

Beatles Dutch Album Releases

Identification Guide

Last Revised: 25 De 2023

Black Parlophone Label With “Made in Holland”



The first label for Parlophone LPs features the oval logo at the top. This label style has large capital letters all the way around the rim of the label; MADE IN HOLLAND is at the bottom. Releases that corresponded to British albums came out on the Parlophone label and were given the same catalog number as they had in England. This includes the Dutch release of *Something New*, which carried the UK export catalog number. Records that originated as German releases came out on the Odeon label, having the German catalog numbers. Most albums had covers that were imported from Great Britain or Germany.

Through the middle of 1965, album releases were in mono only. At that point, stereo was an option, although for the main line Beatles albums it is clear from a census that far more mono albums than stereo ones were being sold. This label style continued until fall 1967.

Please Please Me

Parlophone PMC-1202



With the Beatles

Parlophone PMC-1206



A Hard Day's Night

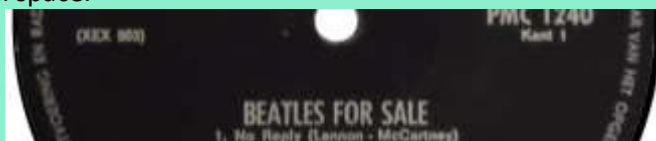
Parlophone PMC-1230



Beatles for Sale

Parlophone PMC-1240

Some copies have blank space below the album title, while others have no additional space.



Help!

Parlophone PMC-1255

Some copies have no blank line below the LP title, and one blank line between THE BEATLES and the BIEM logo.

Others have no blank line below the LP title but additional blank space above BIEM.

Other copies have a blank line below the LP title.



Help!

Parlophone PCS-3071

On mono copies of this LP, the author credits for "You've Got to Hide Your Love Away" and "I Need You" are switched.



Something New

Parlophone CPCS-101

Some copies have more space between THE BEATLES and the BIEM logo, and less space below the LP title.



Rubber Soul

Parlophone PMC-1267



Rubber Soul

Parlophone PCS-3075



Beatles' Greatest

Odeon SMO-83991



Revolver

Parlophone PMC-7009



Revolver

Parlophone PCS-7009



A Collection of Beatles Oldies

Parlophone PMC-7016



A Collection of Beatles Oldies

Parlophone PCS-7016



Parlophone PMC-7027

There are minor label variations.

- a – blank line below catalog number;
- b – no blank line below title;
- c – blank line below THE BEATLES;
- d – no blank line below catalog number or artist, but blank line below title.



Parlophone PCS-7027



Black Parlophone Label With BIEM (where appropriate) and Round STEREO

In fall 1967, EMI changed the print that runs around the rim of the label. Instead of "Made in Holland" at the bottom, the new label has rim print in Dutch going all around the label. Although *Sgt. Pepper* was still in print in mono when this label style came out, most of the catalog seems to have switched to stereo only by the end of the year. At this point, then, the standard Beatles' back catalog came out in stereo, with the first stereo releases of the first 4 albums.. The word STEREO appears in round print through the end of 1968.





Some copies of *Rubber Soul* with this label style accidentally came out on the Odeon label, although most were correctly on Parlophone. If the labels show a publishing society, BIEM is among them.

Beatles' Greatest



Odeon OMHS-3001



Some labels list "Long Tall Sally" as "Long To Sally." Other labels write OHMS- instead of OMHS-.

At least eight back cover variations are known to exist. The first of these had black color bars around the central image, as they also appear on the front cover. The printer credit on the back cover, in Dutch, reads EEN HABO HOES. The second cover has the same wording but has the color bars corrected to light blue.

The next covers have the same wording, but HABO is in a larger typeface.

Other back covers read druk: n.v. habo – amsterdam; this print is below the blue bar.

Another mentions *HABO* in script italics.

The next back covers (c. 1971?) read druk: n.v. interprint – amsterdam; this print is in the blue bar.

Still later back covers (mostly after 1971) read A HABO SLEEVE.

Others have no printer listed, or have no printer but come with a gold foil sticker at the bottom right.

The album was part of EMI's growing STERREN SERIE = Star Line. Most of the albums in the series had similar cover designs, and the vast majority were reissues or pressings of foreign albums. This particular LP was a reissue of the German-numbered album of the same name (SMO 83991). There was only one other label that was part of the Parlophone/Odeon series. This was:

<i>Hollies' Days</i>	The Hollies	Odeon OMHS 3002
Released in 1968. A pressing of the 1965 British LP, <i>Hollies</i>		Parlophone PMC 1261

At least eighteen albums on the Columbia label were pressed as part of the Star Line in the Netherlands.

<i>Cliff Richard Today</i>	Cliff Richard/Shadows	Columbia SHPX 5001
<i>The Best of the Seekers</i>	The Seekers	Columbia SHPX 5002
<i>Cocktails for Two</i>	Acker Bilk/Bent Fabric	Columbia SHPX 5003
<i>Salutes the Trumpet Greats</i>	Eddie Calvert	Columbia SHPX 5004
<i>These Hits are Made for Dancing '68</i>	Fred Silver Band	Columbia SHPX 5005
<i>Frénésie Tzigane</i>	Toki Horvath	Columbia SHPX 5006
<i>If I Were a Rich Man</i>	Roger Whittaker	Columbia SHPX 5007
<i>Hurrah for the Shadows</i>		Columbia SHPX 5008
<i>A L'Olympia 1964</i>	Enrico Macias	Columbia SHPX 5010
<i>Les Succès d'Amalia Rodrigues</i>	Amalia Rodrigues	Columbia SHPX 5011
<i>The Best of the Golden Gate Quartet</i>		Columbia SHPX 5012
<i>Et Voici!</i>	Richard Anthony	Columbia SHPX 5013
<i>The Shadows' Golden Greats</i>		Columbia SHPX 5014
Released in 1969. A pressing of the 1967 French LP, <i>The Shadows' 60's</i>	Columbia SCTX 340406	
Also exists on the red label (see below).		
<i>Stranger on the Shore</i>	Acker Bilk	Columbia SHPX 5015
<i>Et Voici!</i>	Marc Aryan	Columbia SHPX 5016
<i>Paprika</i>	Lajos Horvath	Columbia SHPX 5017
<i>Congratulations</i>	Cliff Richard	Columbia SHPX 5018
<i>Uma Casa Portuguesa</i>	Amalia Rodrigues	Columbia SHPX 5019

In addition, the Star Line contained at least three albums on the Barclay label (SHBL prefix). Several albums on His Master's Voice (SXLPH prefix), at least two albums in America's Capitol series (HST- and HSW- prefixes), at least two albums in Germany's Capitol series (HST- prefix), and at least two albums in Liberty's series (HLST- prefix) used catalog numbers that were part of existing series. That is, there are other Liberty

albums in the HLST- series that are not part of the Star Line. This is similar to Capitol/USA's practice of numbering Star Line albums in the regular series.

Boek en Plaat – DS Series

Boek en Plaat and Nederlandse Lezerscentrale (NLC) were arms of the same company – one of the Netherlands' two largest record clubs. The company emerged out of the Dutch Book Club, as the Dutch publishers were looking for ways to reach more buyers. A few publishers banded together in December 1966, with some forming Boek en Plaat and others forming ECI. The investors in Boek en Plaat were: Deutscher Boecher Bund, Becht, Bosch & Keuning, Callenbach, Elsevier, Van Goor & Zonen, Hollandia, Nelissen, BV Plaat and De Telegraaf.

At that time, several major labels started pressing one of the largest selection of records through the record club. Since the club basically used two names, records that were available through the club might have Boek en Plaat covers that were stickered for NLC. The lone Beatles album in the series was simply entitled *The Beatles*. The DS- series that contained it began in 1967 with Donovan. Back then, the albums were available in mono and stereo, but before the Beatles' album on that label came out, all of the records were available in one format only (typically stereo).

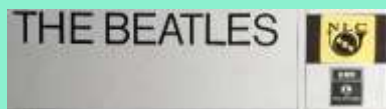
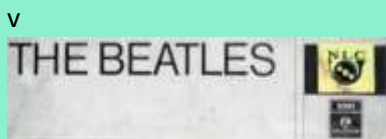
<i>Donovan</i>	Donovan	DS 001 = Pye International SLPC-1001
<i>Strangers in the Night</i>	Frank Sinatra	DS 002 = Reprise SPC-101
<i>Caterina Valente</i>	Caterina Valente	DS 003 = Decca NR-35675
<i>The Best of</i>	Bert Kaempfert	DS 004 = Polydor 2416 204
<i>International '66 Vol. II</i>	Various Artists	DS 006 = Columbia SSBP-104
<i>Victor Silvester's Invitation No. 4</i>	Victor Silvester	DS 008 = Columbia SSBP-109
<i>Malando</i>	Malando	DS 009 = Philips ZSY 884 616
<i>Have You Seen Your Mother</i>	The Rolling Stones	DS 010 = Decca NP-356600
<i>Beat Here</i>	Various Artists	DS 011 = Philips ZSY 884 621
<i>Primavera</i>	Werner Müller	DS 012 = Polydor 237 659
<i>The Kinks</i>	The Kinks	DS 013 = Pye SLPC-1006
<i>The Bee Gees 1st</i>	The Bee Gees	DS 014 = Polydor 104 697
<i>Hits van de Golden Earrings</i>	Golden Earrings	DS 015 = Polydor DS 015
<i>The Mamas and Papas</i>	The Mamas and Papas	DS 016 = RCA Victor DS 016
<i>The Monkees</i>	The Monkees	DS 017 = RCA Victor DS 017 (COS 101)
<i>The Beatles</i>	The Beatles	DS 018 = Parlophone SCBP-1013 = 4005
<i>Lady Soul (This is Soul)</i>	Various Artists	DS 019 = Atlantic DS 019
<i>Pianococktail</i>	Cas Oosthoek	DS 020 = Delta SLPC-1008
<i>Sonny & Cher</i>	Sonny & Cher	DS 021 = Atlantic DS 021

The Beatles album was part of two series for EMI of the Netherlands. It was numbered as both SCBP-1013 and as SCBP-4005. Although EMI may have intended for the company to use copies numbered 1013 with the Boek en Plaat label and copies numbered 4005 with the NLC label, records with both numbers appear in the same DS-018 covers, and records with either number may appear in covers stickered for NLC. Copies with the number 1013 are more numerous, appearing with four label variations. If my attempt at ordering them is correct, copies numbered 4005 came out in late 1968.

The Beatles



Parlophone SCBP-1013 = SCBP-4005



Label i: round STEREO; titles spread widely; BIEM close to THE BEATLES at the bottom.

Label ii: round STEREO; titles spread widely; BIEM separated from THE BEATLES.

Label iii: round STEREO; titles close together; BIEM and THE BEATLES separated.

Label iv: as with Label iii, but the number is 4005 instead of 1013.

Label v: small STEREO; titles close together (1969-70).

Dutch Parlophone obtained this album via an arrangement with the German book/record clubs. The German club had released the album in 1967, where it had the same title and carried the number Deutscher Schallplattenclub H-052 (later 052/3).

Another German club also marketed the same songs (in a different order) as *The World's Best*. See below for the Dutch release of that album.



Other members of the EMI-pressed SCBP-1000 series include:

<i>Beethoven</i>	Erich Leinsdorf	AS 012 = Columbia SCBP-1001
<i>Mendelssohn</i>	Nathan Milstein	AS 011 = Capitol SCBP-1003
<i>Untitled</i>	Ensemble Bendetto Marcello	AS 018 = Columbia SCBP-1004
<i>Beethoven: Missa Solemnis</i>	Herbert von Karajan	FS 001 = Columbia SCBP-1006
<i>Bach</i>	Yehudi Meunin	AS 030 = HMV SCBP-1008
<i>Matthäus Passion</i>	Piet van Egmond	AS 0** = HMV SCBP-1009
<i>Club Favorieten</i>	Various Artists	CS 052 = Capitol SCBP-1012
<i>Die Lustige Witwe</i>	Franz Léhar	GS 081 = Columbia SCBP-1014/15
<i>Charles Aznavour</i>	Charles Aznavour	CS 056 = HMV SCBP-1016
<i>Madame Butterfly</i>	Gabriele Santini	GS 081 = HMV SCBP-1019/20
Plus later albums.		

Other members of the SCBP-4000 series include later albums and:

<i>Operette Melodieën</i>	Rothenberger/Hoppe	GS 012 = Columbia SCBP-4001 (?)
<i>The Who's Who of Country/Western Music</i>	Various Artists	GS 018 = Capitol SCBP-4002
<i>Tchaikovsky/Mendelssohn</i>	Philharmonia Orch.	GS 027 = HMV SCBP-4003
<i>The Beatles</i>	The Beatles	DS 018 = Parlophone SCBP-4005
<i>Beethoven: The 9 Symphonies</i>	Philharmonia Orch.	= Columbia SCBP-4007//14

Apple Label

BIEM Logo

Round Stereo



In 1968, the Beatles switched to the Apple label; the albums on Odeon and Parlophone did not switch to Apple. The first Apple label has the same rim text as appears on UK albums. The artist name, title, and catalog number are in thin bold print, and STEREO appears in round print, as on the earlier (Parlophone) labels. The way that STEREO was printed was changed in early 1969.

Apple Label or Parlophone Label

BIEM Logo

Small Stereo



The vast majority of copies pressed after early 1969 have STEREO in smaller print. This includes reissues of earlier titles and the copies of *Yellow Submarine* that came out as exports on the Parlophone label.

Red Parlophone Label With BIEM

In fall 1967, EMI changed the print that runs around the rim of the label. Instead of "Made in Holland" at the bottom, the new label has rim print in Dutch going all around the label. Although *Sgt. Pepper* was still in print in mono when this label style came out, most of the catalog seems to have switched to stereo only by the end of the year. At this point, then, the standard Beatles' back catalog came out in stereo, with the first stereo releases of the first 4 albums.. The word STEREO appears in round print through the end of 1968.



Some pressings of EMI albums in 1970-1972 came out with red labels and black print. That the print was black instead of silver indicates that the label change was intentional.

These copies are usually referred to as export copies. Five Beatles albums are known to exist on the red label, and there are at least five albums on the Columbia (EMI) label that came out with red labels instead of their usual black.



In spring 1969, EMI of the Netherlands began to conform new releases to the EEC numbering system that appears on records throughout Europe, and in other countries.



BIEM remained on the labels until the end of 1971, so that the Beatle period ended with labels similar to ones that appear here. This includes: *Yellow Submarine*; *Abbey Road*; *Hey Jude*; and *Let it Be*. At the beginning of 1972, STEMRA replaced BIEM on the labels, making it easy to determine which records came out later.

S*R International Label

As the Boek en Plaat (NLC) club arranged in 1968 to release copies of *The Beatles* in the Netherlands, NV Bovema (later known as EMI-Bovema NV) released the S*R International album, *The World's Best*, using German-made covers and carrying the same catalog number as the German album. This may mean that the arrangement with the **Deutscher Schallplattenclub** was associated with EMI-Electrola's agreement with **Bertelsmann** (who operated S*R International).

The World's Best

S*R International 77 235



Some labels have more space between THE BEATLES and the BIEM logo. All Dutch copies have STEREO in round print. NV Bovema may have pressed these copies (by contract) for distribution through the German club.

Red Polydor Label

In 1967, at the same time when Polydor International began marketing *The Beatles' First* for release in the UK in stereo, they also made the members of the Polydor Special series available in the Netherlands.



The Beatles' First

Polydor 736038

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 number 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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