

Beatles Italian LP Releases

Identification Guide

Updated 10 De 23

Red Parlophon Label Without Rights Society



When the Beatles first hit the scene in Italy, Parlophon was using a red label. It was in use until mid to late 1965, when it was replaced by a similar-looking black label. All red-label albums were originally in mono only. Until the beginning of 1965, there were no logos on the label indicating the publishing rights societies which were represented on the LP.

Parlophon PMQ 31501 Giorgio Consolini *Canzoni da non Dimenticare*

Parlophon PMQ 31502 *The Beatles (Please Please Me)*

Released in early December 1963.

The first pressing lists the credit for "Boys" as
(Don-Farrell) instead of (Dixon-Farrell).
Later copies correct the error.



Parlophon PMQ 31503 *I Favolosi Beatles (The Fabulous Beatles = With the Beatles)*

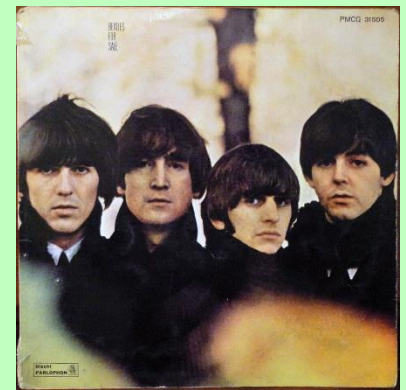
Released in February 1964.



Parlophon PMCQ 31504 *Tutti Per Uno (All for One = A Hard Day's Night)*
Released in early August 1964.



Parlophon PMCQ 31505 *Beatles for Sale*
Released in December 1964.



Red Parlophon Label With Rights Society



In 1965, Parlophon added logos to each side of the label, indicating the publishing rights societies which were represented on the LP. The earlier LPs were updated with rights logos, and the following new Beatles album came out with rights-society information on the label.

Parlophon PMCQ 31506 *The Beatles in Italy*
Released in July 1965.

This LP was a unique compilation album, consisting of the songs from the *Long Tall Sally* EP, and four Beatles singles that had not appeared on any LP in Italy. Although the album was pressed in order to correlate with the Beatles' concerts in Italy in June 1965, the album itself had nothing to do with Italy. In fact, the cover photo was taken in Washington, DC.



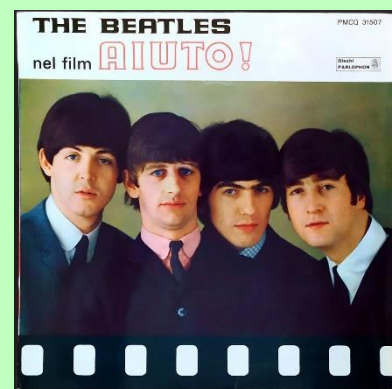
Although all of the records on the red label appear to be almost equally scarce, the *Beatles in Italy* album is highly sought-after. In its Italian pressing, the cover is gatefold, showing the Beatles on stage. Most of the counterfeits that one sees are of the Israeli release of the album; that record has been widely counterfeited.

Black Parlophon Label With Sharp BIEM Box



In 1965, Parlophon changed its LP label color to black. All of the earlier LPs were reissued onto this label style, even though only the new albums appear on this list. The new LPs came out in stereo as well as mono.

Parlophon (S)PMCQ 31507 *Aiuto! (Help!)*
Released in October 1965 (mono).
Released in December 1965 (stereo).



Parlophon PMCQ 31508

Castellazzo and Gallizio

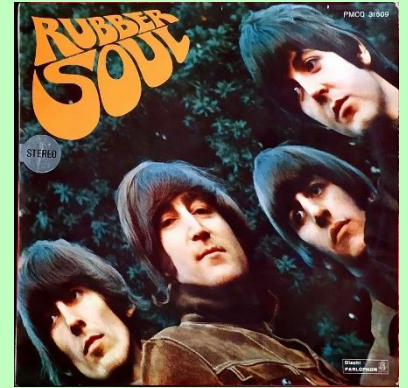
Il Cacciatore del Bosco

Parlophon (S)PMCQ 31509 *Rubber Soul*

Released in early January 1966 (mono).

Released in mid-January 1966 (stereo).

Parlophon-Italy created the title logo for the album by themselves. Although the letters look somewhat similar, a comparison between the letters here and on the British or American albums reveals that they are entirely different.

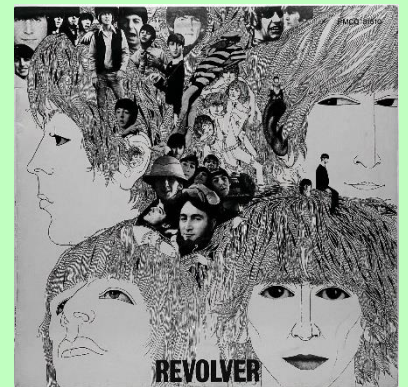


Parlophon (S)PMCQ 31510 *Revolver*

Released in late August 1966 (mono).

Released in late August 1966 (stereo).

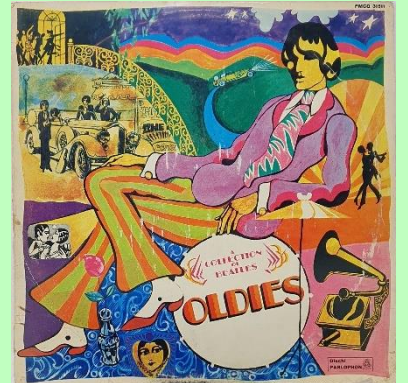
On these first pressings, the title "Got to Get You Into My Life" is spelled correctly. On the second pressing (rounded BIEM logo), the word Got is misspelled as "Gott."



Parlophon (S)PMCQ 31511 *A Collection of Beatles Oldies*

Released in December 1966.

Parlophon-Italy created the title logo for the album by themselves. Although the letters look somewhat similar, a comparison between the letters here and on the British or American albums reveals that they are entirely different.



Parlophon (S)PMCQ 31512 *Sgt. Pepper's Lonely Hearts Club Band*

Released in June 1967.

Parlophon-Italy created the title logo for the album by themselves. Although the letters look somewhat similar, a comparison between the letters here and on the British or American albums reveals that they are entirely different.



Black Parlophon Label With Rounded BIEM Box



There were no new Beatles releases on the Parlophon label with this label, but several reissues are known of the earlier LPs. The same rounded BIEM logo would appear also on records on the Apple label in Italy.

Black Parlophon Label With EEC Numbers



In 1969, the European Economic Community moved gradually toward a more unified system. As Parlophon was in the process of changing to Parlophone in Italy, the label added the new EEC numbers to their records. *Revolver*, *Rubber Soul*, and *Sgt. Pepper* are among the Beatles records known to exist in this style. The country code for Italy was "3". *Beatles In Italy* did not receive an EEC number.

Apple Label Without EEC Number



In 1968, the Beatles switched to the Apple label. The albums Parlophon had released remained on that label (later “Parlophone”); they did not switch to Apple in Italy. The records now indicate that they were in stereo, compatible with mono, with a STEREO-MONO logo.

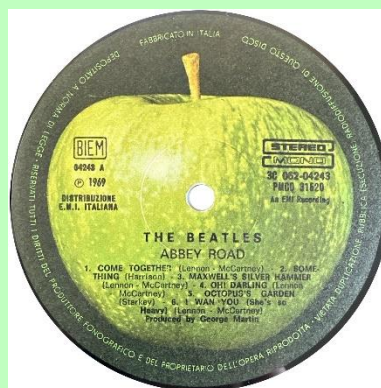
Apple PMCQ 31513/14 *The Beatles*
Released in November 1968.
Numbered covers made in Germany

Parlophon SPMCQ 31515 Grande Orchestra *Come Back to Roma*
Released in November 1968.
Conducted by Gianni Ferrio.

Parlophon PMCQ 31516 Corso, et. al. *Gulliver*
Released in January 1969.

Apple PMCQ 31517 *Yellow Submarine*
Released in January 1969.

Apple Label With Parlophon and EEC Numbers



EMI added the EEC number to the labels in spring 1969. As indicated above, the Parlophon LPs remained on that label, while Apple albums added the EEC number to the label. Both of the two prior Beatles/Apple albums added the EEC number at this time.

Parlophon SPMCQ 31518 Wallace Collection *Laughing Cavalier*
Released in May 1969.

Parlophon SPMCQ 31519 The Hollies *Hollies Sing Dylan*
Released in June 1969.

Apple PMCQ 31520 *Abbey Road*
Released in September 1969.
The first two labels do not list "Her Majesty." The first label erroneously lists "I Want You" as "I Wan You."

Black/Silver Parlophone/EMI Label



In early 1970, the record label switched to "Parlophone" and came to resemble more closely the labels used in other countries. The rim print, however, is in Italian. All of the albums were reissued onto the Parlophone label, and *The Beatles in Italy* remained a mono release.

Later (post-black-label) copies of *Help!* bear the English title on the front cover.

Parlophone SPMCQ 31521 The Hollies *Hollies Sing Hollies*
Released 1970.

This was the last record to be released in the (S)PMCQ-315** series, and the only one that came out originally on the one-box EMI label.

Apple Label With EEC Number Only



At the beginning of 1970, the Italian publishing society, SIAE, began. In the place of BIEM, SIAE now appeared on all labels.

Apple 3C062-04348 *Hey Jude*
Released in March 1970.

Apple 3C062-04433 *Let It Be*
Released in May 1970 with an outer box and book, and also without a box.

Later in 1970, Apple-Italy replaced the Italian block rim text with English script print (like that used in the UK).

Light Blue Parlophone/EMI Label

In 1971, Parlophone followed France's lead in shifting to a light blue label with white dots (stars). The Beatles catalog soon shifted to using the British titles for the LPs, including the graphics for *Please Please Me* and *With the Beatles*. Near the end of the 1970s, the price code increased from 062 to 064.



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.