



The Beatles

The US Capitol Albums

Updated 26 De 13

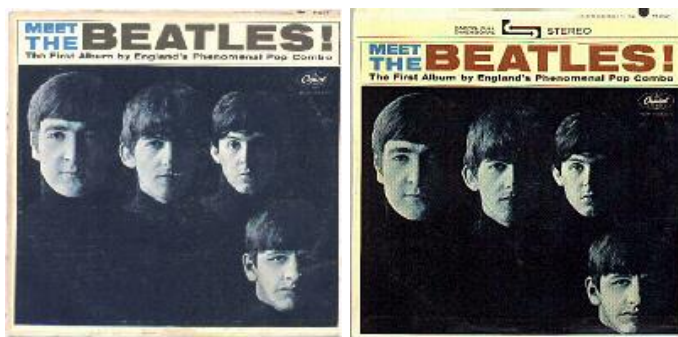
Capitol Records in the USA joined itself with Electrical and Musical Industries (EMI) in 1955, forming "*The Greatest Recording Organisation in the World.*" In 1963, Capitol featured such popular artists as Nat "King" Cole and the Beach Boys. The surf and drag sound was still very much "in." Music coming to the US from England was "out." As nearly every Beatles fan knows, no British artist had ever made it big in America. Capitol knew this, and they were unwilling at first to take a chance on the Beatles. Consequently, the group's first four singles and first album were not issued by Capitol in the US. In fact, "Love Me Do" wasn't issued at all as a single in the States until 1964.

But shortly before the release of *With the Beatles* and the group's fifth single, Capitol bought in. They issued bumper stickers, stand-ups, pinback buttons, and a lot of other promotional gimmickry as part of their "The Beatles are Coming!" campaign. Get it? "The British are coming!" – Paul Revere's famous cry. Capitol executives even posed wearing Beatles wigs, at one point in time.

At the end of 1963, the first US copies of "I Want to Hold Your Hand" reached radio stations, and what remains is a matter of record (i.e., "the rest is history"). However, some fans today are discovering for the first time that the US issued albums that were different than the British issues, sometimes VERY different. In fact, this was true in quite a few countries. France issued EP's (4 songs each) instead of singles until 1967. Japan's first few albums were different from those in England, and they issued a large number of singles and EP's that were not released in England. A few German releases were different. Several countries issued different "Greatest Hits" collections (Denmark, Australia, Germany) that were not issued in England or in the US. But the US releases seem to have attracted a lot of attention over the years. This is a chronicle of those releases.

If you would like to read a section on how to read the prefixes (ST, SW, TBO, etc.) on older Capitol records, [click here](#) to be taken to the bottom of this page.

THE RECORDS



Meet the Beatles!

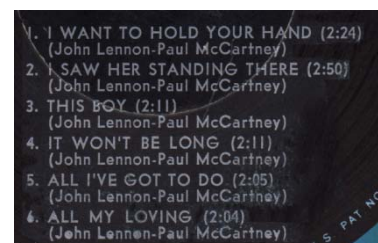
T-2047 or ST-2047

The album starts off with the Beatles latest single, "I Want to Hold Your Hand," followed by its US b-side, "I Saw Her Standing There," and its UK b-side, "This Boy." Since mono mixes of the UK single had been sent to Capitol, there are two songs on this album which appear in "rechanneled" stereo.

Several songs were removed from the *With the Beatles* album (to appear later), but the rest of the selections for *Meet the Beatles!* come from *With the Beatles* and appear in the same order as they do on the British album.

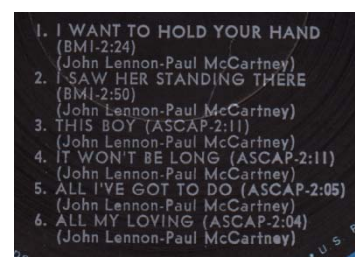
The album's front cover features the same picture of the Beatles in half-shadow as does the UK album, but US copies are tinted blue. The cover blurb falsely claims that this was the "first" album by the group. The *Introducing the Beatles* album on Vee Jay had come out earlier in the year, but Capitol was unaware of its pending release when they prepared their album. Mono copies of the first pressings of this record are 8 to 10 times more common than stereo copies.

NOTE about label differences: The first pressings (rare) did not show the publishers' credits on the label. Apparently, pressing had not yet begun in Los Angeles; only Scranton-pressed copies are known with the "no credits" label.



Second pressings were authorized on January 8th, 1964, and were issued contemporary with the first issue. These show all of the credits as ASCAP, except for "I Want to Hold Your Hand." Both Scranton and LA copies are known with this label style, although (as always) western copies are less common.

Third pressings were authorized on February 13th, 1964, and were issued beginning in February. These show the first two songs on side one and the fifth song on side two as BMI; the others are ASCAP. This is due to a change in the perceived publisher. The publisher for "I Saw Her Standing There" and



"I Wanna Be Your Man" had been listed on internal Capitol documents as George Pincus & Sons; the corrected information shows Gil Music, BMI, as the publisher.

Pressings after mid-1966 show almost all the credits as BMI, since yet another change in publishing credits was authorized on March 14, 1966.

NOTE: Covers made after February 25, 1964, read "Produced by George Martin" in the lower left hand corner of the back cover. This credit had been inadvertently omitted.

NOTE about later pressings: Copies with "Beatles" in a brownish green were pressed at the LA factory contemporary with Eastern copies that had the word in brown. However, as time went by, copies with "Beatles" in a lighter green, or tan, and even a purplish tint were issued. The change to green or tan came somewhat early, probably in February, 1964. By 1968, east-coast copies have the "Gold Record Award" seal.



The Beatles Second Album

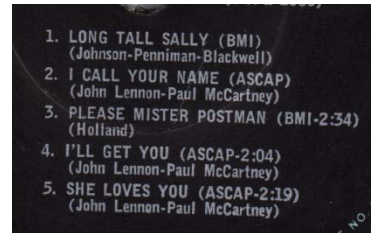
T-2080 or ST-2080

Capitol obtained from British Parlophone a copy of the "She Loves You" single (that song, plus "I'll Get You") and stereo mixes of the songs from the British *Long Tall Sally* EP. The b-side of "Can't Buy Me Love," namely, "You Can't Do That," also appears on this album. As before, the songs from singles appear in rechanneled stereo.

Two of the *Long Tall Sally* EP songs, the 3 single sides, and the remainder of the *With the Beatles* album were collected into this LP, which makes somewhat of a nice mix. In fact, this was the first instance of songs being released first in America. The two EP songs weren't issued in England until 2 months later, and their UK release was mono only. In fact, the mixes for "Komm, Gib Mir Deine Hand" were also in Capitol's possession, but they held them back until the next album.

The Beatles were hot, and the album shot to #1, like its predecessor had. Mono copies of the first pressing of this album are 6 to 8 times more common than stereo copies.

NOTE about pressings: Early copies have the song titles on the front cover in a light green. Some later pressings have them in a darker emerald green. Also, the record earned its Gold Record Award quickly. Copies can be found of the first pressing with a Gold Record Award sticker added to the cover. Later copies have the GRA seal as part of the cover.

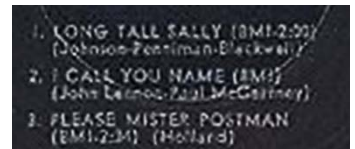


The original pressings (more common) do not list the song times for "Long Tall Sally" or "I Call Your Name."

A correction was made, probably in 1964 or '65, listing the times of both songs.

A second correction was put through on January 20, 1966, changing the publishing credits from ASCAP to BMI for "You Can't Do That," "I'll Get You," and "I Call Your Name." This change, put through (at least) on labels made by Keystone for copies pressed in Scranton, wound up deleting the song time for "I Call Your Name" – even though the time for "Long Tall Sally" is shown correctly.

These copies are harder to find than copies that do not show the times. Probably the scarcest "rainbow label" variation is the Scranton error copy: When making the change to BMI for "I Call Your Name" (described above), Keystone accidentally misspelled that title as "I Call You Name." This mistake was quickly corrected, so it is not known how many copies were made with the error.



Something New

T-2108 or ST-2108

The Beatles first film, *A Hard Day's Night*, was released through United Artists, who apparently produced the film so that they would have the right to issue the soundtrack album! Due to a licensing tangle, however, Capitol was able to issue all of the *Hard Day's Night* songs. Some of these they issued as singles only, while others are featured on this album and *Beatles '65*. The contract allegedly prevented Capitol from calling the album "*Hard Day's Night*." This proved to be no problem for Capitol. In fact, United Artists never received stereo mixes of the songs, so Capitol was able to present in stereo selections that UA issued only in mono and fake stereo.

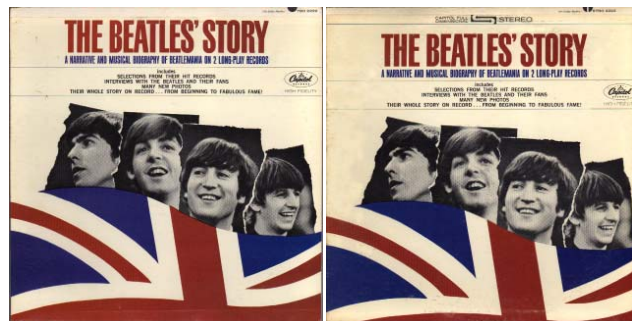
All in all, eight songs from the *Hard Day's Night* album combine with the two remaining Long Tall Sally EP songs and "Komm Gib Mir Deine Hand" to form this album, the whole of which is in true stereo. The songs are not in order, however; in fact, the HDN songs on side two of this album are in reverse order to the British LP.

Three songs, "Hard Day's Night," "I Should Have Known Better," and "Can't Buy Me Love," did not appear on any Capitol album for some time. One song from the British album would appear on *Beatles '65* later in the year.

Note: The German song had not been released in the UK at the time.

This album was kept out of the #1 spot by [Hard Day's Night](#), the United Artists release. Mono copies of the first pressing of this album are 6 to 8 times more common than stereo copies.

NOTE about pressings: Although it appears that the spelling was correct on Capitol paperwork, the company that made labels for albums released on the east coast printed labels that show one translator of "Komm, Gib Mir Deine Hand" as "Nicholas." This was not the correct spelling, so on November 12, 1964, a change was sent the companies printing the labels. All later labels read correctly, "Nicolas." Since the record was off the charts by that time, rainbow-label copies from the east coast having the **corrected** type are scarcer.



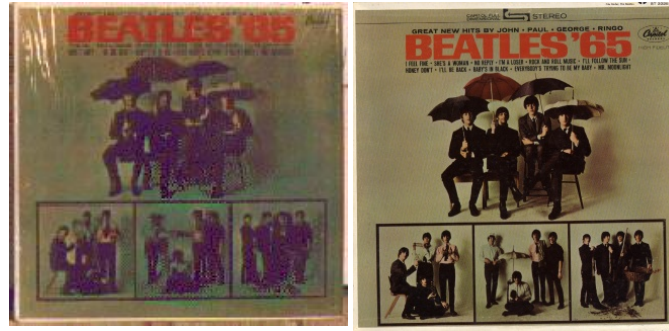
Beatles Story

TBO-2222 or STBO-2222

Vee Jay records had been successful in marketing an album of interviews. This success prompted others to get into the act, including Capitol. *Beatles Story* features a spread of photos as well as interviews with the Beatles and others. This album was promoted as telling the story of the Beatles – their rise to fame, so to speak. The album sold well...VERY well for an interview album. And it was a two record set, to boot! By this time, the Beatles had been such a boon to Capitol that the company opened another factory – its third – this one in Jacksonville, IL. That factory is still open today, pressing CD's.

Mono copies of the first pressing of this album are 4 to 6 times more common than stereo copies. Copies with Side 2 on the back of Side 1 are much less common than those with Side 4 on the back of Side 1.

Mono copies pressed by RCA for Capitol appear to come in covers that are slightly different from their counterparts. Specifically, the "dot" and "File Under" information that is on the inner slick and which wraps around to the front is positioned further to the right on these pressings.



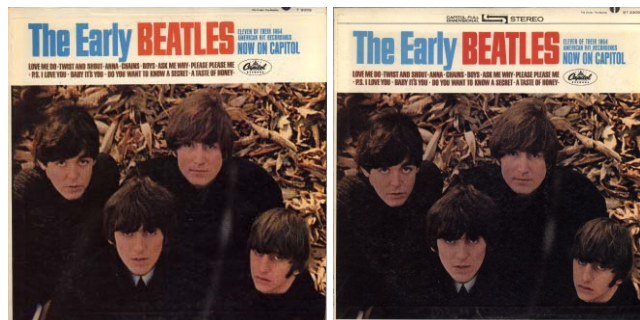
Beatles '65

T-2228 or ST-2228

A new single, "I Feel Fine" and "She's a Woman," was being issued in England, along with an album, *Beatles for Sale*. The leftover song from *a Hard Day's Night*, "I'll Be Back," was added to the two songs from the single and 8 songs from *For Sale* to become *Beatles '65* in the USA. Even the order is essentially the same as in England. As always, on the stereo album the two single tracks were in rechanneled stereo. The rest of the album is in true stereo on the stereo release. Another #1.

Mono copies of the first pressing of this album are 3 to 4 times more common than stereo copies.

NOTE about later pressings: Many copies from Los Angeles beginning in the 1960's, and many later copies of this album from other factories have the cover color as a washed out tan or gray, instead of the original green. Beginning in 1977, the albums have an entirely new cover, with Capitol pressing information and the "C" logo added to the bottom of the back cover.



The Early Beatles

T-2309 or ST-2309

By the end of 1964, Capitol had won its war with Vee Jay records, and Vee Jay had officially stopped pressing their album. Therefore, Capitol was now free to issue the contents of the British *Please, Please Me* album (which Vee Jay had essentially released as *Introducing the Beatles*). Capitol removed two songs from the album, "Misery" and "There's a Place" – apparently to issue later. Both songs did wind up on "Star Line" singles, but neither song showed up on any Capitol album in the USA until 1980! Capitol also issued "From Me to You" as a single on the Star Line label.

Mono copies of the first pressing of this album are 3 to 4 times more common than stereo copies.



Beatles VI

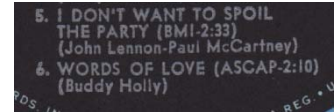
T-2358 or ST-2358

Maybe **you** can count to six, but someone at Capitol couldn't! This is their SEVENTH Beatles album release. Seriously, Capitol advertising from the period shows that *Beatles Story* wasn't counted as a full-scale release. The remaining songs from *Beatles for Sale* are on this album, but there's some new material as well. The Beatles recorded two songs for the American market, both of which appear here. These are "Dizzy Miss Lizzie" and "Bad Boy." Capitol also included the b-side of the band's newest single, "Yes It Is," on *Beatles VI* (in rechanneled stereo, of course). Capitol also got the jump on the *Help!* album by issuing here two songs slated for that LP: "Tell Me What You See" and "You Like Me Too Much."

True, "Dizzy Miss Lizzie" wound up on the *Help!* album in the UK, too, but it was not intended for the album, apparently replacing "Wait" at the last moment. At the time, "...Lizzie" had been prepared just for Capitol. *Beatles VI* was another hot Beatles release, of course! The photo layout from this album also wound up in Australia on one of their "greatest hits" releases.

Mono copies of the first pressing of this album are 2 to 3 times more common than stereo copies.

NOTE about pressings: All original copies of the LP, in mono and stereo, show the publishing credit for "Words of Love" as (ASCAP – 2:10). Later, less common, copies have the credit corrected to read (BMI – 2:10).



NOTE about covers: Early back covers – and reissue covers with a "6" on the back – do not show the correct song order, which had not yet been decided. Most covers, including all issues from c. 1972 on, list the correct playing order on the cover. The photo below shows both back covers.



Help! (soundtrack)

MAS-2386 or SMAS-2386

What a coup! Capitol selected the seven Beatles songs from the British *Help!* album which were in the film, padded the rest of the album with instrumentals by Ken Thorne, added a bunch of pictures from the movie, and hiked the price by a buck. What was the result? Another big hit, of course. "Ticket to Ride" is in rechanneled stereo on this LP.

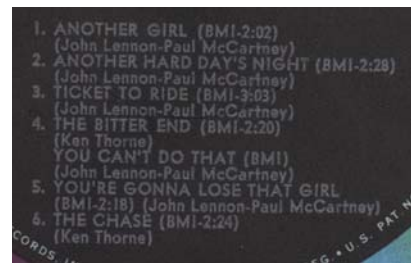
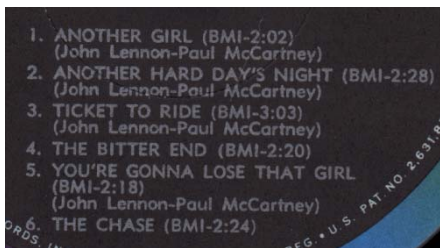
George Martin has said that he expected to do the incidental music for *Help!*, but that task was given instead to Thorne. Martin would issue his own instrumental *Help!* album.

The bit of "James Bond Theme" which appears before the title track became a popular introduction to the song. It appears on the US release of 1962-1966 as well.

The photos on the front cover were rearranged so that Paul appears to be pointing to the Capitol logo. Was this a coincidence? Anyway, the pix had already been accidentally mirror-reversed, so whether here or in the UK, the semaphore is gibberish. Or is it a secret message?

Mono copies of the first pressing of this album are about 2 times more common than stereo copies.

NOTE: First pressing labels do not list "You Can't Do That" on Side Two (leaving a blank space on the East Coast) and do not credit Ken Thorne for his compositions on side two. There is a (scarce) transitional pressing – known only on LA copies – which shows Thorne's credits but not "You Can't Do That". Copies from mid-1966 on list "You Can't Do That" and credit Ken Thorne on the label.



Rubber Soul

T-2442 or ST-2442

Two of the four leftover *Help!* songs, "I've Just Seen a Face" and "It's Only Love," found their way onto the US *Rubber Soul* album. The other two songs were released as a single in 1965. By this time, US albums were beginning to resemble their British counterparts, at least to some extent, although the United States did receive their own mixes of quite a few songs. On this album, the stereo mixes of "The Word" and "I'm Looking Through You" are noticeably different than the mixes released in England. This album hit #1 in the US without any singles being issued from it. The Beatles had done this before in the UK, but not here!

Two of the songs from the British *Rubber Soul* album, "Nowhere Man" and "What Goes On," were issued as a single in the USA and are not on this LP.

Mono copies of the first pressing of this album are slightly more common than stereo copies.

NOTE about later pressings: Copies after 1976 have the prefix changed to SW, indicating a change in price.

NOTE about covers: Many covers accompanying records pressed at the Los Angeles factory and some copies pressed at the other factories have "New Improved Full Dimensional Stereo" on the (white) back slick, wrapped around to the front – instead of appearing on the front cover. Pressings of the album from Los Angeles in the mid-1970's are common in that configuration. Some covers exist with those words appearing on BOTH the front and back slicks. None of these is particularly rare.



Yesterday...And Today

T-2553 or ST-2553

Start with a few left-over *Rubber Soul* tracks ("Drive My Car," "Nowhere Man," "If I Needed Someone," and "What Goes On"). Add two old *Help!* tracks that had been issued as a single ("Yesterday" and "Act Naturally"). Pour in a single from late '65 ("We Can Work It Out" and "Day Tripper"). Then supply a bonus of three songs from the still-unreleased NEW British album ("I'm Only Sleeping," "Doctor Robert," and "And Your Bird Can Sing"). What do you get? The appropriately-titled *Yesterday...And Today*, another popular album in the good old USA.

When Capitol was preparing to issue *Yesterday...And Today* as their next album, the company's art department prepared several designs. When they hit upon an acceptable one, they sent a proposed design to the Beatles, who rejected it. They sent instead a more surreal image taken by the same photographer, Robert Whitaker. Therefore, the (original) front cover to the "new" album was the same shot that was used in England to promote the "Paperback Writer" single: an unfinished photograph of the Beatles wearing **butcher smocks** and holding cuts of meat and dolls. The picture was part of a group of three that was meant to shatter the Beatles' image. Instead, the "butcher cover" became an instant collectors' item! Radio stations began to remark about the album immediately, and Capitol issued a withdrawal notice on June 14th, one day before the album's official release date.



Some copies (less than 60,000) got out with the original cover intact. Many more were reissued the same week with a new photo (the Beatles around a steamer trunk) pasted over the original one. Later copies feature only the "trunk" cover. The pause in Capitol's plans didn't stop this album from hitting #1.



So it is interesting that Capitol's original front cover design – the one that the group had rejected – wound up coming out in altered form. The "new photo" mentioned above is actually a revision of one of several alternative cover designs that never saw the light of day. For a look at these, select the [Y & T Covers Page](#) link. Also found there are the usual trunk cover (as it was used), and a beautiful sealed mono first state – diligently and generously scanned by [Robert York](#).

NOTE 1: "We Can Work it Out" and "Day Tripper" had been mixed for stereo for possible inclusion on an LP. As a result, they appear in true stereo on this album. However, the mixes differ from the ones eventually used on the British release, *A Collection of Beatles Oldies*.

NOTE 2: Most releases on vinyl feature the three *Revolver* songs in rechanneled stereo. Capitol didn't want to wait the week it would take to get the stereo mixes. But all tape copies, the "record club" vinyl albums from 1969 - 1972, and some later copies of the album pressed in Winchester, Virginia, do feature the *Revolver* songs in stereo. The mix of "I'm Only Sleeping" is quite different from the UK mix.

For unknown reasons, mono copies of the first pressings of this album are about 10 times more common than stereo copies.

NOTE about later pressings: Many reissues have the Gold Record Award seal as part of the cover.



Revolver

T-2576 or ST-2576

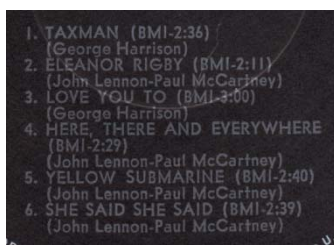
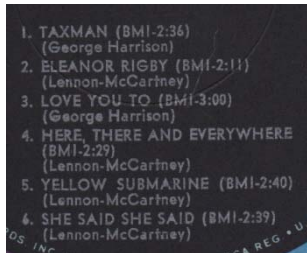
This album lacks the three songs that were issued on *Yesterday...and Today*. Otherwise, it very much resembles the British release. Perhaps Capitol's mistake of having rushed *Y & T* to release only to have to withdraw it prompted them to think carefully. Or maybe they just decided not to include "Paperback Writer" and "Rain" on this album. For whatever reason, the US *Revolver* is almost the same as the UK issue.

Of note, however, is the fact that by now in the United States, stereo copies were selling at the same rate as mono copies. Germany had already abandoned mono. Now, the United States was on their way toward doing so.

Stereo and mono copies of the first pressings of this album are about equally common.

NOTE: Some copies can be found with gray back covers (instead of black). Other copies can be found with matte back covers (instead of semi-glossy).

NOTE about pressings: First pressings of the album credit John and Paul on the label as simply (Lennon-McCartney). All later copies of the album correct the credits to read (John Lennon-Paul McCartney).



Reissues made during 1975 can be found with an "SW" sticker, indicating a prefix (and price) change. From 1976 on, the cover indicates the new prefix.



Sgt. Pepper's Lonely Hearts Club Band

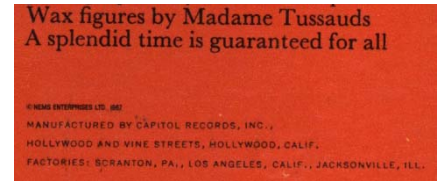
MAS-2653 or SMAS-2653

Was this album just like the British release? Almost. The American album lacks the "dog cut" and "inner groove" at the end. Otherwise, even its gatefold cover and insert roughly resemble

the UK issue. In the Summer of '67, this album hit #1 without any singles being issued to promote it. Issued with a red/pink/white dayglo inner sleeve.

Stereo copies of the first pressing of this album are about 3 times more common than mono copies.

NOTE about covers: First pressings omit the Maclen Music copyright statement in the lower right hand corner of the back cover (there's a blank space) and do not have "© 1967 NEMS" anywhere on the back cover.



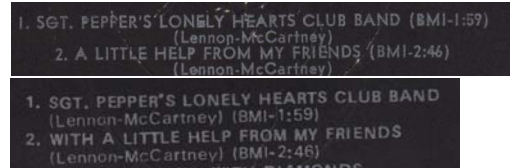
Transitional pressings from late 1967 to mid-1968 have the copyright to NEMS added along the spine or down at the bottom left or bottom right corner of the back cover.

Pressings from 1968 on have both the NEMS and Maclen copyrights.

NOTE about early pressings: First issues of the LP itself have

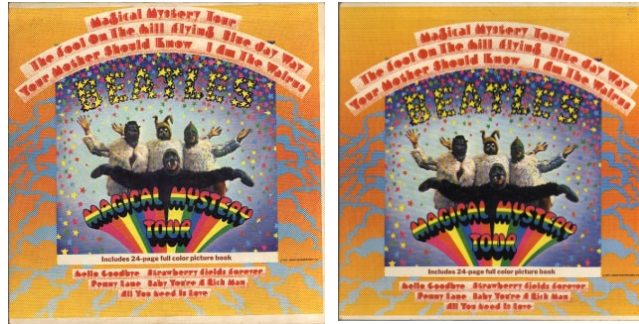
labels that show the second song on side one as "A Little Help From My Friends." This was not the correct title, so on July 14, 1967, a change was received by the companies printing the labels.

All later labels read correctly, "With a Little Help From My Friends." Since so many labels had been printed in advance, and since the album sold so well, most copies of the original album have the incorrect title.



NOTE about later pressings: *Nearly* all stereo copies made before 1975 have a yellow banner across the top that says "STEREO." Some copies from 1976 have the prefix changed to SMAL. This changed back to SMAS almost immediately.





Magical Mystery Tour

MAL-2835 or SMAL-2835

When Parlophone and the Beatles served notice that they intended to release MMT as a double EP, some EMI affiliates (including Capitol) refused. Capitol had tried twice to sell Beatles EP's; both attempts were failures. Rather than being burned again, they sent a representative to England to collect songs for this album, including a fresh mix of "Strawberry Fields Forever." Since Capitol did not request stereo mixes of most of the single songs, the last three songs on the album were issued on the stereo LP in rechanneled stereo.

Following the film songs from the EP, "Hello Goodbye," "Strawberry Fields Forever," "Penny Lane," "Baby, You're a Rich Man," and "All You Need Is Love" round out the album.

This was the last Beatles album in the US that was available in both mono and stereo. The mono copies are more difficult to find than the stereo records, by possibly a 5 to 1 margin. The album sure looks nice in 12" size and came to be copied in the UK, being issued there in 1976 (with a prototype circulating before then). German Odeon replaced their MMT EP with the album in early 1972.

NOTE about pressings: Stereo copies of the first pressing of this album are about 5 to 6 times more common than mono copies. Early copies from Jacksonville and Scranton have the words "No you're not" (inside front cover) in a normal font, but copies from LA have the words in script. All reissues have the words in script. Early covers and labels also show the publishing credits incorrectly. Later copies correctly show that the side one credits – the film songs – were co-claimed by Comet Music.

NOTE about later covers: Copies from the 80's delete the 24 page booklet. Instead of mentioning the booklet on the front cover, there is a purple bar.



The Beatles

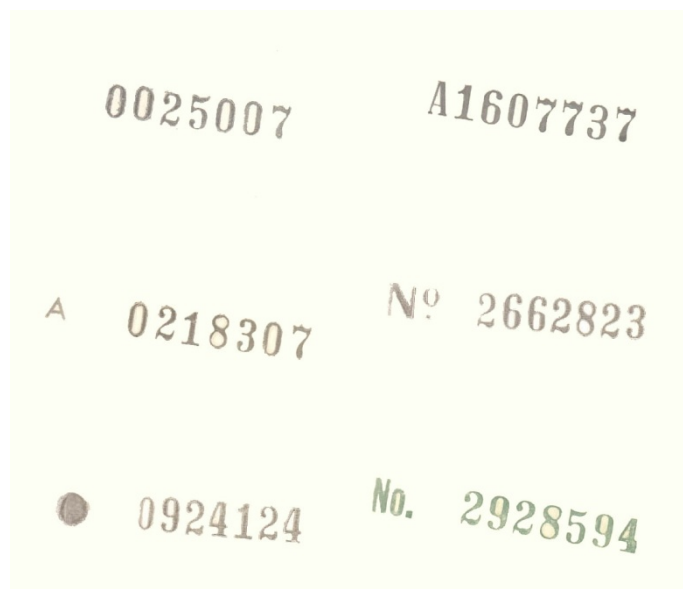
SWBO-101

Ah, two whole albums of Beatles music! The story (according to *Beatles Book* #66) is that Capitol had treated the whole album to compression and limiting, but that George Harrison discovered this and attempted to undo their treatment. On "Cry Baby Cry," you can detect a "bad spot" (at "by the children") where something went wrong in the process.

The album featured a stark white cover with raised letters: "The Beatles." There was print only on the spine (title and catalog number) and on the back cover (one word: "stereo"). The UK issue opened from the top; the US issue took a more standard approach by opening from the side. Inside were goodies: a poster with lyrics on one side and four color photos (slightly smaller than the UK issue). There was also a tissue paper to keep the photos from being damaged. The UK issue featured black sleeves which were not included here.

This record was the first Beatles album release on their new label, Apple, and the record labels indicated that the album was manufactured by Capitol but issued by Apple. Finally, the albums were numbered, with each factory numbering differently. There were reportedly 12 copies of #1 (I know of two), and they numbered approximately 3,200,000 of them, although not all three million numbers may have been used. It appears that albums were numbered until some time in early-to-mid 1971.

Collecting variations in numbering style can be an interesting sideline. There are **seven** variations in numbering style, shown here:



The first allocation of cover numbers appears to have been:

A0000001 – allocated to Scranton;

0,000,002 – 0,500,000 – allocated to Los Angeles;

0,500,000 – 1,390,000 – allocated to Jacksonville

1,390,000 – 2,100,000 – allocated to Scranton

Low-numbered copies in each group were available from the very beginning and at the same time. For example, a Scranton-made copy numbering around 1,400,000 corresponds to a low-numbered copy from Los Angeles. It certainly was numbered before the official release date.

After about 2,100,000, there was a smaller allocation to Jacksonville and another smaller allocation of numbers to Scranton. From that point on, the cover prefixing changed. The Jacksonville factory began using covers numbered N^o. The next Scranton allocation (beginning at about 2,600,000) prefixed the covers No. Finally, copies numbered over 3,000,000 are found with records pressed in Los Angeles. These are prefixed with an "A" and a blank space, as they had been prefixed before.

- [no lead characters and no lead zeros](#)

This variant is found only on very early records, numbered between 26 and 100. In each case, the records were manufactured in Los Angeles.

- [no lead characters but with lead zeros](#)

This variant begins with 101 and is found on covers numbered less than about 210,000 and with records manufactured in Los Angeles.

- [lead character of "A" followed by a blank space](#)

Next, West Coast copies from 2 to 25, from about 210,000 up to just over 500,000, and numbered over 3,000,000 can be found in this style. The "A" looks like it was added with a different stamper. Apparently, the addition of an "A" made US releases more closely follow most foreign releases of the LP.

- [lead character is a large dot](#)

These can be found on covers numbered from about 500,000 to about 1,390,000 and with records pressed in either Jacksonville or Los Angeles. Some later copies exist at about 2,020,000 – 2,045,000.

- [lead character of "A" without any blank space](#)

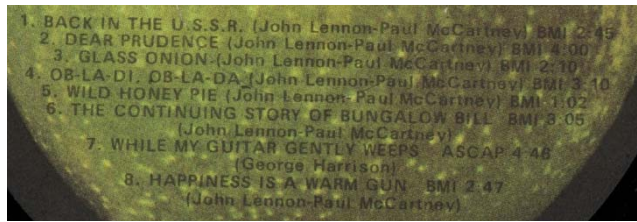
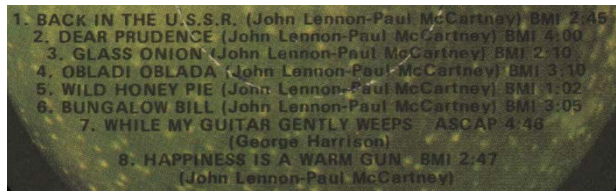
The "A" is printed in the same font as the number. Typically found on covers numbered from about 1,390,000 to just over 2,000,000 with records pressed in Scranton. This is where the initial allocations ended. Some copies around 2,100,000 to 2,310,000 also have the same style, and some copies in the 2,800,000's are also this way – right before the switch to "No." at Scranton.

- [number prefixed by N^o](#)

Notice that the "o" is elevated (superscripted). This is the same fashion as records from England were numbered. This variation is commonly found on covers numbering from about 2,314,000 to about 2,700,000 and with records pressed in Jacksonville.

- [number prefixed by No.](#)

The characters are also in a thinner font on this variant, which is commonly found on covers numbered about 2,880,000 to 3,000,000 and with records pressed in Scranton.



- [Higher](#)-numbered copies (above 3,000,000) tend to have the Los-Angeles style of “A” followed by a blank space.

Two major label variations exist. The true first label copies, pressed at all three Capitol factories, have incorrect titles for several songs on sides 1, 2, and 4 as follows:

Track	Title on Original Label	Title on Corrected Label
Side 1, Track 4	Obladi Oblada	Ob-la-di, Ob-la-da
Side 1, Track 6	Bungalow Bill	The Continuing Story of Bungalow Bill
Side 2, Track 7	Why Don't We Do it in the Road	Why Don't We Do it in the Road?
Side 4, Track 1	Revolution No. 1	Revolution 1
Side 4, Track 5	Revolution No. 9	Revolution 9
Side 4, Track 6	Goodnight	Good Night

All of the covers have the correct titles, and all of the labels misspell “Rocky Raccoon.”

Since the mistakes were discovered almost immediately, copies of the album are easily found with one or two of the sides corrected, but not all. Above see one label showing the "Obladi Oblada" and "Bungalow Bill" titles and a corrected label. There may be roughly 100,000 copies that show both labels with the incorrect titles. These incorrect titles were also used on first issues of the reel to reel tape, four track, eight track, and cassette. Second issues of the reel tape have the "side 1" song titles corrected.

Later on, some labels have small notations indicating "Disc 1" and "Disc 2."

Another variation, usually not noticed, deals with the "banding" of the album. When *Sgt. Pepper* was released in England, the tracks were not separated (banded), but they ran all together. The US album WAS banded. When this album was released, apparently there was considerable sweat over whether the album should be banded: you'll find some copies banded and others unbanded. Even copies pressed at the same factory differ in this way. At first, the record was issued with "banded" album

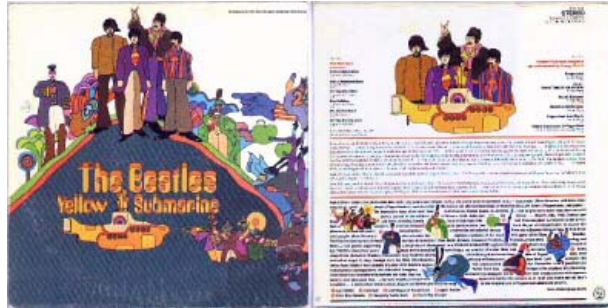


tracks, and matrices with master numbers less than or equal to 39 are banded. It appears that an effort was made to conform more to the British LP by switching to "unbanded" records.

Matrix numbers 40 through 43 are the only ones to my knowledge that correspond to "unbanded" LP's. At the right you'll see a "J40" matrix whose record is unbanded.

This was the Beatles' third American LP to reach #1 on the charts without any singles.

NOTE about later pressings: Numbering was stopped c. 1970-1. After 1975, the raised lettering "The Beatles" was replaced by ordinary gray print. The pictures show a decrease in quality on later issues.



Yellow Submarine

SW-153

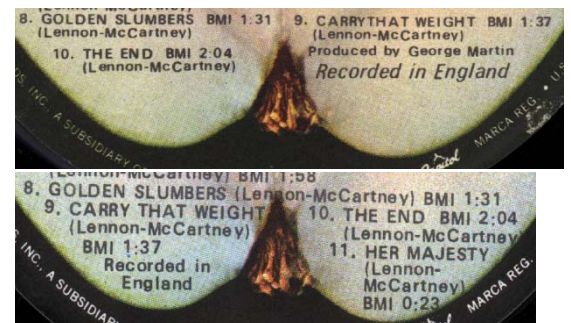
The Beatles wanted to issue a five-song EP, but this time even Parlophone was against it. Two old songs, four new songs, and some George Martin instrumentals fill this album, which sold well despite containing very little new Beatles material. The liner notes on the back cover are different from those on the British album, which was the last one to be issued in England in both mono and stereo. In the majority of nations now, stereo records were playable on mono machines, rendering mono "obsolete."



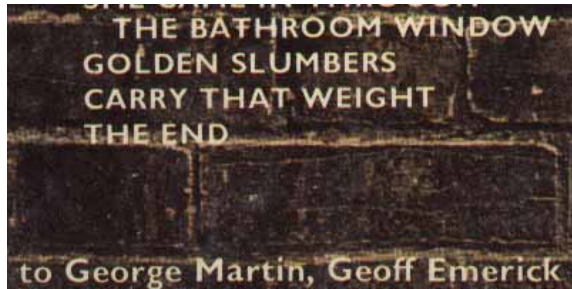
Abbey Road

SO-383

The Beatles deliberately did not list "Her Majesty" at the end of side 2, but no one had informed the industry moguls. As a result, the song was added almost right away to the eight track's listings, to the cassette's listings, and to albums made from late 1969 on. True first pressings of the album have:



- posterboard covers that do not mention "Her Majesty," and
- labels that do not mention "Her Majesty."



True originals pressed in Los Angeles have "stereo" in round letters (like many other Capitol/Apple LP's. They do not have "Her Majesty" as later copies have, and they have "Mfd. by Apple Records..." on the sliced side. True originals pressed in Scranton have unusual square-shaped print on both sides. They have "Mfd. by Apple..." on the sliced side. They have

the title and artist name centered at the top of the label.

True originals pressed at Jacksonville have a large print face unlike any other *Abbey Road* issue but similar to the large print used on some Jax copies of *Sgt. Pepper's LHCB* or on some of their green label Capitol albums. They have "Mfd. by Apple..." on the sliced side.

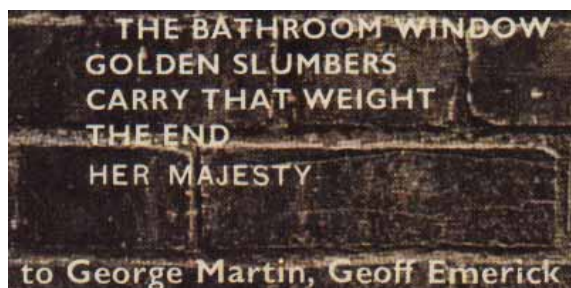
True originals pressed in Winchester have the unusual print, as on the Scranton pressing. They have the Capitol logo on the b-side and are the only true original pressing of *Abbey Road* to feature the Capitol logo.

True originals pressed by Columbia for Capitol have the unusual print, as on the Scranton pressing. Measuring from the center hole, there is a rim ring about 2.5" from the hole. They have "Mfd. by Apple..." on the sliced side.

True originals pressed by either of two RCA plants have the unusual print, as on the Scranton pressing. An RCA-pressed copy is shown at right. The rim ring on the label is very close to the spindle hole.



At around the time of this album's release, Capitol opened their FOURTH factory; this one was located in Winchester, VA. Within a couple of years, they phased out the use of their factory in Scranton, PA. The early copies made in Winchester, VA, or by Columbia or RCA for Capitol are significantly harder to find than copies made by Capitol's two main factories (Scranton or LA). Early copies pressed in Jacksonville, IL, are somewhat harder to locate than regular copies.



The early copies (RCA, Columbia, Jax) have scarcity indices around 4, but Winchester copies without "Her Majesty" and with the Capitol logo have an SI of 8.

From late '69 or early 1970 to 1974, copies of the album list "Her Majesty" on the cover. These are all more common than the earliest copies. Still later (c. 1974-76), the cover listing for "Her Majesty" disappeared, possibly by accident, as new covers were constructed by a different company out of cardboard with pasted-on paper slicks. These covers can be easily spotted since they are made of cardboard. Later *labels* continue to

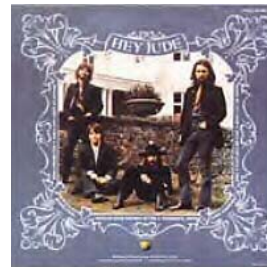
list "Her Majesty." Thus, the album again differed ever so slightly from the British release, where the title was added to the label only.

NOTE about later pressings: Copies made from 1976 on have the Capitol logo in place of the Apple logo on the back cover.



Hey Jude!

SO-385 or SW-385



This album, a collection of oldies compiled by folks at Apple, was originally going to be entitled *Beatles Again*, and all first pressings display that title on the labels. That title was also used in other countries. In fact, several alternate cover designs [see above] were rejected before the final one was settled-upon. "Can't Buy Me Love," "I Should Have Known Better," "Paperback Writer" and "Rain," "Lady Madonna," "Hey Jude" and "Revolution," "Ballad of John and Yoko" and "Old Brown Shoe," and "Don't Let Me Down" made it onto this album, although not in that order. All of the songs are in true stereo here, with some of them having been mixed for stereo especially for this album. Oddly, there were seven other songs that Apple COULD have included here but did not:

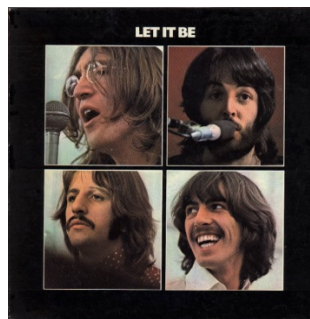
- "A Hard Day's Night" – Although they could have used the song, Capitol-USA did not include it on any 60's album!
- "Misery" and
- "There's a Place" had been cut from *The Early Beatles*. Although both songs appeared on Star Line singles, neither song made it onto a Capitol album in the USA until 1980.
- "From Me to You" – A chart-topper in England that had fared well when reissued by Vee Jay in the USA (VJ 581). However, Capitol relegated it to a Star Line single in the USA.

- "I'm Down" – the b-side of "Help"
- "The Inner Light" – the b-side of "Lady Madonna"
- "Sie Liebt Dich" – Apparently this song was never under consideration for an album.

Those seven songs did not make it onto any Capitol/Apple Beatles album in the USA during the Beatle period, with four of them waiting until 1980 to make that debut.

The *Hey Jude!* album was popular enough that it was available from Parlophone as an export album (CPCS 106) and was issued domestically in England in 1979.

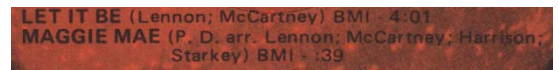
NOTE about later pressings: Early records have the original SO prefix on the labels. Approval to change the prefix to SW (and drop the price by \$1) came on February 6, 1970. Therefore, all finished covers have the new prefix. Apple labels made after the initial batch have the correct prefix, too. By 1976, the Capitol logo replaced the Apple logo on all covers. Although the Gold Record Award seal was added c. 1974, it was removed again when the prefix changed to SJ in 1984.



Let It Be

AR-34001

This album was released in conjunction with United Artists, who owned the film rights. In most countries, the album was released as a boxed set, with a special booklet. In the US, because of UA's refusal to issue the boxed set, the album was released with a gatefold cover and a red label. Interestingly, this meant that all of the Beatles' original US releases differ in some way from those in England. First pressings of this LP list the credit for "Maggie Mae" as simply "PD" (for "public domain"). Since millions of copies of the first pressing had been created, this was not corrected for some time. Possibly c. mid-1970, an arrangement credit was provided for "Maggie Mae" showing all four Beatles' names. However, due to the pre-pressing of 4,000,000 copies of the album, it took a long time for Capitol's factories to run out of "PD" copies.



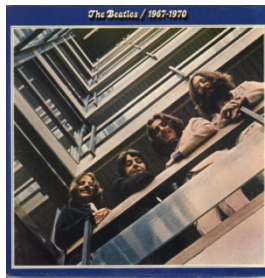
This album went out of print for several years, beginning in about 1974. During those years, counterfeit copies were produced by unscrupulous bootleggers.



Beatles Christmas Album

SBC-100

"BC" stands for "Beatles Christmas." This album was released in February, 1971, and was available to fan club members during 1971 for \$2. It contains all of the messages from their Christmas flexi-discs, including the 1964 message, which had not been released in the USA until this time, since the US 1964 Christmas record oddly had contained the message from 1963! Counterfeit copies of this album are common.



1962-1966 and 1967-1970

SKBO-3403 and
SKBO-3404

Four discs of "greatest hits." One record company was issuing unauthorized ("bootleg") issues of Beatles compilation albums. These records, the *Alpha Omega* series (Vols. 1-3), were selling quite well, including being hawked on TV for a time. Capitol/Apple countered with "official releases." The Beatles themselves participated in selecting the tracks, the pictures, and the colors.



The track listing (insert) was compiled by Capitol and is deceptive. "Hard Day's Night" was making its first appearance on a Capitol album. Likewise for "From Me to You." These are referred to as belonging to the *Help!* album, where (in the US) instrumental versions of those songs appear!

It is noteworthy that Capitol so far had not obtained stereo mixes for any of the songs released as singles. Even "Hard Day's Night" appears in fake stereo on the album. The only exception was

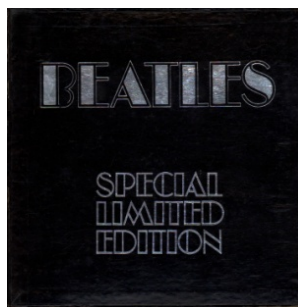
"From Me to You," for which Capitol had a stereo copy since 1965. (The stereo version, combined into mono, appears on the Star Line single from '65.) Also, "Hello Goodbye" turned up in mono on the compilation, for reason unknown.

NOTE about later pressings: Copies made from 1975 (the second Apple issue) on have Capitol's "C" logo on the back cover, replacing the Apple logo. Some Capitol copies of 1962-1966 pressed at Jax c. 1976 have blue labels by mistake; they should have red labels.



Decade Box

This seventeen-album boxed set featured Apple copies of every original Beatles album except for *Let It Be*, which had been distributed through United Artists. This set was the first set of Beatles LP's issued in boxed form in the USA. (*The Beatles Deluxe 3-Pack* was the first Beatles boxed set in the US, but it was issued only in tape form.) The albums in this set were pressed in Winchester, Virginia. It given as a promotional item to Capitol sales representatives in conjunction with the "Decade" promotion. It was not commercially available.



Beatles Special Limited Edition

This ten-album boxed set featured Apple copies of the Beatles albums: *Something New*, *Beatles VI*, *Rubber Soul*, *Yesterday...and Today*, *Revolver*, *Sgt. Pepper's LHC*, *Magical Mystery Tour*, *Abbey Road*, *Hey Jude*, and *Let It Be*. It was inevitable that boxed sets would be issued, but how these particular albums were chosen is not known. Since several albums were omitted, reason dictates that there was SOME strategy involved. This set, with records pressed in Winchester, was issued in late 1974 or early 1975.



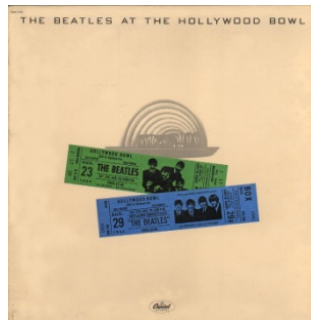
Rock and Roll Music

SKBO-11537

Two records of previously released material, stereo- reversed by George Martin. This album featured a new stereo mix of "I Call Your Name" and the first US stereo appearance of "I'm Down."

The album cover was a horrible silver thing, reminding people of the 50's. John Lennon had offered to draw them a cover, but EMI stupidly rejected the idea. Oh well.

In 1980, this LP was split into two "budget line" albums.



The Beatles at the Hollywood Bowl

SMAS-11638

This was the first album of new Beatles material in 7 years. Capitol had planned to issue live albums in the 60's. Toward that end, they had recorded two Hollywood Bowl concerts, but their sound quality was sub-par. Despite talk, at least through 1971, the album wasn't released until '77. For many, it was worth the wait. The only problem I have with it is the mention of the Bay City Rollers in the liner notes!

NOTE about later pressings: Reissues remove the raised print from the front cover.



Love Songs

SKBL-11711

Since *Rock and Roll Music* had sold well, Capitol created another two-record set built around a theme. The only thing new here is a new mix of "Girl," made by moving one track toward the center. The package, with a lyric book, was somewhat attractive. This album went gold in the US.



Sgt. Pepper's Lonely Hearts Club Band (picture disc)

SEAX-11840

In 1978, there was a picture disc craze on, and Capitol got into it. The disco film called Sgt. Pepper's... was hot in the USA, so this was chosen as the first "special" release. In Canada, the album appeared on marbled vinyl (SEAV-11840). In other countries, the picture discs were slightly different.



The Beatles (white vinyl)

SEBX-11841

Colored vinyl was also "in". For America, this meant red, white, and blue. This was the white one, which had the normal purple Capitol labels of the period.

1962-1966 (red vinyl)

SEBX-11842

This was the red-vinyl release of the 1973 album. It features the Capitol dome logo on back cover. The labels are red-colored versions of the "purple label."

1967-1970 (blue vinyl)

SEBX-11843

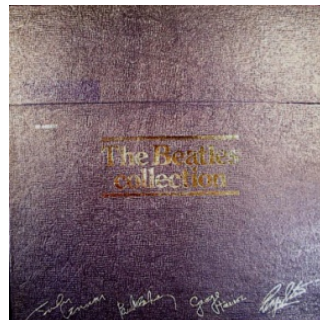
This was the blue-vinyl release of the 1973 album. It features the Capitol dome logo on back cover. The labels are blue-colored versions of the "purple label."



Love Songs (gold vinyl)

SEBX-11844

This album was never released in the USA but came out in Canada only. Oddly, some copies were sealed together with British (leftover?) copies of the "Get Back" book that had originally been included with the *Let it Be* album in England. I have personally seen two such copies.



The Beatles Collection

BC-13

In 1978, Capitol banded together with EMI in the rest of the world to issue a boxed set containing all twelve of the Beatles' original British albums. These were imported from Parlophone for the purpose. As additional teasers, the boxed set featured a special bonus album, *Rarities* (SPRO-8969), which contained songs that had been omitted from the British LP's, and the blue outer boxes were numbered. Oddly, the US *Rarities* "bonus album" substituted the English versions of "I Want to Hold Your Hand" and "She Loves You" for the German versions that were on the British *Rarities* "bonus LP." The *Rarities* idea remained in the minds of Capitol executives, and eventually an album with that title was issued commercially in the USA, although this had not always been the plan. (See below). The two gold stickers, the limited edition number, and the presence of the US *Rarities* album distinguish this release from the much more common imports. Supposedly, between 3000 and 3500 numbered copies were made.



Abbey Road (picture disc)

SEAX-11900

This album was the last of the Beatles' "special issues" on Capitol. Since the picture disc craze was dying down somewhat, this one is a little harder to find than the *Sgt. Pepper* counterpart. At the same time, Paul's *Band on the Run* album was issued as a picture disc.



A Hard Day's Night

SW-11921

Capitol acquired the rights to ALL United Artists releases. They promptly issued two albums on their purple label. Oddly, they decided NOT to include stereo versions of any of the songs. The Beatles songs are in rechanneled stereo, as they had been on the United Artists release. Although Capitol's reissue of the *Let it Be* album was put out right away, Capitol held back the re-release of *A Hard Day's Night* until 1980 – presumably because the Beatles tracks were all available from Capitol on other releases – something that was not true for *Let it Be*.

Let It Be

SW-11922

Now, in 1979, this album was being issued again. Between late '75 and this album's release, pirate/fake copies had been surfacing. This reissue no longer features a gatefold cover but WAS issued with a poster (of the front cover layout).



Rarities

SHAL-12060

This album grew out of a project called *The Beatles Collection*, a boxed set of all of the British album releases. The *Rarities* LP was not supposed to be issued commercially, but Parlophone changed their minds, and Capitol also decided to issue the album. At first, they considered it as a budget line release. They made some copies of this budget release and were ready to issue it commercially, but Capitol was dissatisfied with the track selection and began to modify it, seemingly doing all of this without attracting public attention.

Then along came a bootleg album called *Collectors' Items*, which featured an attractive cover and appealing track selection. Since Capitol was in the process of adding new tracks, some of the new selections showed up on the bootleg, but this meant that Capitol needed to issue its album more quickly. Capitol also opted for a more stylish cover. The "butcher cover" shot was included on the inside as an added attraction, with the uncropped photo being taken from an original artist's proof that had been sent to Capitol in 1966 prior to creating the cover graphics.

This album features the first stereo release of "Penny Lane" and "Sie Liebt Dich" in the US. "Misery" and "There's a Place" were also included here in stereo for the first time on Capitol, although the Vee Jay LP had featured stereo versions. "The Inner Light" was featured here in mono; a stereo version would be made available in England only a year later.

NOTE about later pressings: A few mistakes (omitting George Martin's name, mistakenly identifying "Misery" and "There's a Place" as having their first stereo release in the US, and misidentifying John as having said "I've got blisters on my fingers!" at the end of "Helter Skelter" [it was Ringo]) were corrected on later issues.



The Collection

MFSL BC-1

From 1979 through 1987, Mobile Fidelity Sound Labs – in conjunction with Capitol Records – released "audiophile" half-speed master copies of the whole British Beatles catalog. The first release, *Abbey Road*, saw tremendous success, so that the subsequent releases of *Magical Mystery Tour*, and *The Beatles* made it a sure thing that the whole catalog would shortly appear. *Sgt. Pepper's Lonely Hearts Club Band* was given a special release in their "Ultra High Quality Recording" Series (UHQR 1-100, in 1982), after which this boxed set was issued. Following the success of the boxed set, *Rubber Soul* and *Help!* were issued individually. In 1987, the whole catalog was available as separate releases for a short time. Rather than detail every album individually, the UHQR release of *Pepper* and the boxed set are detailed here. Their catalog numbers in Mobile Fidelity's system were:

- *Please, Please Me* – MFSL 1-101
- *With the Beatles* – MFSL 1-102
- *Hard Day's Night* – MFSL 1-103
- *For Sale* – MFSL 1-104
- *Help!* – MFSL 1-105
- *Rubber Soul* – MFSL 1-106
- *Revolver* – MFSL 1-107
- *Sgt. Pepper's Lonely Hearts Club Band* – MFSL 1-100
- *Magical Mystery Tour* – MFSL 1-047
- *The Beatles* – MFSL 2-072
- *Yellow Submarine* – MFSL 1-108
- *Abbey Road* – MFSL 1-023
- *Let It Be* – MFSL 1-109



Reel Music

SV-12199

The ugly cover notwithstanding (and most people thought so), this is actually a fine release from Capitol. They released first their "Movie Medley," which charted well. Then they sent to Parlophone for true stereo copies of all the songs. Finally, "A Hard Day's Night" and "Ticket to Ride" appeared in the US in stereo! And nice-sounding stereo it was, too. The long (British) version of "I am the Walrus" is here too. Finally, there is a new edit of "I Should Have Known Better" which fixes the break in the harmonica intro that's found on the previous stereo mix.

Gold vinyl promos were sent out, the album was promoted on TV and in other ways (That's what those Beatles "Chu-Bops" were for), and it sold well.



Twenty Greatest Hits

SV-12245

Featuring stereo versions of such songs as "I Want to Hold Your Hand" and "I Feel Fine," this greatest hits set sold somewhat well in the US. In other countries, slightly different versions of the album were issued, to reflect what songs had charted best in those countries.

NOTE about later pressings: Reissues correct a mistake in the time shown for "Yesterday."



The Platinum Series Beatles Collection

Boxed Set

Briefly, Capitol expanded to include Capitol Data Systems, an arm of Capitol Industries that manufactured 5.5" computer diskettes. This venture proved to be a failure for Capitol, and Capitol-made discs are not easy to find. Neither is this boxed set, made to promote the expansion. The set contains current reissues of all sixteen Capitol Beatles LP's from *Meet the Beatles* through *Hey Jude*. Only *Let It Be* is absent from the collection.



Sessions

ST 12373

Again showing a trend of improvement, EMI planned to issue an album of truly new tracks and alternate versions. This was to be a worldwide release, and plans for the album had been in the works since the 1970's. One track, "Leave My Kitten Alone," which was to be a single, circulated on the radio. Potential competition with Paul's album, *Give My Regards to Broad Street*, kept this record from being issued at the end of 1984. The album's release date was pushed back to February, 1985. But the legal problems between the Beatles and Capitol/EMI prevented the release of the album...for at least 10 years! These songs were eventually released as part of the *Anthology* project in 1995-6. In fact, the *Sessions* mixes appear to have been used for *Anthology*, wherever they were available.

For the record, the track listing for *Sessions* was supposed to be:

Side One:

1. Come and Get It (demo)
2. Leave My Kitten Alone
3. Not Guilty
4. I'm Looking Through You (outtake)

Side Two:

1. How Do You Do It?
2. Besame Mucho
3. One After 909 (March 5, 1963)
4. If You've Got Troubles
5. That Means A Lot

5. What's the New Mary Jane

6. While My Guitar Gently Weeps (July 25, 1968)

7. Mailman, Bring Me No More Blues

8. Christmas Time (is Here Again)

The Sessions project wound up being the last project that Capitol/EMI worked on without going directly through the former Beatles. The former bandmates had been eager to go through their backlog of songs for several years, but doing so would prove to be a monumental task. A higher priority was getting the group's British catalog remastered (and remixed) for compact disc. This would have the effect of standardizing the catalog worldwide – something that had never been done. Afterward, the Beatles reorganized Apple, paving the way for the release of new material.



Past Masters

C1-91135

In 1987-8, the Parlophone albums were issued in the US, to correspond to the CD issues. In addition, one new album came out. This was the combination of the two *Past Masters* CD's (CDP 90043 and CDP 90044). For the first time, "Yes It Is" and "This Boy" appeared in stereo in the US. Strangely, for a short time, three sets of "greatest hits" compilations were available in the USA. The album was a limited release; the CDs are supposed to follow it into obscurity, now that 1962-1966 and 1967-1970 have been reissued.



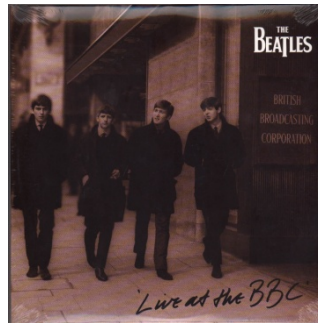
Beatles Deluxe Box Set

BBX1-91302

Following the release of the last British album on compact disc, Capitol released this boxed set containing all 13 of the US pressings of the British catalog plus Past Masters. The box was made of black finished oak. The first 6000 copies were numbered sequentially.

The "new" record numbers for Capitol's Beatles catalog were:

- *Please Please Me* – C1-46435
- *With the Beatles* – C1-46436
- *Hard Day's Night* – C1-46437
- *For Sale* – C1-46438
- *Help!* – C1-46439
- *Rubber Soul* – C1-46440
- *Revolver* – C1-46441
- *Sgt. Pepper's Lonely Hearts Club Band* – C1-46442
- *Magical Mystery Tour* – C1-48062
- *The Beatles* – C1-46443
- *Yellow Submarine* – C1-46445
- *Abbey Road* – C1-46446
- *Let It Be* – C1-46447
- *Meet the Beatles* – C1-90441
- *Beatles Second Album* – C1-90444
- *Something New* – C1-90443
- *Beatles 65* – C1-90446
- *Early Beatles* – C1-90451
- *Beatles VI* – C1-90445
- *Help! (US)* – C1-90447
- *Rubber Soul (US)* – C1-90448
- *Yesterday...and Today* – C1-90449
- *Revolver (US)* – C1-90450
- *Hey Jude* – C1-90442



Live at the BBC

C1-31796

Ah, new material at last. Seven years was rough, but by the time this album was released, the majority of listeners weren't even buying Beatles records in 1977 when *Hollywood Bowl* came out! The album went platinum, of course – becoming the first in a long string of Beatles' successes in the 1990's and 2000's.



Anthology 1

8-34445

MORE new material, including alternate takes, unreleased goodies, and live versions. The album broke the record for single-day sales and became the only album ever to sell over 1,000,000 units in a week. The album debuted at #1 on Billboard's Hot 100. Not bad, considering the group broke up 25 years before the album's release.

When the "British release" records had been introduced into the American catalog in 1987, at first the "American" albums had been allowed to remain in print, with vinyl copies not going "out of print" until the elimination of vinyl in 1990. In November, 1995, Capitol brought vinyl copies of the "British" catalog (including *Magical Mystery Tour*) back into print for what it said would be one last time. These reissues were pressed on Capitol's "new purple" label with stickers on the shrink wrap that read "Limited Edition." Copies remained available through mail order services for the next five years.



Anthology 2

C1-34448

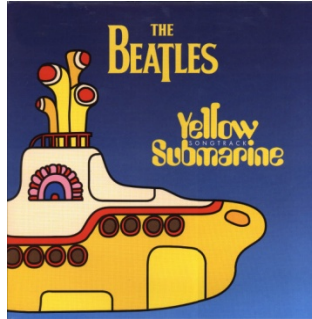
New material from 1965 to 1968, much of it in stereo. This time, "I am the Walrus" appears without many overdubs; "And Your Bird Can Sing" appears in an early Byrds-like form; "I'm Looking Through You" occurs in a different form. There are many goodies on this LP. The album did not sell as well as the much-hyped *Anthology 1*, but the material was far more interesting, and it did sell multi-platinum.



Anthology 3

C1-34451

The third and last batch of *Anthology* material, covering the years 1968 to 1970. Alternate versions of "Helter Skelter," "Ob-La-Di, Ob-La-Da," "Hey Jude," "Long and Winding Road," and "Get Back" grace this album, along with Beatles versions of "What's the New Mary Jane" (forever their latest single), "Teddy Boy," "Mailman, Bring Me No More Blues," (almost released with *Sessions*), and a 1969 remake of "Ain't She Sweet." Shortly before and at the time of this album's release came the rumors of a "third single" – recorded by the three surviving ex-Beatles but not promoted. Those rumors proved to be false.



Yellow Submarine Songtrack

C2-21481

A great deal of talk began to emerge in 1998 and 1999 about the rerelease of the Yellow Submarine film, which had been scarce on video. Even as the film received a complete digital face lift, so also the Songtrack (containing 15 Beatles songs from the film) was entirely remixed. About some songs there were complaints that the remixing was not done well, but for the most part, fans jumped at the chance to hear modern mixes of some of their favorite songs. The complete "Hey Bulldog" video was also released, to promote the album and video. The CD sold well, and a yellow-vinyl release from England sold out almost immediately.



1

C2-93251

The Beatles had already scored with five platinum albums in the 1990's. With this greatest hits collection, they began the 2000's with perhaps their top-selling album to date. Beating out the most recent N'Sync CD as "fastest selling album of all time," *1* topped the charts almost immediately and for several weeks around Christmas.

The Capitol Albums, Vol. 2

C24X-57497

After a long delay, April 11, 2006, saw the release of the second group of "American" albums on CD, mastered from the original Capitol sub-master tapes. This boxed set features *The Early Beatles*, *Beatles VI*, *Help!*, and *Rubber Soul* – all in both mono and stereo (once again)! The four CD's were accompanied by a booklet with notes by Bruce Spizer. Features the first appearance on CD in stereo of some songs, and the first appearance of other songs in mono on CD. The collection peaked at #46 on *Billboard's* album chart.



The U.S. Albums

Boxed Set

Six years after *The Capitol Albums, Vol. 2*, Capitol assembled most of the unique American records from the sixties into a boxed set of CD's and released all but one of them individually as well. The set, issued January 14, 2013, contains the following records:

Meet the Beatles!

The Beatles' Second Album

A Hard Day's Night

Something New

Beatles' Story

Beatles '65

The Early Beatles

Beatles VI

Help!

Rubber Soul

Yesterday...And Today

Revolver

Hey Jude

A more specific title (such as "The Capitol Albums") did not fit this set, since *A Hard Day's Night* had been released originally by United Artists, and since *Hey Jude* was not compiled by Capitol but by Apple. However, the set gave fans the essentials of what would have been a third volume in the Capitol Albums series. Instead of referring to Capitol's sub-master for every selection – as the prior two volumes had done, the boxed set did so only when a mix is unique; otherwise, it used the now-standard digital remasters from 2009.

CRACKING THE CODE

Here is how to read the Capitol prefixes for albums prior to 1988:

If you find an old Capitol album, you'll see the record number divided into a prefix (from 1 to 4 letters) and a number. For example, you might find a copy of *Meet the Beatles* numbered: **ST-2047**.

The number is the actual release number. Capitol began making albums of 78 RPM records in 1944, the numbering of which began with 1. When the number reached 150 in 1949, Capitol began pressing LP's. As the label created subsidiaries, some of these (like Tower) were given blocks of catalog numbers starting at higher numbers (such as 5000 for Tower and 3350 for Apple). By 1968, their regular issue albums had reached 2999. Numbers ranging from 3000 to 9999 were reserved for subsidiaries. So they started over at 101, which is why the White Album has that number! In early 1972, the numbering neared 890. Since there were Duophonic and stereo albums in print with numbers as early as Sinatra's DT-894, Capitol jumped ahead to 11000. For this reason, albums like *Rarities* have much higher numbers than Capitol albums from the 1960's.

The prefix is composed of letters. If the record is in stereo, then the first letter is "S." The absence of a letter in the first place corresponds to a mono recording.

The second letter is the price code. The prices changed over the years, of course. "T" was the code for a standard main line record before 1968, so you'll find a lot of "T's" among Beatles issues.

If there are other letters, it means there was some kind of special packaging, such as a boxed set, gatefold cover, booklet, etc.. The fourth letter indicates the packaging, although apparently this was loosely applied: H originally indicated a box; L (for libretto) denoted a booklet. The next to last letter (in a prefix of 3 or 4 letters) denotes the number of records: one record = A; two records = B; three records = C; and so on. A prefix of "SMAL" represents a stereo issue with one record and a booklet. "SWBO" indicates a stereo album with two records. "STCH" is a stereo issue with three records. "TGO" would be a mono issue with seven records, although the Beatles never released such a thing!

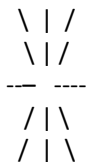
The Capitol Records factory symbols, found in the matrix of each record:



Scranton, PA



Jacksonville, IL



Los Angeles, CA



Winchester, VA

Capitol also enlisted the help of other record companies to press records. From time to time, records without any Capitol symbols will be found. Some of these were pressed by RCA, by Columbia, or by Decca.

About the Scarcity Index

I have introduced a Scarcity Index to indicate the relative rarity of records. The rating ranges from 1 to 10, with 1 being "very common" and 10 indicating that fewer than 30 copies are known to exist.

SI	Descriptor	Approximate Frequency of Sale	Estimated Number Extant
1	Extremely Common	2+ times per week	Approximately 1,000,000+
2	Very Common	Once per week	Approximately 300,000
3	Common	Once per 2 weeks	Approximately 100,000
4	Relatively Common	Once per month	Approximately 30,000
5	Average	Once per 2 months	Approximately 10,000
6	Uncommon	Once per 4 months	Approximately 3000
7	Scarce	Once per 6 months	Approximately 1000
8	Rare	Once per year	Approximately 300
9	Very Rare	Once per 2 years	Approximately 100
10	Extremely Rare	Less than 1 per 2 years	1 - 30

The *Decade Box* and *Special Limited Edition* both rate indices of 10.

Meet the Beatles! in mono without publishers' credits on the label rates a 7; in stereo, the "no credits" album rates an 8.

The *Yesterday...And Today* first-state butcher covers rate at 8 for mono copies and 9 for stereo copies. The *Christmas Album* has a rating of 5.

With few exceptions, then, all of the Beatles' Capitol and Apple albums "went gold," and original copies can be easily found (although not always in "near mint" condition). Their Scarcity Indices are normally 2, with more common albums like *Meet the Beatles* and *Abbey Road* rating a 1 and slightly less common albums like *Early Beatles* rating a 3. With the exceptions noted above, all original albums should be considered plentiful in average grades.

The Capitol Albums

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[e-mail the author here](#)

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