

# Venezuelan LP Releases

## Identification Guide

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### Rainbow Odeon Label



Venezuela would have to wait until the end of 1963 before they could hear an album of Beatles songs. When the Beatles released that first LP through Odeon, the label was using a colorful "rainbow" design, a popular backdrop that remained through the end of 1965. These early albums were released in mono only.

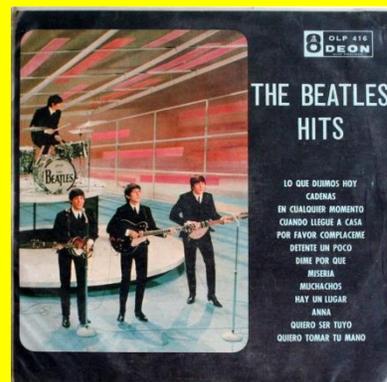
LP's originally released on this label style	Catalog Number
<i>Estos Son Los Beatles (With the Beatles)</i>	OLP 371
<i>Surfing con Los Beatles en Accion</i>	OLP 382
<i>Yeah Yeah Yeah (A Hard Day's Night)</i>	OLP 409
<i>Beatles Hits</i>	OLP 416
<i>Beatles '65</i>	OLP 447
<i>Help! (cover has US album graphics)</i>	OLP 474
<i>Rubber Soul</i>	OLP 509



**NOTE 1:** The Surfing LP is a unique compilation, featuring... Side 1, "Can't Buy Me Love"; "You Can't Do That"; "Ask Me Why"; "A Taste of Honey"; "Do You Want to Know a Secret"; "Please, Please Me"; Side 2, "I Want to Hold Your Hand"; "She Loves You"; "I'll Get You"; "Thank You Girl"; "From Me to You"; and "Twist and Shout."

**NOTE 2:** The Hits LP is a unique compilation, containing... Side 1, "Chains"; "Things We Said Today"; "Any Time at All"; "When I Get Home"; Please, Please Me"; "Slow Down"; Side 2, "Tell Me Why"; "Misery"; "Boys"; "There's a Place"; "Anna"; "I Wanna Be Your Man"; and "Komm, Gib Mir Deine Hand."

**NOTE 3:** The '65 LP is also unique, featuring... Side 1, "She's a Woman"; "I'll be Back"; "I'm a Loser"; "Rock and Roll Music"; "Baby's in Black"; "What You're Doing"; Side 2, "Honey, Don't"; "Mr. Moonlight"; "No Reply"; "I Don't Want to Spoil the Party"; "Kansas City"; and "Everybody's Trying to be My Baby."



## Transitional Odeon Labels

In early 1966, Odeon was in transition. They were in the process of deciding on a new label style and were introducing stereo albums. This transitory label was all white, with red and blue print.

LP released on this label style	Catalog Number
<i>Help!</i>	OLP 474
<i>Rubber Soul</i> , mono	OLP 509
<i>Rubber Soul</i> , stereo	SOLP 509



**NOTE:** The earlier albums were not reissued *en masse* onto this style.

## Gray and Yellow Musitron Odeon Label

In Spring 1966, Musitron SA was formed. This change was what caused the change to the label style shown above. The "MT" prefix is generally regarded as standing for Musitron. Non-Beatles albums, such as Pink Floyd's first LP and the Hollies' *For Certain...Because* exist on this label. The yellow labels are earlier (1966 only).



LP's originally released on this label style	Catalog Number
<i>Revolver</i> , mono	MT 1021
<i>Revolver</i> , stereo	SMT 1021

**NOTE:** The earlier albums were not reissued onto this style.

**NOTE 2:** The mono cover has the mono catalog number on the back and does not read "stereo." The stereo back cover has the SMT- prefix and reads "STEREO".

## Blue and Gold Musitron Odeon Label

The label with the deeper blue background was pressed well into 1967 at least.



LP's originally released on this label style	Catalog Number
<i>Revolver</i> , mono	MT 1021
<i>Revolver</i> , stereo	SMT 1021

**NOTE:** The earlier albums were not reissued onto this style.

**NOTE 2:** For non-Beatles releases, the Odeon label with (S)MT- prefix remained until after the release of *Shades of Deep Purple* in Summer, 1968. The Beatles, however, wound up switching to Parlophone.

**NOTE 3:** There is a stereo pressing on this label that includes the word STEREO and has the YEX- matrix prefix.

## Black or Red Parlophone with Yellow Logo

In 1967, some artists moved from Odeon to Parlophone. The first artist in the new LMTP- series was Franck Pourcel, whose 1967 album, *Un Mundo de Melodias*, was numbered LMTP-8001. The Beatles' move to Parlophone left Venezuelan EMI with the task of reissuing earlier albums onto the new label. A black-and-yellow label was used for mono pressings while a red-and-yellow label was used for stereo albums. In addition, certain earlier LP's have been found on this label style.

LP's released on this label style	Catalog Number
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , mono (black)	LMTP 8006
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , stereo (black label)	SLMTP 8006
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , mono (red label)	LMTP 8006
<i>Sgt. Pepper's Lonely Hearts Club Band</i> , stereo (red label)	SLMTP 8006
<i>Help!</i> , mono (UK cover) (black or red)	LMTP 8009
<i>Help!</i> , stereo (UK cover) (red)	SLMTP 8009
<i>Collection of Beatles Oldies</i> , mono	LMTP 8012
<i>Collection of Beatles Oldies</i> , stereo	SLMTP 8012
<i>Magical Mystery Tour</i> , mono (black)	LMTP 8034
<i>Magical Mystery Tour</i> , stereo (red)	SLMTP 8034
<i>Revolver</i> , stereo (red label)	SMT 1021
<i>The Beatles</i> , stereo (red label, numbered)	SLMTP-8045/6
<i>The Beatles</i> , stereo (red label, numbered)	CLMTP-8045/6
<i>Yellow Submarine</i> , stereo	SLMTP-8054



**NOTE:** The first pressing of the *Sgt. Pepper* album has a single-pocket cover.



## Red Parlophone with Black "Parlophone" and White Logo



After mono albums were removed from the general catalog, Venezuelan Parlophone replaced the yellow logo with a black one. Shortly before the new label, the prefix on the two most recent LP's was changed from SLMTP- to CLMTP-, with the "C" indicating "compatible" stereo. This did not last long, however, for a change back to Odeon was forthcoming.

LP's released on this label style	Catalog Number
<i>The Beatles</i> , stereo (unnumbered)	CLMTP-8045/6
<i>Yellow Submarine</i> , stereo	CLMTP-8054

**NOTE:** The White Album was also reissued onto the red/yellow Parlophone style, shown earlier. Some copies have the prefix SLMTP, while others read CLMTP. That pressing no longer features numbered, embossed covers.

## Yellow EMI Label



In 1969, as the Beatles switched to the Apple label worldwide, Venezuelan albums remained on EMI. For a little over a year, all releases were on the yellow and black Odeon label. In 1970, most of the American catalog was issued in Venezuela on this label.

LP's released on this label style	Catalog Number
<i>Abbey Road</i>	SOLP 1031
<i>Hey Jude</i>	SOLP 7054
<i>Sgt. Pepper's Lonely Hearts Club Band</i> (gatefold cover)	SOLP 7058
<i>Beatles For Sale</i> , stereo	SOLP 7060
<i>Collection of Beatles Oldies</i> , stereo	SOLP 7063
<i>Beatles Second Album</i>	SOLP 7072

<i>Meet the Beatles</i>	SOLP 7075
<i>Yesterday...and Today</i>	SOLP 7078
<i>Let It Be</i>	SOLP 7091 (boxed)
<i>Early Beatles</i>	SOLP 7095
<i>Help!</i> (US album tracks)	SOLP 7098

**NOTE:** *Rubber Soul* was reissued in 1970 as SOLP-7105; *A Hard Day's Night* was reissued in 1970 as SOLP-7109; *Revolver* was reissued in 1970 as SOLP-7115.

### Red EMI Label



Probably in 1971, the Odeon label changed to red in color, with black and white print. This LP lasted well into the '70's (1980?) before being replaced by a yellow EMI label that does not read "Odeon".

LP originally released on this label style	Catalog Number
<i>Por Siempre Beatles</i>	SOLP-7289

**NOTE:** The entire catalog was reissued onto the red label and is generally not collected.

### Non-EMI Releases



Before the Beatles became popular worldwide, Tony Sheridan released his *My Bonnie* LP on the (orange) Polydor label. That album was released in Venezuela in 1962 (LPHM 46612).

In 1967, the *Beatles First* album was issued in many countries worldwide, containing the eight selections that the Beatles had recorded for Polydor with Tony Sheridan. In Venezuela, the album was released on the obscure Circulo Musical (Music Circle) label.

Album Title	Label	Catalog Number
<i>My Bonnie</i>	Polydor	LPHM 46612
<i>Premiero</i>	Circulo Musical	221

**NOTE:** As is the case with the German record, the artist on the *My Bonnie* LP is shown as "Tony Sheridan and the Beat Brothers."

## 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.