

# Identifying Ecuadorian Beatles Albums

## Identification Guide

Last Updated 13 Nv 16

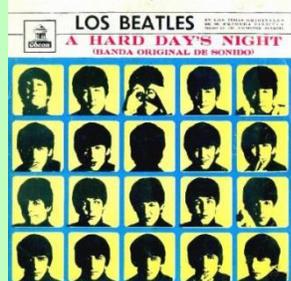
### Red “Old Style” Odeon Label With Rim Text



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

LP's originally released on this label style	Catalog Number	Covers
<i>Conozca a the Beatles!</i>	LP-12-19084	3
<i>The Beatles (Vol. 2)</i>	LP-12-19085	2
<i>The Beatles (Vol. 3)</i>	LP-12-19086	1
<i>A Hard Day's Night</i>	LP-12-19108	1

**NOTE:** *Conozca a the Beatles!* (Vol. 1) appeared in four different covers:



1. Front cover (from Mexico) has Mexican title and Musart logo; back cover has green print; harder cover like traditional cover.
2. As with cover #1, but this one has a soft cover like the later Ecuadorian LP's.
3. Front cover has Odeon logo and “The Beatles” in light blue; a large numeral 1 is at the right side; back cover has light blue and black print.
4. Front cover has Odeon logo and “The Beatles in lilac; a large numeral 1 is at the right side; back cover has lilac and black print, and the photograph is tinted red-orange.

The matrix number for *Conozca* is the same as the Mexican LP.

**NOTE 2:** *The Beatles! Vol. 2* appeared in two different covers: 1. Front cover and back cover print are tinted green. 2. Front cover and back cover print are tinted brown.



**NOTE 3:** Although the first Ecuadorian LP has content identical to the Musart releases in Mexico, Odeon was free to compile their own albums. As a result, both the second and third albums (released at the same time) were unique releases. The matrix numbers of the albums indicate this. Vol. 2 is the British *Please, Please Me* album – minus the two songs that had already been issued on *Conozca* (“I Saw Her Standing There” and “Twist and Shout”). The matrix numbers for the Ecuadorian LP are the same as the British album. Vol. 3 contains the songs from *With the Beatles* that had not been released on *Conozca*, plus the single “Can’t Buy Me Love”/“You Can’t Do That.” The album features the matrix numbers from both the British single and the album.

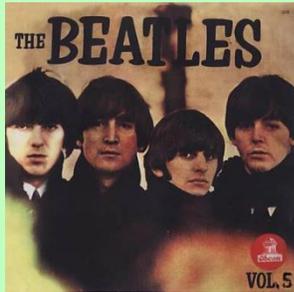
### Green “Old Style” Odeon Label With Rim Text



In Fall, 1964, Odeon changed the color of its label backdrop from red to sea green. Since Ecuadorian Odeon was obtaining masters from Musart, and since Musart had released *Beatles for Sale* in both mono and stereo, Ecuador followed suit, and the fifth Beatles album was available in Ecuador in both formats. The cover art and matrix numbers also indicate the connection to the Musart release.

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 would no longer be available through Musart. Looking back, it

seems that Odeon of Ecuador would have forged an arrangement with DCM that mirrored its arrangement with Musart, but that did not happen.



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).

Peru, Venezuela, and Uruguay).

LP's known to exist on this label style	Catalog Number
<i>The Beatles (Vol. 2)</i>	LP-12-19085
<i>A Hard Day's Night</i>	LP-12-19108
<i>Beatles for Sale (Vol. No. 5)</i>	LP-12-19134
<i>Socorro! (Help!)</i>	LP-12-19151

## 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 *Help!* album to a blue label. These copies (and some of the green-label copies) are known to exist with a cover more closely resembling the British album; actually, most of the cover art appears to have been taken from the Argentinian artwork.

LP's known to exist on this label style	Catalog Number
<i>Beatles for Sale (Vol. No. 5)</i>	LP-12-19134
<i>Socorro! (Help!)</i>	LP-12-19151
<i>Rubber Soul</i>	LP-12-19165

## Blue “Old Style” Odeon Label Without Rim Text



Later in 1966 and continuing through 1967, Odeon of Ecuador used a blue label that featured the disclaimer information underneath a smaller Odeon logo instead of around the label rim. The IFESA manufacturing statement appears at the bottom.

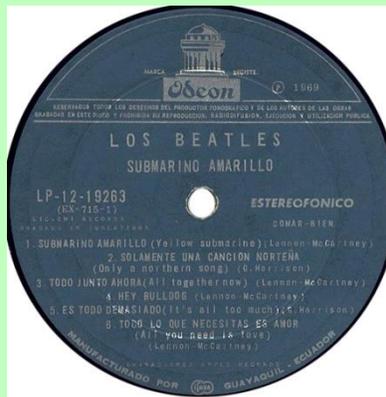
To date no Beatles albums are known to exist on this label style, and this raises a bit of a confusing issue. Not only did Odeon continue to release Beatles singles between 1966 and 1969, but also they released “Michelle”/“Girl” (from *Rubber Soul*) and “Strawberry Fields Forever”/“Penny Lane” – but possibly no other singles in 1966-67. “Lady Madonna” and “Hey Jude” would both come out in 1968. The curiosity here is that no Ecuadorian copies are known to exist of *Revolver*, *Sgt. Pepper*, or the White Album. Since Ecuadorian Odeon continued to enjoy a relationship with the parallel company in Argentina, and since Argentina did press copies of those albums, there is no clear reason why Odeon did not press copies of those Beatles albums in Ecuador.

Ricardo Pugialli’s website shows cover photos for what is alleged to be an Ecuadorian copy of *Sgt. Pepper* (Odeon LP-12-19164). The cover image, though, seems to be a doctored form of the cover from the 1980’s – complete with the later catalog number of 302-0164. Therefore that entry is likely an error.

That Odeon (IFESA) was still closely associated with Odeon of Argentina is evident in the matrix numbers of the known albums. For example, the Ecuadorian album above comes from the Argentinean LP shown here:



## Dull Green “Old Style” Odeon Label Without Rim Text



In 1968, Odeon changed the label color to dull green, leaving the other information as it was on the blue label. This new label lasted until the advent of EMI labels in spring, 1969.

LP's originally released on this label style	Catalog Number
<i>Yellow Submarine</i> , stereo	LP-12-19263

**NOTE:** Only one Beatles album is known on the label; none so far have been found to have been reissued onto the label. The *Yellow Submarine* album mentions Apple Records in small print at the bottom of the label, making it basically the only Apple release by the Beatles in Ecuador.

## 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. The only album known to have been pressed on this label in 1970 as a new release was *Hey Jude!* It uses the matrix number of the export albums.

LP's originally released on this label style	Catalog Number
<i>Hey Jude!</i>	LP-12-19282

**NOTE:** The cover image to *Hey Jude* is reversed compared to its appearance elsewhere in the world, and the back cover background has been changed from black to white.

### Purple or Blue 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.

LP's originally released on this label style	Catalog Number
<i>Abbey Road</i>	LP-12-19284
<i>Let It Be</i>	LP-12-19288

### Tan Odeon Label With Logo at Left



From 1971 to 1977 Odeon used a label with all of the company information at the left side.

LP's originally released on this label style	Catalog Number
<i>Por Siempre Beatles</i>	LP-19355

This album was released in 1972. No copies of this LP have sold on eBay; i.e., none are recorded on popsike, collectorsfrenzy, or rootsvinylguide. However, reissues of *Abbey Road* and *Hey Jude* are known to exist on this label style. A new numbering system (302- prefix) began in 1976.

## 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 amount 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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This photo of a rabid Ecuadorian dog is from Smithsonian.com.