



The opening show of the group's only 1965 North American tour – in which, for the first time, they mostly played big stadiums – the concert at Shea earned the Beatles world records both for audience attendance and box-office receipts, and led to a colour TV film, *The Beatles At Shea Stadium*, made independently by Brian Epstein's NEMS Enterprises in association with [Ed] Sullivan Productions. It was screened for the first time on 1 March 1966 by the BBC.

This recording of *Everybody's Trying To Be My Baby* – written and first recorded by Carl Perkins in 1958 – has been taken from the soundtrack of the unedited Shea film footage, for the performance was excised from the TV special and so has remained unheard since the concert itself (when, in all likelihood, few of the 55,600 audience would have managed to hear it above their screams). George Harrison sang the lead vocal as he did on the October 1964 *Beatles For Sale* studio recording.

14 Norwegian Wood (This Bird Has Flown)

[John Lennon, Paul McCartney]

Recorded EMI Studios, London, 12 October 1965

Producer George Martin

Engineer Norman Smith

As the Beatles' music became more experimental in nature so they used the recording studio to try out and, if necessary, re-vamp their song ideas – rather than, as they had been doing, using the facility to record songs and arrangements with which they were already familiar. With sessions for *Rubber Soul*, their sixth album in 33 months, the Beatles twice invested considerable time and thought into recordings that they would leave unissued in favour of re-made versions, one being *Norwegian Wood (This Bird Has Flown)* and the other *I'm Looking Through You*.

Titled simply *This Bird Has Flown* when first aired in EMI's Abbey Road studio, *Norwegian Wood (This Bird Has Flown)*, a John Lennon-Paul McCartney collaboration written mostly by John, was a perfect indication of the new creative direction towards which Beatles music was headed. The released version was a re-make cut on 21 October 1965. Take 1, an earlier model issued here for the first time, was recorded during the first day of sessions for the new album. Like the eventual master, it includes a sitar contribution by George Harrison (the first time this Indian instrument was heard in a “pop” song) and also a lead and occasionally double-tracked vocal by John, harmonies from Paul and John, acoustic guitar, finger cymbals, maracas and bass guitar. The recording was marked “best” on the tape box and studio log-sheet so, clearly, the Beatles thought that they had made a master, and indeed it remained the preferred take for nine days, until they cut a re-make.