

British LP Releases

Identification Guide

Last Updated 01 Mr 14



When the Beatles released their first LP through Parlophone, the label styles were in transition. The original record label was the "black label with gold print" that has become legendary.

LP's originally released on this label style	Catalog Number
<i>Please, Please Me</i> , mono	PMC 1202
<i>Please, Please Me</i> , stereo	PCS 3042



NOTE: The gold label *Please, Please Me* may be found with any of three label variations. The first credits the Beatles original tunes to Dick James Music. The second credits those songs to Northern Songs. Finally, the two variants can be found mismatched, with side one having different credits than side two. The cover accompanying a gold label copy have the front cover credit shifted all the way to the right (to the cover's edge); later covers have the front cover credit moved slightly to the left.

Copies of *Please Please Me* on the more common second label style were also available while the album was charting. These are listed below.



The typical Parlophone label from the 60's has a black label with "PARLOPHONE" in yellow. This basic label style lasted on all Parlophone issues until 1969, when it was replaced by a black label with silver print. However, there were three different variations of the 60's Parlophone label, which make it possible to give a more accurate date to your Parlophone album. **NOTE:** The black and yellow Parlophone label appeared briefly on reissues during the early 1980's. This reissue label has EMI mentioned in the printing on the rim of the label and has the word MONO on the label.

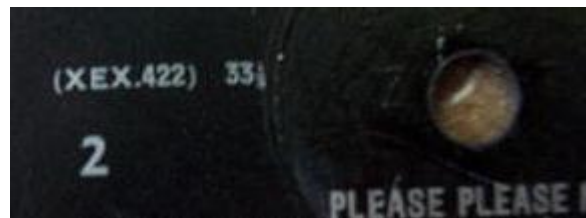


From April of 1963 through the end of the year, Parlophone LP's featured the new black label with "The Parlophone Co. Ltd." in the rim print. There is **no** printed resale statement across the middle of the label on this issue.

LP's released on this label style	Catalog Number
<i>Please, Please Me</i> , 2nd issue mono (with extra 33 1/3)	PMC 1202
<i>Please, Please Me</i> , 2nd issue stereo (with extra 33 1/3)	PCS 3042
<i>Please, Please Me</i> , 2nd issue mono	PMC 1202
<i>Please, Please Me</i> , 2nd issue stereo	PCS 3042
<i>With the Beatles</i> , mono, misspelled song title (Gotta)	PMC 1206

<i>With the Beatles</i> , mono, titles correct	PMC 1206
<i>With the Beatles</i> , stereo, misspelled song title (Gotta)	PCS 3045
<i>With the Beatles</i> , stereo, titles correct, "Jobete"	PCS 3045
<i>With the Beatles</i> , stereo, titles correct, "Dominion Belinda"	PCS 3045

NOTE: After 1963, more commonly the covers were manufactured by Garrott & Lofthouse Ltd. (G&L); other covers were made by Ernest J. Day.



NOTE 2: Copies of the *Please Please Me* LP pressed immediately after the switch to the yellow and black label can be found with "33 1/3 RPM" instead of "Recording first published 1963" on the label. These copies now sell for about triple the prices for "normal" copies. After these copies, there exist transition copies which do not have either print. Finally, the most common copies have "Recording first published 1963" but not the extra 33 1/3 reference.

NOTE 3: *With the Beatles* was originally published with the misspelling "You Really **Gotta** Hold on Me". These copies sell for more than the "normal" copies. There is also a variation in the publishing credit for "Money." "Gotta" copies show the publisher as "Jobete," while "Got a" copies have "Dominion Belinda."

NOTE 4: Some copies of *Please, Please Me* and *With the Beatles* in MONO were pressed by Decca Records for EMI. These copies can be identified by their different pressing rings. Decca copies of *With the Beatles* sell for about 50% more than EMI copies; Decca copies of *Please, Please Me* sell for about double what EMI copies bring in.



In 1964, legalities forced Parlophone to add a "resale statement" to their records. All Parlophone LP's 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.

LP's originally released on this label style	Catalog Number
<i>Please, Please Me</i> , 3rd issue mono	PMC 1202
<i>Please, Please Me</i> , 3rd issue stereo	PCS 3042
<i>Hard Day's Night</i> , mono	PMC 1230
<i>Hard Day's Night</i> , stereo (normal cover)	PCS 3058
<i>Hard Day's Night</i> , stereo (cover has "stereo" in outline print)	PCS 3058
<i>Beatles For Sale</i> , mono	PMC 1240
<i>Beatles For Sale</i> , stereo (misspelled title on label)	PCS 3062
<i>Beatles For Sale</i> , stereo (titles correct on label)	PCS 3062

NOTE: The *Hard Day's Night* album was not supposed to be released with "stereo" in outline print -- the letters are supposed to be solid black. These copies were probably manufactured by mistake at around the time of the *Help!* album.

NOTE 2: The misspelling on *Beatles for Sale* is "I'm a Losser" instead of "I'm a Loser." These copies are from early 1965.

NOTE 3: No copies of the *Help!* LP have been confirmed with Parlophone rim print. Unlike the blank labels used for singles, it does not appear to be the case that there were any blank label backdrops remaining with Parlophone rim print. As a result, all confirmed copies have Gramophone rim print. See below.



From 1965 until 1969, all Parlophone LP's 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.

LP's originally released on this label style	Catalog Number
<i>Help!</i> , mono	PMC 1255
<i>Help!</i> , stereo	PCS 3071
<i>Rubber Soul</i> , mono, "-1" in matrices	PMC 1267
<i>Rubber Soul</i> , mono, regular issue	PMC 1267
<i>Rubber Soul</i> , stereo, without "stereo" on front cover	PCS 3075
<i>Rubber Soul</i> , stereo, "stereo" embossed on front cover	PCS 3075
<i>Revolver</i> , mono, "-1" concludes the side two matrix number	PMC 7009
<i>Revolver</i> , mono, regular issue, "Dr. Robert" on label	PMC 7009
<i>Revolver</i> , mono, regular issue, "Doctor Robert" on label	PMC 7009
<i>Revolver</i> , stereo, regular issue, "Dr. Robert" on label	PMC 7009
<i>Revolver</i> , stereo, regular issue, "Doctor Robert" on label	PCS 7009
<i>Collection of Beatles Oldies</i> , mono	PMC 7016
<i>Collection of Beatles Oldies</i> , stereo	PCS 7016
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , mono	PMC 7027 (cover has regular spine)
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , mono	PMC 7027 (cover has extra wide spine)
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , stereo	PCS 7027 (cover has regular spine)
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , stereo	PCS 7027 (cover has extra wide spine)

NOTE 1: Original mono pressings of *Rubber Soul* have a mastering defect causing the record to sound different at higher volumes; these are nicknamed the "loud cut." They have "-1" at the end of the matrix numbers. These were pressed only for several days or weeks.



NOTE 2: Copies of *Rubber Soul* in stereo can be found with "stereo" embossed in black or silver in the upper right hand corner of the front cover (like *Revolver* has). These copies were printed by mistake and are scarce to rare.

NOTE 3: The first pressings of the mono *Revolver* were only manufactured during part of the first day of pressing. George Martin stopped the presses and replaced the mono mix of

"Tomorrow Never Knows" with a more suitable mix. Side Two matrices of the original issue end in "-1". The more common pressing ends in "-2" or a higher number.

NOTE 5: Early (and some later) copies of *Revolver* list the song "Doctor Robert" as "Dr. Robert." These copies sell for as much as double what a normal copy brings.

NOTE 6: Mono copies of *Sgt. Pepper* are not rare. They are sought-after, however, because of the Beatles' own involvement in the mix. The group was not involved in any other mix of any of their albums.

A Note About Reissues



There is a transitional issue of Beatles LP's from 1969 with a black and yellow label but no "Sold in UK" message.

In mid-1969, all of the Beatles Parlophone LP's were reissued onto a black and silver label. This is commonly called the 70's label, because it lasted through most the 70's and into the 80's. The earliest variety of the 70's label (up through 1973) is nicknamed the "**one mark**" label because only one EMI logo appears on the label; later copies have two. Three albums are known to have been reissued in MONO on the ONE MARK label.



From 1973 to 1976, the rim print on the "two mark" label has "The Gramophone Co. Ltd," but in 1976, the rim print changed to mention EMI as the manufacturer. After 1979, the rim print changed to begin with an "all rights" statement.



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

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

LP's originally released on this label style	Catalog Number
<i>The Beatles</i> , mono (top-opening)	PMC 7067/8
<i>The Beatles</i> , stereo (top-opening)	PCS 7067/8
<i>Yellow Submarine</i> , mono	PMC 7070
<i>Yellow Submarine</i> , stereo	PCS 7070

NOTE: Some copies of these early Apple LP's can be found without "An EMI Recording" on the label. Such copies sell for slightly more than "normal" copies.

NOTE 2: Add \$3 to \$5 to the value of the White Album, *The Beatles*, if the original poster is present. Add \$2 for the presence of each of the four glossy photos. Add \$5 for the presence of each original black inner sleeve (2) or tissue sheet divider (1).

NOTE 3: Original copies of *The Beatles* opened from the top and were sequentially numbered. The first run of mono copies began with No. 0000001 and continued through No. 0300000; the first run of stereo covers began with No. 0300001. Later copies in 1969 run through about No. 0627000, with batches for mono and stereo.

Second pressing covers open from the side and have seven-digit numbers beginning at about No. 0100000 and ending at about No. 0130000. These were made from 1969 to about 1971.

Third pressing covers open from the side and have six-digit numbers, as in No. 123,456. Later covers have no numbering.

NOTE 4: Some copies of the *Yellow Submarine* back cover do not have "Patents Pending" in the lower right corner.



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

LP's originally released on this label style	Catalog Number
<i>Abbey Road</i> (apple on back cover misaligned, no "Her Majesty")	PCS 7088
<i>Abbey Road</i> (apple aligned properly, no "Her Majesty")	PCS 7088
<i>Abbey Road</i> (apple aligned properly, with "Her Majesty")	PCS 7088
<i>Let It Be</i> , boxed edition with book	PXS 1
<i>Let It Be</i> , regular edition	PCS 7096
<i>From Then to You</i>	LYN 2153/4



NOTE: The first pressings of *Abbey Road* do not list "Her Majesty" on the label (at the end of Side Two). True first pressings also have the Apple logo misaligned on the back cover (see above). Later copies correct this error.

NOTE 2: *Let It Be* was originally released as a boxed set (PXS 1) with a thick book of photographs, usually called the Get Back book. The book is normally found in reasonable condition, and so it is the condition of the flimsy outer box which determines the grade of the boxed issue. The boxed set was originally packaged with a "Fine Albums from Apple" poster. This poster adds to the value.



From Then to You was issued in the United States with a different cover, renamed *The Beatles' Christmas Album*.

Parlophone/Apple Export Series:



Beginning in 1965, Parlophone began to press and distribute to other countries copies of LP's that were not available in that form in England. These included Parlophone pressings of several

US Capitol albums, a Parlophone issue of *The Beatles* (for certain countries that had not yet accepted the Apple label), and a Parlophone-covered issue of *Let It Be*.

The series prefix "CPCS" was used for albums that originated outside of Great Britain, the leading "C" did **not stand** for "Capitol." For the other export LP's, a leading "P" was used along with the usual British catalog number.

Labels for the export series resembled their UK counterparts, except for the "Sold in UK" print, which naturally did not appear on albums pressed for export.

LP's released in this style	Catalog Number	Label/Cover Information
<i>Something New</i>	CPCS-101	yellow/black pressing, 1965-1969
<i>Something New</i>	CPCS-101	one mark pressing, 1969-1973
<i>Beatles' Second Album</i>	CPCS-103	yellow/black pressing, 1965-1969
<i>Beatles' Second Album</i>	CPCS-103	one mark pressing, 1969-1973
<i>Beatles' Second Album</i>	CPCS-103	two mark pressing, 1973-1976
<i>Beatles VI</i>	CPCS-104	yellow/black pressing, 1965-1969
<i>The Beatles</i>	P-PCS-7067/8	yellow/black label; top loader, numbered cover
<i>The Beatles</i>	PCS-7067/8	one mark pressing, 1969-1972
<i>Yellow Submarine</i>	Odeon PPCS-7070	black and silver label with large ODEON
<i>Yellow Submarine</i>	PPCS-7070	one mark pressing
<i>Abbey Road</i>	PPCS-7088	yellow/black label, 1969
<i>Abbey Road</i>	PPCS-7088	one mark pressing
<i>Hey Jude!</i>	P-CPCS-106	one mark pressing
<i>Hey Jude!</i>	CPCS-106	dark Apple label
<i>Hey Jude!</i>	CPCS-106	light Apple label
<i>Let It Be</i>	PPXS-1	boxed set
<i>Let It Be</i>	P-PCS-7096	one mark label; Parlophone cover
<i>Let it Be</i>	PPCS-7096	dark Apple label; Parlophone cover

NOTE 1: The Odeon pressing of *Yellow Submarine* was probably sent to countries in the Mediterranean Sea that did not press their own records and which were not on the Parlophone label.

NOTE 2: Copies of the above albums that have wide pressing rings and export labels were likely pressed locally in the Caribbean, using covers and labels made in England.

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.