



Hyde Park, London, Autumn 64

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BEATLES  
FOR  
SALE

stereo





Washington Coliseum, USA, 11 Feb 64

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## BEATLES FOR SALE

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This is the fourth by the four. 'Please Please Me', 'With The Beatles', 'Hard Day's Night'. That's three. Now . . . . 'Beatles For Sale'.

The young men themselves aren't for sale. Money, noisy though it is, doesn't talk *that* loud. But you can buy this album—you probably have, unless you're just browsing, in which case don't leave any dirty thumbprints on the sleeve!

It isn't all currency or current though. There's priceless history between these covers. None of us is getting any younger. When, in a generation or so, a radio-active, cigar-smoking child, picnicking on Saturn, asks you what the Beatle affair was all about—'Did you actually *know* them?'—don't try to explain all about the long hair and the screams! Just play the child a few

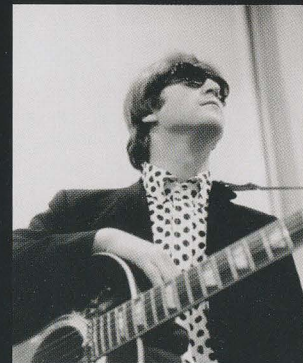




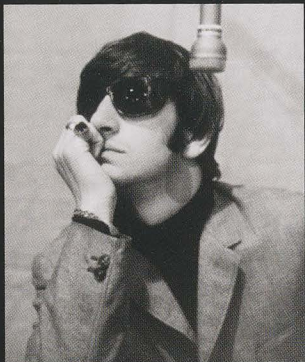
tracks from this album and he'll probably understand what it was all about. The kids of AD 2000 will draw from the music much the same sense of well being and warmth as we do today.

For the magic of the Beatles is, I suspect, timeless and ageless. It has broken all frontiers and barriers. It has cut through differences of race, age and class. It is adored by the world.

This album has some lovely samples of Beatle music. It has, for instance, eight new titles wrought by the incomparable John Lennon and Paul McCartney, and, mingling with the new, there are six numbers culled from the rhythmic wealth of the past extraordinary decade; pieces like *Kansas City*, and *Rock and Roll Music*. Marvellous.





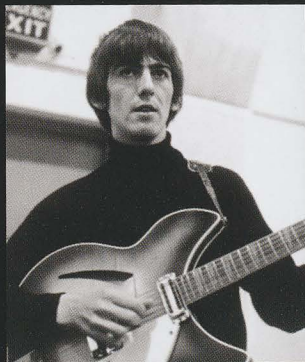


Abbey Road Studios, London, Sept 64 © EMI Records Ltd.

Many hours and hard day's nights of devoted industry went into the production of this album. It isn't a pot-boiling quick-sale any-old-thing-will-do-for-Christmas mixture.

At least three of the Lennon-McCartney songs were seriously considered as single releases until John popped up with *I Feel Fine*. These three were *Eight Days A Week*, *No Reply* and *I'm A Loser*. Each would have topped the charts, but as it is they are an adornment to this LP, and a lesson to other artists. As on other albums, the Beatles have tossed in far more value than the market usually demands.

There are few gimmicks or recording tricks, though for effect, the Beatles and







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their recording manager George Martin, have slipped in some novelties. Like Paul on Hammond organ to introduce drama into *Mr. Moonlight*, which also, and for the first time, has George Harrison applying a thump to an elderly African drum because Ringo was busy elsewhere in the studio, playing bongos. George's thump remains on the track. The bongos were later dropped. Ringo plays timpani in *Every Little Thing*, and on the *Rock and Roll Music* track George Martin joins John and Paul on one piano. On *Words Of Love*, Ringo plays a packing case.

Beyond this, it is straightforward 1964 disc-making. Quite the best

of its kind in the world. There is little or nothing on the album which cannot be reproduced on stage, which is, as students and critics of pop-music know, not always the case.

Here it is then. The best album yet—quite definitely, says John, Paul, George and Ringo—full of everything which made the four the biggest attraction the world has ever known. Full of raw John and melodic Paul; a number from George, and a bonus from Ringo. For those who like to know who does precisely what, there are details alongside each title.

ORIGINAL COVER NOTES  
BY DEREK TAYLOR







## Beatles For Sale - Historical Notes

The Beatles' fourth album was released on 4<sup>th</sup> December, 1964 - just in time for Christmas. The fourteen songs were recorded on seven days scattered between August and October. It had been only 21 weeks since *A Hard Day's Night* and during this time The Beatles were immersed in a crammed schedule. They performed regularly on radio and TV, played several English concerts in the summer, visited Sweden for a second time, toured the US and Canada for 26 concert dates and appeared in 27 venues around the UK during the autumn. With scarcely a moment to spare it was hardly surprising that, after a previous album containing solely Lennon-McCartney songs, this LP reverted to the 1963 formula of eight originals and six cover versions.



For the first time, the record was contained in a deluxe gatefold sleeve. When opened, it revealed the group standing in front of a photo montage of movie stars. The prophetic sleeve notes were written by Derek Taylor, who had worked with The Beatles for a short time in 1964 and also helped their manager Brian Epstein write his book *A Cellarful*



*Of Noise*. Following several years in the States, Derek returned to the fold in 1968 as the head of the Apple press office.

*Beatles For Sale* reached the top of the UK album chart and was there for eleven of its 46 weeks in the Top Twenty. There was no album with this title in the USA but *Beatles '65* is its American equiva-

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lent. Released on 15<sup>th</sup> December, 1964, it included eight songs from *Beatles For Sale*, 'I'll Be Back' from the British version of *A Hard Day's Night* and both sides of the single at the top of the US and UK Christmas charts - 'I Feel Fine'/'She's A Woman'. It started its nine week run at number one in January 1965 and stayed in the chart for 71 weeks. The remaining six songs from *Beatles For Sale* eventually appeared in America on *Beatles VI* released in June, 1965. This album stayed at number one for six of its 41 weeks in the US chart.

With *Beatles For Sale* still ruling the album chart, the group kept up their incessant pace and began recording songs for their next album and second movie - *Help! ...*