulating him on the renaming of the studio to “The Ed Sullivan Theater.”

“For so many people who experienced those first shows originally, including myself,” contemplates Solt, “we remember where we were. But we never saw them again. Now we can, and in context—the complete shows—with all the raw energy and excitement, the audience going crazy. There’s also a new generation, one that has bought the reissues, the *Rock*

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Band video game, seen Paul McCartney play on the marquee of the Ed Sullivan Theater that's the home of *The Late Show with David Letterman*, heard the songs on *American Idol*. They know the music so well even if they were born decades later. A word like timeless gets overused, but it definitely applies to *The 4 Complete Ed Sullivan Shows Starring the Beatles.*"

Solt's other credits range from the 1979 TV special *Heroes of Rock and Roll* and the 1981 Warner Brothers theatrical feature film *This Is Elvis* to the 1988 feature documentary *Imagine: John Lennon*, the 1995 TV documentary series *The History of Rock 'n' Roll* and the 2006 home video *Elvis: The Ed Sullivan Shows*. SOFA Entertainment has produced approximately 400 programs for television and home video.

"Sullivan knew how to give a show that was for every generation that might be watching. It was for the kids to the grandparents. And he knew how to bottle lightning. And he also knew, because he had great instincts, not only how to



**"The Ed Sullivan Show" photo courtesy of
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produce a show but who to put on and what order. And he really was the arbiter of taste for a period of time, which was that postwar era, the birth of television, until the birth of the Seventies. It is a remarkable reflection of American history.”

In the June 13, 1971, issue of *West*, a magazine supplement in the *Los Angeles Times*, Ed Sullivan capped off his television career to Wayne Warga: “We did it all. And there wasn’t really that much more to do. It was nearly impossible to find new acts for the show. Rock groups, our big attraction the last several years, don’t do that much television. They make their success and their money in concerts. I’m convinced there is still a place for a show like ours, that there are people who want the kind of thing we offer. We got caught in the squeeze of dropping ratings and network budgets, and so it’s over”

Three years after the 1971 cancellation of his TV series, Sullivan died in New York of esophageal cancer.

“The bonus material,” adds Solt, “includes some material that is very unusual that we have used and has never been seen since it was out before, which was, Ed flew to England in 1964 and does a two-minute interview with the four Beatles in London just before the release of *A Hard Day’s Night*. It’s unusual and special. Also these moments where Ed reflects on the Beatles, either coming on or having been on his show, the reaction, the success. But what is really interesting is their great performances and how excited they are. How they are so together.”

Solt further commented about the world of black-and-white film that captured the seminal televised musical performances of the Beatles in America:

“I think because the footage is black-and-white it takes you back even more into an era which to today’s generation, nobody understands why anything was ever in black-and-white. I think what really comes across is their excitement,

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their charisma, their talent, and when you start to think those haircuts were considered revolutionary, weird and longhair, that those Beatles boots that they wore were really different, that they were so unusual. And in retrospect it's humorous, but that is Day 1 of the evolution of rock 'n' roll post-Elvis.

“That era of the Sixties starts February 9, 1964, in America. And it is the first time rock 'n' roll ever comes to us. Because before that, rock 'n' roll was an exported item. It was never imported. And they reinvent it and bring it back and it changes the face of American pop music completely. And that happened there and the city goes mad, the country goes wild, the whole place is affected, and the beauty is watching the faces of these four young guys. And then knowing that they've waited for this moment. They came to America with a No. 1 record. They had it all lined up. And they told that to Brian and it happened.

“And for those of us who remember the music arriving around September 1963, by the time they get to February, it's after the John F. Kennedy assassination and we had been through the doldrums of a very horrific time where everything is questioned. Bomb shelters. I never thought I would see grownups running around, crying like the world had ended. I didn't know what was going on, it was so severe.

“And then 10 weeks later or less, these guys land on our shores, and euphoria reins. And this is the moment. And this can now be enjoyed by people around the world in a way that matters,” beamed Solt.

On Sunday, February 9, 2014, at 8pm ET/PT, precisely 50 years to the day, date and time of the Beatles groundbreaking debut on *The Ed Sullivan Show*, CBS-TV broadcast a two-hour primetime entertainment special saluting the Beatles and Ed Sullivan relationship that featured performances of

Beatles songs by many of music's biggest stars in HDTV and 5.1 surround sound.

Filmmaker David Leaf's fascinating and informative 2003 retrospective, *Jack Paar: Smart Television*, includes the Beatles' January 3, 1964 *Jack Paar* appearance I saw, first broadcast on PBS, then later released as a DVD by Shout! Factory. Was this pre-recorded piece their debut U.S. TV appearance? Well, sort of.

As Leaf reports, "There's a clip on the web (audio only) of the *NBC Nightly News (The Huntley-Brinkley Report)* of November 18, 1963. That report has a bit of them playing live, but the point of including that in the story, we're told, is to show how you can't hear them because of the screaming fans, who are described as largely 10-to-16-year-old girls.

"In this lengthy 'back of the book' piece," Leaf continues, "legendary correspondent Edwin Newman, known for his love of language but reflecting his erudite taste in music, spent four minutes reporting, tongue firmly in cheek, on the British phenomenon of Beatlemania. In a nod to their Liverpudlian roots, Newman made puns like 'The quality of Mersey' and 'Show us no Mersey.' Needless to say, it wasn't a glowing review, nor in referring to rumors of the group's imminent trip to America did Mr. Newman evince much excitement."

An earlier American TV Beatles moment had come on ABC, when the band's single "She Loves You" received mediocre numbers (73 out of 100) on *American Bandstand's* Rate-a-Record segment. A picture of the Beatles shown on the program reportedly provoked laughter.

As for CBS, when Leaf interviewed the legendary CBS newsmen Walter Cronkite for *The U.S. vs. John Lennon*, Cronkite mentioned that *CBS Evening News* had a report on

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British Beatlemania ready to run at the end of a Friday news program in November 1963 but events had intervened.

“Events,” Leaf notes, “was an understated way of referring to the cataclysmic assassination of President Kennedy. When the *CBS Evening News* report on the Beatles finally aired in December,” as Cronkite told Leaf, “before the credits had finished rolling on that night’s newscast, Ed Sullivan was on the phone, asking me about the Beatles.” A great story...except that the Beatles’ manager had apparently already inked a three-appearance deal with Sullivan. Regardless, Leaf adds, “the button on the story is that Cronkite became a hero at home by getting his two daughters precious tickets to the landmark live broadcast.”

Of course, at that moment, the historic Sullivan telecast was still in the future. But something was brewing. Leaf recounts, “Even though the Beatles were still primarily a UK phenomenon—all of their pre-1964 stateside singles, on labels like Vee-Jay, Swan and Tollie, had flopped—all three networks (yes, there were only *three* back then), in one way or the other, had covered the Beatles. The Paar clip, however, is still historic, because it was their first prime-time TV appearance by the group.” Prime-time? Yes. Leaf explains:

“By 1964, Jack Paar was no longer hosting his late night show. In the fall of ’62, *The Jack Paar Program* began its run as a weekly series, Paar having quit the daily grind in mid-1962, turning over the reins of *The Tonight Show* to its new host, Johnny Carson.” Leaf reminds us, “Mr. Paar was on Friday nights at 10 p.m. The Beatles segment on Paar’s program featured a piece of footage (from 1963) of the Beatles performing ‘From Me To You’ and ‘She Loves You’ on the BBC in England. (As an aside, as an indication of how different that era of network TV was from today, Paar

actually promoted the Beatles' upcoming appearance on *The Ed Sullivan Show*.)”

Some fans remember the electricity that particular clip created. But Leaf admits that “at that time, I didn't watch Paar's show. In those days, on Friday nights, I would watch *The Twilight Zone* on CBS, then switch over to ABC for the Friday night fights, followed by *Make That Spare*. And I didn't regularly watch the evening news.” So, Leaf insists, “I don't think anybody would suggest it was the Beatles on Huntley-Brinkley on NBC, or Cronkite on CBS, or Jack Paar who made the Beatles stars.” More to the point, Leaf emphasizes, “I don't think it was *The Ed Sullivan Show* that made the Beatles hitmakers either. After all,” as he alludes, “‘I Want to Hold Your Hand’ (Capitol's first Beatles single, released just after Christmas) was already at No. 1 by the first week of February, the week *before* they were on *Ed Sullivan*. ‘She Loves You’ had entered the charts the last week of January. Backstage at their Carnegie Hall concert, before their first Sullivan appearance, they were presented with their first gold record.

“So it's clear that prior to the first Sullivan broadcast, the Beatles had broken through to the youth audience. I was already using my allowance to buy Beatles singles. To me and for millions of baby boomers,” Leaf fondly recalls, “that broadcast was (big surprise) a landmark in my life and a nationwide coronation, because they delivered. I know exactly where I was sitting at the moment Ed Sullivan introduced them and exactly how I felt. I don't know if I've ever been as jolted with anticipation and excitement by anything since then (with the possible exception of a few historic sports events I attended). What that Sullivan show did was confirm that they were real and perhaps exponentially magnify our aural passion for the Beatles. After 2/9/64, we were hooked.” Why?

“Unlike so many wildly anticipated or hyped events that don’t live up to expectation,” Leaf states, “the Beatles’ February 1964 appearances on *The Ed Sullivan Show* (especially that first night) exceeded everything we could have imagined. They could sing and play and were electrifying performers. And, because a lot of us were too young for Elvis and the early rockers, the Beatles were ours—our ‘discovery’—something that the older generation and even some older teens didn’t necessarily like. Remember all the inane chatter about their hair? We learned to tune it out. We were in love. And for a half-dozen years after that, the Beatles delivered a series of cultural landmarks, generation-defining moments and works of art.”

In trying to understand all of this beyond his own experience and wanting to compare his memories and get the perspective of close friends who were much hipper, Leaf points out that “one friend recalls seeing the Jack Paar show and being very excited.”

She remembers, “We were waiting for them. And when they arrived, they brought the outside world to us. Until then, we were so American-centric.” Contextualizing that moment, she explains, “Even though I was only 11 years old, because I went to an all-girls Catholic school, the nuns, of course, were in love with JFK. So were we. We watched every speech, every press conference. To us, JFK was the biggest rock star. In JFK, we had, for the first time in our young lives, a president who was witty and urbane and educated. And he wasn’t embarrassed about it. JFK, having grown up and having been educated (partly) in England (his father was the ambassador to the Court of St. James), he was surrounded by people who were schooled at Cambridge and Oxford. That made him different from almost all other Americans. He was exposed to other ways of life, then truly tested in war.

“I was six when President Kennedy came into my life. Then, all of a sudden, before I was 11, he was gone. And somehow, almost immediately, out of nowhere, there were four people who could fill that empty space. Four people who were witty too. Four people who weren’t afraid to make fun of themselves and the press.”

Besides the music, why does she think the Beatles connected so deeply? “Unlike JFK, we were thoroughly Americanized. And for a good reason. America had saved the world. Our fathers had fought and won World War II. We didn’t even waste any time learning about the rest of the world. We didn’t need anything from anybody else. Our world at home was all we needed.”

But kids always want something new. “And the Beatles and what they presented and represented was something completely new and unlike anything we’d ever seen. The fact that they had grown up in wartime, had survived it and were bringing their optimism and energy and enthusiasm to us through the music was why I think it is related to the assassination of JFK. They were evidence that you can survive the worst and do great things. They opened up the world to us. It’s a long way from Malibu Beach to Carnaby Street. The Beatles took us there in an instant.”

Finally, this lifetime fan points out, “While Beatlemania was exciting and just pure fun, eventually, the Beatles taught us great lessons, from ‘The Word’ to ‘All You Need Is Love’ to ‘Let It Be.’

“Another friend had a different way of describing that moment that I found fascinating. She said, ‘the assassination of President Kennedy made for not only a dark winter but a disorienting one. I was already a Beach Boys fan by then, and there was a very vulnerable quality in the music, so it was comforting. But the up-beat feeling of much of the music

seemed out of place - even the perfection of the harmonies had that effect on me. The Beatles came along and it was nice to hear people speaking differently. There was even an odd dissonance to the harmonies that seemed to suit the feeling of the time. The Beatles made another perspective real to me, and I needed that at the time”

Leaf agrees with the musical side of his friend’s analysis but isn’t so sure about the political part: “It’s been said that in the wake of the assassination of President Kennedy, there was a great sadness in the land and the Beatles were the antidote to that, that we needed something new and young and exciting and positive. I guess that was true for some, but I’m not so sure how much of the Beatles’ youthful audience was feeling that way. I can only authoritatively speak to my memory of the era, but I don’t think 11-year-olds live in the rearview mirror.

“To make sure I wasn’t the outlier in this body of thought, I asked another very close friend, a songwriter and musician who loved both JFK and the Beatles, what his memory was. He confirmed my feeling, said that from his point of view, ‘their success in the U.S. had almost nothing to do with JFK and everything to do with the transcendent magic of ‘I Want to Hold Your Hand.’ Of course everyone was terribly sad after the assassination, but once the initial shock began to fade away, life went on pretty much as usual. I was 16 at the time and I didn’t know anyone [my age] who was still upset about the assassination by Christmas time 1963.’

“Consciously, that rings true. But subconsciously, we might have been lost. We were certainly hurt. And sure, the Beatles brought energy and optimism that we responded to. But like my older friend, I don’t remember thinking in December 1963, ‘I sure need something to get me out of this depression.’ Quite the contrary—the first time I heard the Beatles, in mid-December 1963, I was baffled. They just

sounded strange. Different. The second time I heard them, it was *my* reaction that was different—I was electrified.

“Regardless of why it happened,” Leaf says, “the time was obviously right. They weren’t just making great records but they were larger than life, unlike so many other groups who, when they performed on TV, seemed to shrink. TV, even small-screen black-and-white images, just seemed to frame and magnify the Beatles’ charisma.

“Ultimately, it was their enormous talent that made it work, made it last. Kids are always looking for the next thing, always need something new to scream about. At that moment, whatever alchemy was at work, the Beatles’ magic was almost instantaneous. For a while, the screams even drowned out the music. However, when we (by ‘we,’ I mean the girls) finally shut up and listened, what we all heard was the beginning of what would be a remarkable artistic journey; the Beatles’ creative success was, in part, due to the fact that they continued to grow. They never looked down on their audience. They respected us and trusted us to follow them every step of the way as their art evolved.”

Leaf, whose Beatles-related work includes the documentary *You Can’t Do That: The Making of “A Hard Day’s Night”* and the lengthy Beatles chapter for *Capitol Records 1942-1992 Fiftieth Anniversary* book, follows down this professorial road, befitting his current status as an adjunct professor at UCLA’s Herb Alpert School of Music: “As to Beatlemania in America, sure, the hype was, at first, generated by Capitol. But hype only works to get your attention. And airplay. Because once we heard the Beatles on the radio, we didn’t need anybody to tell us what to think. That’s because we knew instantly how the music made us *feel*.

“As pre-teens we didn’t analyze it, didn’t necessarily know their early sound was derivative. I didn’t know back

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then that they were an amalgamation of the best of American R&B, rock and pop. Clearly, in retrospect, we can hear how they had absorbed it all: Leiber & Stoller, Little Richard, Buddy Holly, the Everly Brothers, the Isley Brothers, the craftsmanship of Brill Building—era writers like Goffin/King and much, much more.

“But especially as I wasn’t a musician or versed in musical history, all I knew was that they had created something new, exciting, vibrant. And when we saw them, they looked and acted unlike any other musicians we’d seen before. They were charming, witty and irreverent. Think of the footage from the press conference in New York when they landed. When had baby boomers seen that from something like that, something that was just for them? So, yes, their individual and group personae were part of the magic too.

“Why did it work so well then and why, 50 years later, are they still the most important *everything* to so many of my generation and, arguably, ever? Probably because of one simple truth: they were not just great singers and rockers, but they wrote incredibly great songs, and they wrote them in a seemingly endless stream, album after album, year after year. Rockers. Ballads. Twenty No. 1 hits. Timeless, instant standards like ‘Yesterday.’ Multi-generational anthems like ‘All You Need Is Love.’ They were, for seven years, the consistently best and most prolific pop songwriters and record makers of their time, and now, 50 years later, clearly of all time.”

As to the historical echo of what happened 50 years ago, Leaf opines, “As impactful as the Beatles’ first appearance on Sullivan was, as much as we all remember that moment as the one that changed our lives, it was also their safe introduction to the mainstream, the mass audience, to the moms and dads. Sullivan had the most eyeballs.

“But,” Leaf thinks, “in terms of falling forever in love with the Beatles, that may have happened later that year with *A Hard Day’s Night*. Seeing the Beatles on the big screen was probably what turned our teenage crush into a lifetime love affair. It was in that movie that they knocked us out with their music and their wit—they had *individual personalities!* And for the vast majority of us who would never see the Beatles in person, it was the one-two punch of the music in the movie and that film (and the next year in color in *Help!*) that made them our best friends.

“As to how it affected the behavior of the biggest bulge in the baby boom, as the late critic Roger Ebert told me during the making of the *A Hard Day’s Night* documentary, Ebert could ‘feel [his] hair grow as [he] watched’ that movie.”

Leaf, who teaches a class at UCLA called *Docs That Rock, Docs That Matter*, maintains that “not only is it one of the great music movies of all time, but Richard Lester’s directorial work in that movie enormously influenced film and TV. So, finally, it can’t escape notice that in a number of the sequences in *A Hard Day’s Night* (and *Help!* which Lester also directed) the modern music video is essentially born. Like their first rock ’n’ roll hero, Elvis Presley, had done nearly a decade earlier, in 1964 the Beatles were ‘the big bang’ of rock that changed everything.”

Before he was a member of the Monkees as Davy Jones, actor/singer David Jones, who was playing the Artful Dodger in a Broadway production of *Oliver!* at the Imperial Theatre, shared the same Sullivan marquee when the Beatles debuted.

“When I was on *The Ed Sullivan Show*, it was the first time the Beatles appeared in America,” Jones told Monkees