

Brazilian Compact 33 Releases

Identification Guide

Every Beatles single on this list should have its cover contained in a plastic bag. Odeon of Brazil normally packaged its LPs, EP's, and compact 33 singles that way.

In Brazil (and several other countries in South America), 33 1/3 RPM was the only speed of record manufactured during most of the 1960's. Therefore, the Beatles' single releases in Brazil came out as compact 33's and not as 45's.

Yellow Odeon Label With "Alta Fidelidade"



Of all the labels that officially issued Beatles records during the 1960's, Brazilian Odeon probably experienced the most number of label changes. When the Beatles were first introduced to Brazil on singles in 1963, Odeon was using a yellow label. Many collectors consider all yellow labels to be "original" pressings, but this is not the case. For records pressed during 1963-4, the yellow label featured a box containing the words "ALTA FIDELIDADE," which translate to "high fidelity."

Singles originally released on this label style include:

Titles	Catalog Number
Please Please Me/From Me to You	71-3044
I Want to Hold Your Hand/She Loves You	DP-307
I Want to Hold Your Hand/She Loves You	71-3049
Long Tall Sally/I Call Your Name	71-3074
Hard Day's Night/I Should Have Known Better	71-3083

NOTE: These were all reissued onto the "yellow label without high fidelity," which follows. Also in mid-1964, copyright statements were added. The back covers of the earlier singles had not mentioned any Beatles records; the back covers to later copies DO mention other Beatles records.

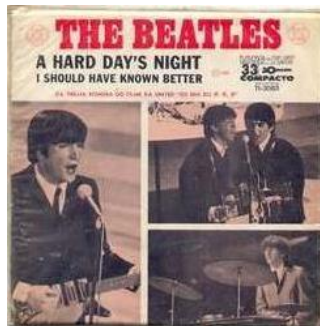
Yellow Odeon Label With Circles



The transition period in 1965 was short, but the "I Feel Fine" single (released late, in April) came out on an unusual transitory label style: a yellow label with two dots. It was also reissued onto the later yellow label without "high fidelity."

Singles released originally on this label style include:

Titles	Catalog Number
I Feel Fine/If I Fell	71-3102



Yellow Odeon Label Without "Alta Fidelidade"

In early-mid 1965, Odeon removed the "high fidelity" box from their records. This label continued through the year.



Singles released originally on this label style include:

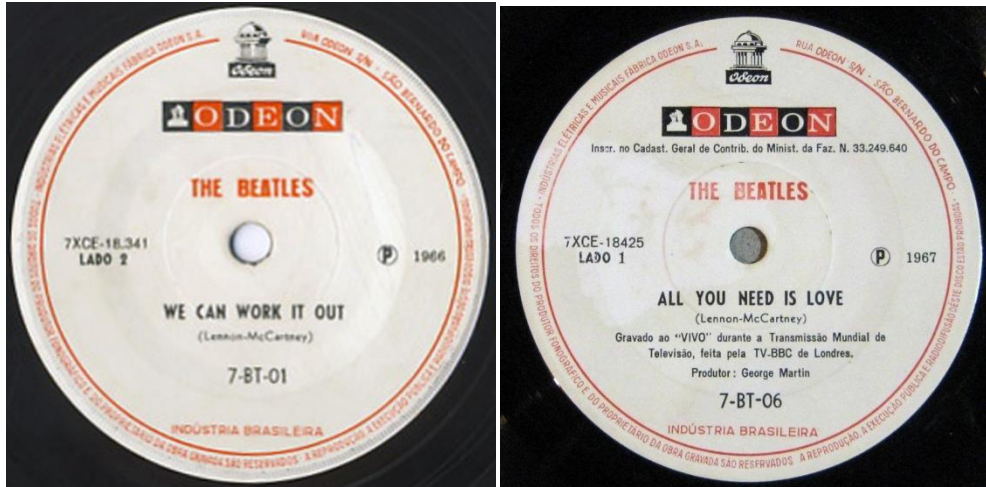
Titles	Catalog Number
"Eight Days a Week"/"Rock and Roll Music"	71-3119
"Ticket to Ride"/"This Boy"	71-3134

NOTE 1: The second pressings of the Beatles' first four singles are somewhat more common than the first pressings. "I Feel Fine" is easier to find in its original pressing.

Wave Odeon Label Without Ring



White Label "Odeon Top" Label



At the beginning of 1966, Odeon changed label styles again, this time switching to a white label without a star but with the new Odeon "boxed letters" logo at the top. Copies can be found without and with (above) an additional statement below the Odeon logo. That statement emerged in 1967.



Also for the first time, Brazilian single (and LP) releases began to resemble those issued in England, although the Brazilian copies were often issued late.

Singles released originally on this label style include:

Titles	Catalog Number
Day Tripper/We Can Work It Out	7BT-01
Paperback Writer/Rain	7BT-02
Michelle/Yesterday	7BT-03
Yellow Submarine/Eleanor Rigby (promo)	DP-368
Yellow Submarine/Eleanor Rigby	7BT-04
Strawberry Fields Forever/Penny Lane	7BT-05
All You Need Is Love/Baby, You're a Rich Man	7BT-06

NOTE 1: With the new label style came a new numbering system. While the "7" probably stood for "7 inch record" and "B" stood for "Brazil," the "T" appears to have represented non-Brazilian

music. The singles and LP's also switched to catalog numbers with "BT" in them. This new numbering system was used at least through 1974.

The latter two singles, "Strawberry Fields Forever" and "All You Need Is Love" were first released on the white label with additional writing; first pressings of the other singles (above) do not have this writing.

White/Red/Black Odeon Star Label



From Fall of 1967, Odeon began using a white, red, and black label with a star outline. This label was transitional, lasting only until approximately the end of 1968.

Only one EP, the *Magical Mystery Tour* EP, was issued in Brazil on the white/red/black "star" label originally.

Singles released originally on this label style include:

Titles	Catalog Number	Value in NM Condition
Hello Goodbye/I am the Walrus	7BT-08	\$30
Lady Madonna/The Inner Light	7BT-09	\$30
Hey Jude/Revolution	7BT-12	\$30



Apple Label



In 1969, the Apple logo came into use on all new Beatles releases. The 7BT prefix was retained until about 1975, when it was replaced by a 45BT prefix. Stereo singles were not pressed until 1972; stereo singles on the Apple label would have the prefix S7BT until 1975 and 45BT thereafter.

Singles released originally on this label style include:

Titles	Catalog Number	Value in NM Condition
Ob-la-di Ob-la-da/While My Guitar Gently Weeps	7BT-16	\$30
Get Back/Don't Let Me Down	7BT-17	\$30
Ballad of John and Yoko/Old Brown Shoe	7BT-21	\$30
Something/Come Together	7BT-26	\$30
Let It Be/You Know My Name	7BT-31	\$30
Long and Winding Road/For You Blue	7BT-37	\$30

NOTE: Original Apple singles do not list the EEC catalog number alongside the Brazilian number. Later copies of the singles (c. 1972-1975) feature the EEC number, which has prefix 31C.

A Word About Condition

The **condition** of a record is all-important as to determining its value. The values shown are drastically reduced for lesser condition copies, as shown below:

Near Mint, or NM, condition records are unscratched. If the label has stickers or tape, this must be noted. Essentially, they look like they just came from the store.

Very Good Plus, or VG+, condition records will have very few scratches. Without close inspection, they might pass for Near Mint copies. A VG+ record normally sells for half what a NM copy goes for.

Very Good, or VG, condition records have a fair amount of scratches, but they by no means appear "beat up". A VG condition record normally sells for one fourth of the NM price.

Very Good Minus, or VG-, condition records are starting to appear quite scratched. Still, when played, they play through, although the surface noise is becoming distracting. Many singles are commonly found in this condition. A VG- condition record normally sells for one sixth of the NM price.

Good, or G, condition records look scratched--basically all over, but they'll play through well enough to enjoy the song. A G condition record sells for one tenth of the NM price. [Some dealers also use a grade of G+, which sells for one eighth of the NM price.]

Fair, or fr, condition records are generally worthless unless the record is rare. They're scratched up and have distracting surface noise, but they're not completely ruined. No chips missing, and not cracked. They sell for one twentieth of the NM price or less.

Poor, or pr, condition records are basically ruined. They may be warped, cracked, chipped, or otherwise unsuitable for collecting. Most collectors only accept poor condition copies of something really rare until a better one comes along. They're virtually worthless.

Non –Beatles singles in the 7BT series (numbering before 7BT-40)

A-Side Title	Artist	Catalog Number
The Letter	The Box Tops	7BT-07
Gimme, Gimme Good Lovin'	Crazy Elephant	7BT-19
Give Peace a Chance	John Lennon	7BT-24
Cold Turkey	John Lennon	7BT-29
Instant Karma!	John Lennon	7BT-32
Mississippi Queen	Mountain	7BT-36
Candida	Dawn	7BT-39
Beaucoups of Blues	Ringo Starr	7BT-40