

# Ecuadorian Beatles Singles Identification Guide

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## Black/Dull Blue “Old Style” Odeon Label With Rim Text



When the Beatles released their first LP through Odeon, the Ecuadorian branch set up distribution through Musart in Mexico. As a result, Odeon received cover art from Musart through the beginning of 1965.

Singles originally released on this label style	Catalog Number
“She Loves You”/ “I’ll Get You”	45-87360
“I Want to Hold Your Hand”/ “This Boy”	45-87361
“Twist and Shout”/ “Love Me Do”	45-87386
“Long Tall Sally”/ “I Call Your Name”	45-87413

## Burgundy “Old Style” Odeon Label With Rim Text



This transitional label appeared in spring-summer 1964 only. The “She Loves You,” “Long Tall Sally,” and “A Hard Day’s Night” singles are known to exist with this backdrop.

Singles originally released on this label style	Catalog Number
“A Hard Day’s Night”/ “I Should Have Known Better”	45-87430

## Green “Old Style” Odeon Label With Rim Text



In late summer, 1964, Odeon changed the color of its label backdrop from red to sea green.

At the beginning of May, 1965, Capitol Records (USA) set up a Mexican branch, Discos Capitol de Mexico. Since DCM was to have exclusive rights to distribute EMI recordings in Mexico, these recordings would no longer be available through Musart.

For the remainder of 1965, it appears that there were no new EMI releases in Ecuador. When Odeon emerged in 1966 with new releases (including *Help!*), they picked up Argentina for distribution. This is why *Help!* was first released with the same cover as the Argentinian album, *The Beatles* (DMO-55506). That album features the British matrix number – just as appears on the Argentinian album. The translations of the English titles into Spanish also appear the same on the Ecuadorian album as they do in Argentina (but different from Spain, Peru, Venezuela, and Uruguay).

Singles known to exist on this label style	Catalog Number
"I Want to Hold Your Hand"/ "This Boy"	45-87361
"A Hard Day's Night"/ "I Should Have Known Better"	45-87430
"Eight Days a Week"/ "No Reply"	45-87496
"Can't Buy Me Love"/ "Rock and Roll Music"	45-87514
"And I Love Her"/ "Chains"	45-87518

## Blue "Old Style" Odeon Label With Rim Text



The label that Odeon used for singles had already changed to a completely new style. As the label was planning to change album label styles in 1966, they switched the singles that were in print to a blue label.

Singles known to exist on this label style	Catalog Number
"She Loves You"/ "I'll Get You"	45-87360
"Eight Days a Week"/ "No Reply"	45-87496
"And I Love Her"/ "Chains"	45-87518

## Burgundy Odeon Label With Logo at Left



Later in 1966 and continuing through 1967, Odeon of Ecuador used a burgundy (maroon) label that featured the disclaimer information at the right side as a block of text instead of around the label rim. The IFESA manufacturing statement appears under the Odeon logo.

Singles known to exist on this label style	Catalog Number
"Help!"/ "I Need You"	45-87545
"Michelle"/ "Girl"	45-87596
"Strawberry Fields Forever"/ "Penny Lane"	45-87675

## Dull Green or Blue Odeon Label With Odeon at Left



In 1968, Odeon changed the label color to dull green, leaving the other information as it was on the burgundy label. The company used different colored backdrops, so that the Beatles titles exist with the colors shown. This new label lasted until the advent of EMI labels in spring, 1969.

Singles originally released on this label style	Catalog Number
"Lady Madonna"/ "The Inner Light"	45-87754
"Hey Jude"/ "Revolution"	45-87789

## Dull Green Odeon Label With EMI Logo



In 1969, Odeon of Ecuador picked up the EMI logo at the same time that many countries adopted the common design.

Singles originally released on this label style	Catalog Number
"Get Back"/ "Don't Let Me Down"	45-87828
"The Ballad of John and Yoko"/ "Old Brown Shoe"	45-87829
"Ob-La-Di, Ob-La-Da"/ "While My Guitar Gently Weeps"	45-87839

NOTE: Some copies of "The Ballad of John and Yoko" have the catalog number for "Get Back" on the label.

## Purple Odeon Label With EMI Logo



In 1970, Odeon adopted a purple label, but this was to be short-lived. By 1971 the executives had decided to change the label style again.

<b>Singles originally released on this label style</b>	<b>Catalog Number</b>
"Something"/ "Come Together"	45-87862
"Let it Be"/ "You Know My Name"	45-87902

### **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. In Europe, this condition is known as **Excellent**, EX.

**Very Good**, or VG, condition records have a fair number of scratches, but they by no means appear "beat up". A VG condition record normally sells for one fourth of the NM price. In Europe, this condition is known as Very Good Plus.

**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. In Europe, this condition is known as Very Good.

**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.

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