

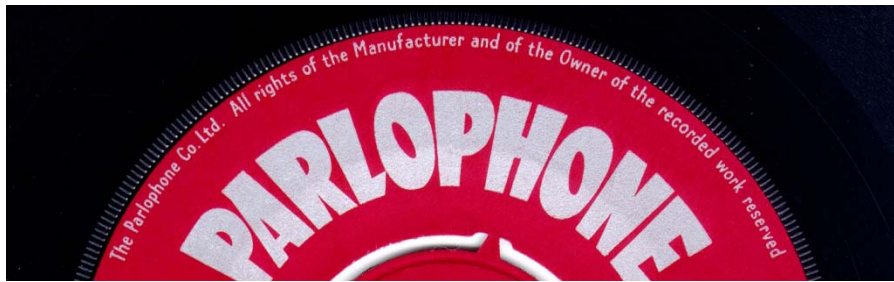
British Single Releases

Identification Guide

While the American Beatles singles on Capitol Records were all released originally with the same label style, this was not true for their singles from England. This provides the modern Beatles collector with a definitive way of attaching a date to his Beatles singles.



When the Beatles signed their contract with Parlophone in 1962, that record label was pressing singles on its classic red label, as shown above.



Look at the label in more detail. **The writing around the rim of the label**, called the "rim print," indicates that the record was made by "**The Parlophone Co. Ltd.**." Also notice that there is no mention of stereo or mono anywhere on the record. This is important to notice, because when the Beatles singles were reissued in the 80's, two of those singles were reissued onto similar-looking red labels, but those reissue labels had the word MONO on the label and stated that they were manufactured by EMI Records.

Singles originally released on this label style	Catalog Number
"Love Me Do"/"PS I Love You"	45-R-4949
"Please Please Me"/"Ask Me Why"	45-R-4983

All copies of "Love Me Do" pressed prior to 1976 feature the version of the song with Ringo on drums. Conforming to the *Please Please Me* album, later pressings of the single featured the version with Ringo relegated to tambourine. In 1982, the original version was reissued and made common again, but before that time, the original version was rare. I might note that all later records which feature the "Ringo" version of the song were dubbed from a single, for the original tapes of that take (and associated mix) were destroyed.

White label promotional copies of "Love Me Do" were pressed with matrices that indicate that they were promo copies. About 500 copies of the red label "Love Me Do" single were pressed using one of the promo stampers (the b-side stamper). If you have one of these, then it was one of the first 500 pressed.



In December, 1962, Parlophone ordered a batch of label blanks that did not have "Made in Gt. Britain" on them. This was a mistake, but Parlophone used up those labels anyway. Between December, 1962, and January, 1963, all Parlophone singles (including some copies of "Love Me Do" and initial copies of "Please, Please Me") are missing the statement.

Most of the Parlophone labels you see after the "red label" issue will look very similar. In fact, except for certain identifying marks, the labels haven't changed much since 1963 when they were introduced.



From April of 1963 through the end of the year, Parlophone singles featured the new black label with "The Parlophone Co. Ltd." in the rim print. There is **no** printed slogan across the middle of the label on this issue.

Reissues of Earlier Singles	Catalog Number
"Love Me Do" (with Ringo on drums)	R-4949
"Please Please Me"	R-4983
Singles originally released on this label style	Catalog Number
"From Me to You"/"Thank You Girl"	R-5015
"She Loves You"/"I'll Get You"	R-5055
"I Want to Hold Your Hand"/"This Boy"	R-5084

There are two major "sub-variations" of this label style. The rim print may be found in ALL CAPITAL LETTERS or in normal upper and lower case. The version with both upper and lower case letters in the rim print was created earlier and is most common on single through "She Loves You," although "A Hard Day's Night" also appears with this label.



In 1964, a change in laws regarding price "fixing" on records compelled EMI to add a "resale statement" to their records. All Parlophone singles produced between 1964 and late 1965 will have **The Parlophone Co. Ltd.** in the rim print and will have the **Sold in UK** message across the middle of the label. All of the earlier singles except for "From Me to You" are known with the addition of SIUK to the label; these are harder to find than the original pressings.

Singles originally released on this label style	Catalog Number
"Can't Buy Me Love"/"You Can't Do That"	R-5114
"Hard Day's Night"/"Things We Said Today"	R-5160
"I Feel Fine"/"She's a Woman"	R-5200
"Ticket to Ride"/"Yes It Is"	R-5265
"Help!"/"I'm Down"	R-5305
"We Can Work it Out"/"Day Tripper"	R-5389

The latter two singles were released at the same time on the label style which follows (different rim print). The "Parlophone" copies are harder to find.

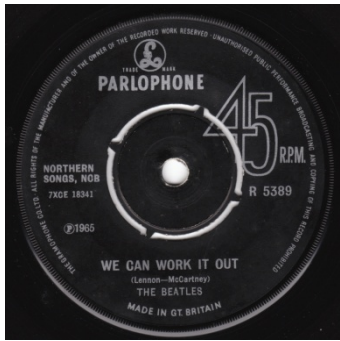
Until fall, 1966, all of the singles pressed by EMI had punch-out centers. There are copies of the earlier singles with solid centers. Some of these were pressed by another company, Oriole, while others were pressed in 1966 or later by EMI. Copies of the earlier singles with solid centers are hard to find.



From August, 1965, until 1969, all Parlophone singles were released with labels having **The Gramophone Co. Ltd.** in the rim print and the **Sold in UK** message across the center of the label.

Singles originally released on this label style	Catalog Number
"Paperback Writer"/"Rain"	R-5452
"Yellow Submarine"/"Eleanor Rigby"	R-5493
"Penny Lane"/"Strawberry Fields Forever"	R-5570
"All You Need Is Love"/"Baby, You're a Rich Man" (label doesn't mention TV special)	R-5620
"All You Need Is Love"/"Baby, You're a Rich Man" (label mentions TV special)	R-5620
"Hello Goodbye"/"I am the Walrus" (regular copy)	R-5655
"Hello Goodbye"/"I am the Walrus" ("Made in France" at bottom)	R-5655
"Lady Madonna"/"The Inner Light"	R-5675

For the first time, a picture sleeve was issued with the "Penny Lane" single. The original UK sleeves were made of thin paper and do not sport the EMI logo anywhere.



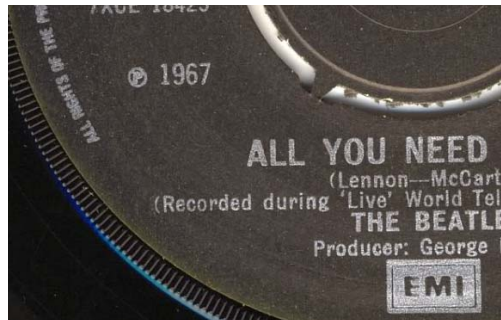
In mid-1969, all of the Beatles Parlophone singles that were still in the catalog were reissued onto a label having "The Gramophone Co. Ltd" in the rim print but having **NO "Sold in UK" message** across the middle of the label. This label style lasted until 1972. Earlier Beatles singles are less common with this style than with their original label.



Only "I Want to Hold Your Hand" is known to exist on this label from 1972 – showing the company as "The Gramophone Co. Ltd." but adding the EMI logo. By this time, most of the others were out of print or were still using up existing label stock. In 1973, EMI made the decision to promote the use of the EMI label over subsidiary labels such as Parlophone. Few new singles were issued for the next few years, and no Beatles singles were re-released with the above label during that time.



In early 1976, the Beatles Parlophone singles were again reissued, onto labels mentioning EMI in the rim print and having the EMI logo at the bottom of the label. This label style lasted until 1979-80.



In 1980, the rim print was changed again. This time it began with "all rights."



In 1983, a reference to "rental" or "renting" was added among the prohibited acts.



In 1989, the vast majority of Parlophone singles were switched to the "injection molded" style having the label pressed right into the record. These had begun in 1984-5, and by this time were the only option for most singles. Copies pressed in 1990 have the logo at the left with "PARLOPHONE" running up the label.

Singles made in 1976 can be found with green picture sleeves. Copies made from 1982 to 1990 can be found with colorful "20th anniversary" sleeves.



In 1968, the Beatles switched to the Apple label. In the United States, their albums and (eventually) singles would be reissued onto Apple labels, but this was not the case in England. In the UK, singles that started on Parlophone remained on Parlophone.

The first Apple singles featured the "Sold in UK" message across the label which was found on all Parlophone singles of the period.

Singles originally released on this label style	Catalog Number
"Hey Jude"/"Revolution"	R-5722
"Get Back"/"Don't Let Me Down"	R-5777
"Ballad of John and Yoko"/"Old Brown Shoe"	R-5786

By this time, it was less common to find singles with the "punch out" centers than it was to find them with solid centers. The "Get Back" single was released in mono in England; in the USA, the "Get Back" single was released in stereo.



In 1969, the "Sold in UK" statement was removed. All Apple singles from 1969 through the early 70's featured **dark Apple labels** without the "Sold in UK" statement across the label.

Singles originally released on this label style	Catalog Number
"Something"/"Come Together"	R-5814

"Let It Be"/"You Know My Name"

R-5833

First pressings of "Let It Be" show what was going to be the original matrix number in the trail-off of the b-side, when "You Know My Name" was going to be issued as a Plastic Ono Band single (APPLES 1002). Also, "Let It Be" was the second and last original Beatles single from England to be issued in a picture sleeve. Reissue sleeves from the 80's and 90's were made of thin paper stock; the original was almost as thick as posterboard and did not feature the EMI logo anywhere on the sleeve.

Singles on the Polydor Label

Beginning in January, 1962, the Beatles were Polydor recording artists in England. Their first release, "My Bonnie," sold well enough as a German import to pique the interest of a record shop owner who would become their manager. All in all, not many different singles were released on Polydor in England during the 60's... and here they are!



The Polydor label that began the 1960's was the orange "scroll" label. This label was replaced by the red label (below) in June, 1964.

Singles originally released on this label style	Catalog Number
My Bonnie/The Saints (thick print, 01/62)	NH 66-833
My Bonnie/The Saints (thin print, 06/63)	NH 66-833
My Bonnie/The Saints (03/64)	NH 52-273
Ain't She Sweet/If You Love Me, Baby (05/64)	NH 52-317

Copies of any of the above with solid centers have double the value of copies with punch-out centers.



Polydor's red label remained the standard issue from June 1964 through the end of the decade.

Singles originally released on this label style	Catalog Number
"My Bonnie" (reissue)	NH 52-273
"Ain't She Sweet" (reissue)	NH 52-317
"Sweet Georgia Brown"/"Nobody's Child" (06/64)	NH 52-906

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.

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