

The *Carisch* sides



## Label

The word PARLOPHON<sup>4</sup> takes up most of the label's upper space while the £ logo<sup>5</sup> and the words 'Marca di Fabbrica' (= Trademark) stand in the middle area to the right of the central hole and between two bars. Just below, there is the release number, which, for the singles issued by Carisch, is made up of the prefix 'QMSP' followed by a five-digit number 16\*\*\*.



All the text described above is printed in silver ink. The pressing date<sup>9</sup> and the matrix number are usually machine-etched into the trail-off area of the record.

<sup>4</sup> Parlophon retained the original German spelling, without the final 'e', differently from what happened in all other countries where this label was released, except Austria.

<sup>5</sup> After Carl Lindström, founder, in 1904, of 'Parlophon', a German record company eventually purchased in 1926 by the UK-based Columbia Gramophone Co. In 1931 Columbia merged with the Gramophone Co. to become Electrical and Musical Industries Ltd. Thus EMI was born.

<sup>6</sup> Biem: *Bureau Internationale des Sociétés gérant les Droits d'Enregistrement et de Reproduction Mécanique*. ['BIEM & Others' chapter, page 18]

<sup>7</sup> Società Italiana Autori ed Editori (=Italian Society of Authors and Publishers)

<sup>8</sup> Mecolico (*Mechanical Copyright Licences Company Limited*), established in 1911 in the UK, was eventually replaced by MCPS, *Mechanical-Copyright Protection Society*.

<sup>9</sup> This date normally is about two weeks ahead of the release date, although this is just a speculation since the date embossed on the pressing plate does not necessarily represent the date of the actual record pressing. In fact, a few records show different dates etched into their two sides, and surely it can't be possible for a record to be half pressed, stored, and then being pressed on the other side sometime later.... So, I will always refer to the date etched into the vinyl as the 'pressing date'.



- From November 1963 to mid-1968 Carisch distributed the Beatles' records on the Parlophon label.

1.  
*All records issued during this period have the word Parlophon and logo on their labels and covers*

2.  
*No Carisch-distributed records bear the SLAE logo on their labels, whatever their colour might be.*

3.  
*No mention is made of EMI and/or Parlophone anywhere on those issues, the only exception being the Hey Jude Parlophon single, which was distributed by EMI and housed in an EMI Parlophone picture sleeve*

- Later reissues of a given Carisch/Parlophon record were always made using the 'first issue' pressing plates.

*The date etched into the trail-off area cannot be the unique clue to determine the actual date of release of that record.*



The Parlophon label design remained unaltered during the Carisch period for every single issued from 1963 up to 1968<sup>10</sup> except for the label colours; the six labels of *Please please me* single pictured on the following pages show the complete variety of the colours Carisch used.

But, for the collector, it is important to determine the chronology of the various releases in order to distinguish the first issues from later reprints. Consequently, the major/minor variations that took place with regard to the label features will be examined. They will permit us to state the exact release order of a given record.

<sup>10</sup> We will later see the significant variations that occur on the labels. Here I just want to report a few slight variations, especially referring to the titles' 'standard' lettering:

**a)** A larger size of the release numbers' lettering has been verified on several singles: on the 'sky blue' label of *She loves you* and on the black label of: *She loves you*, *A hard days night*, *I feel fine*, *Rock and roll music*, *Ticket to ride*. **b)** Different interspace on titles can be found on the black label issues of *Misery*, *If I fell*, *Yes it is* and *Yesterday*. The latter had three different 'width' variations. **c)** The dark green label edition of *Help!* and *She loves you* can be found with another small variation concerning the label width: some copies have a larger label, which actually covers the vinyl relief edge around the label. This larger label also has a different lettering and, in the case of *Help!*, no pressing date etched in the vinyl. **d)** In some other cases, yet another type of lettering for the title was used other than the 'standard' one. Titles may look similar at first glance but the non-standard lettering has 'wider' and 'more square' letters (compare the 'M's' or 'R's'). This variation can be found on the dark green label (*No Reply*, *You can't do that*, *Thank you girl*). **e)** Another kind of lettering, which looks more 'modern' than the standard one has been verified on the black label of *Please please me*, *She loves you*, *You can't do that*, *Long tall Sally*, *I need you*, *And I love her*. On this label the BIEM logo also has different lettering and it is inserted into a box with rounded corners. **f)** *Girl*, *Penny Lane*, *Lady Madonna* and *Hey Jude* had their own individual lettering. **g)** Finally, *Yesterday*, *We can work it out*, *Michelle* and *Paperback writer* (four consecutive pressed singles) can be found with unique, larger lettering.



▲  
Examples of different size or lettering used for the release numbers

▼  
Examples of different lettering used for the song titles and 'The Beatles'. The *She loves you* lettering pictured at the bottom is the 'standard' lettering found on most of the Carisch label.



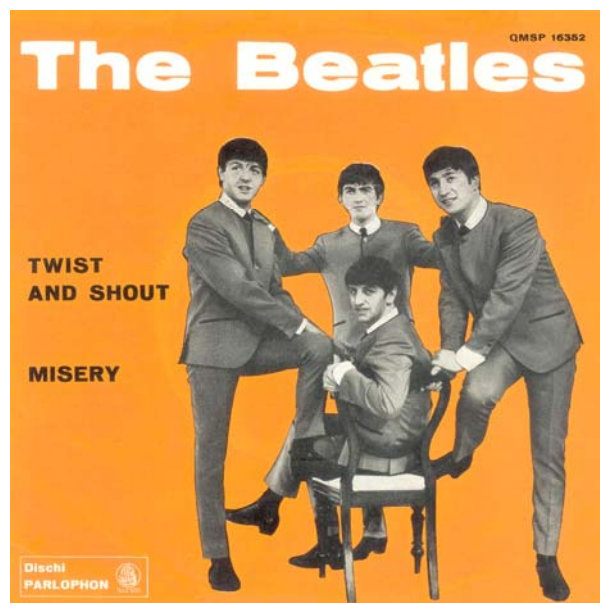
The olive green label was used for the following couple of singles' first issues:

[c3] **P.S. I LOVE YOU - I WANT TO HOLD YOUR HAND**

[c4] **TWIST AND SHOUT - MISERY**

The examination of the verified sleeves for these singles shows that *P.S. I love you* was actually released some time after *Twist and shout*, despite its lower release number and despite the fact that both singles have the same pressing date on the trail-off area.

In fact, the first issue sleeve of *Twist and shout* reports on its back the titles of *Please please me*, *She loves you* and *Twist and shout*, without any mention of *P.S. I love you*. Moreover, on the *Twist and shout* second issue sleeve, the *P.S. I love you* title has that 'In preparation' remark we already saw on the BCL of *Please please me* and *She loves you*.



Back cover of first issue of *P.S. I love you* already shows *Twist and shout* title.



▲ P.S. I love you:  
first issue with the olive green labels

## Repertorio a 45 giri dei The Beatles

QMSP 16352 Twist And Shout (McCartney-Russell) QMSP 16347 She loves you (McCartney-Lennon)  
QMSP 16351 Misery (McCartney-Lennon) QMSP 16348 I'll get you (McCartney-Lennon)

QMSP 16346 Please please me (McCartney-Lennon)  
Ask me why (McCartney-Lennon)

JOHN LENNON (chitarra, chitarra ritmica) - nato il 9 ottobre 1940  
PAUL McCARTNEY (basso chitarra) - nato il 18 giugno 1942  
GEORGE HARRISON (chitarra conduttore) - nato il 25 febbraio 1943  
RINGO STARR (batteria) - nato il 7 luglio 1940

Dopo aver vinto per due anni consecutivi (1961 e 1962) il titolo per il « miglior complesso inglese », i « THE BEATLES » sono esplosi prepotentemente nel 1963 con una formidabile incisione.

« PLEASE PLEASE ME » - « THE BEATLES » hanno raggiunto la massima forza espressiva che li pone decisamente in primo piano cronologicamente dal valore di comparsa sorprendente del gruppo inglese che vedeva in questa formazione vocale-instrumentale la « luce » brillante che splende nel firmamento della musica d'oggi.

DISCHI PARLOPHON CARISCH s.p.a. MILANO  
Materie registrate. Edizione per l'Italia.



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QMSP 16341 P. S. I Love You (McCartney-Lennon) QMSP 16346 Please please me (McCartney-Lennon)  
QMSP 16342 I Want To Hold Your Hand (McCartney-Lennon) QMSP 16348 Ask me why (McCartney-Lennon)

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▲ Twist and shout:  
first issue with the olive green labels

◀ Twist and shout back covers:  
first [top], second [middle] and third [bottom] issue.

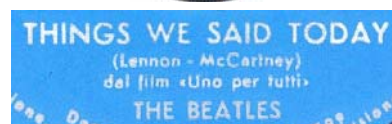
The covers of Please please me, She loves you and Twist and shout showing 'In preparazione' remark over the P.S. I love you single (and the lack of that single on the BCL of Twist and shout first cover) support the speculation about a delayed release of P.S. I love you, despite its lower catalogue number.

In May 1964, just two months after the introduction of the blue label, Carisch turned to new sky blue labels. They were first utilised for the issues of three singles: *A hard day's night*, *Thank you girl*, *And I love her*.

## [c7] A HARD DAY'S NIGHT - THINGS WE SAID TODAY

Two misprints are on the first pressing of *A hard day's night* where the word 'HARD' on the label was misspelt as 'HARLD' while on the B-side of the same single, under the title *Things we said today*, the Italian movie title 'Tutti per uno' was reversed into 'Uno per tutti'. These mistakes were quickly corrected in the sky blue label's second printing.

This single's first issue back cover already reports the title of the follow-up single, *Thank you girl*<sup>20</sup>, and this layout was used, without variations, in all the further reissues. As for the previous *From me to you* cover, this sleeve too was not manufactured by the usual printer: in this case it was 'Arti Grafiche Campi Editore' as reported on the lower back cover side.



[Top] The back cover layout remained unaltered in all of the *A hard day's night* editions.

[Bottom] Close-up of the printer's reference in the back cover..

First issue on the sky blue labels with the misprinted song and movie titles.

<sup>20</sup> The same thing will later occur on the back cover of *No reply*, *I feel fine* and *Rock and roll music* where the latest single reported is QMSF 16372 *I feel fine*. Considering that some singles were pressed within only few days, e.g.: *A hard day's night* [June 26] and *All my loving* [July 3] or *No reply* and *Rock and roll music* [both pressed on December 10] it seems obvious to think that Carisch decided, in those cases, to print in advance the title of the following single to be released very shortly afterwards.



◀  
Carisch quickly amended the misprints and released a second sky blue label edition with corrected titles.



◀  
Two variations exist for the dark green label releases: the first one did not have – on the A side - the BIEM logo which was added on the following print.

◀  
Last issue with the black label.





QMSP 16372

THE  
BEATLES

I FEEL FINE  
KANSAS CITY

Dischi  
PARLOPHON



## The BEATLES

QMSF 16372 (45 - mono.) I Feel Fine Kansas City	QMSF 16386 (45 - mono.) Add I Love Her I I Feel	QMSF 16387 (45 - mono.) You Can't Go That Can't Buy Me Love	QMSF 16381 (45 - mono.) P.S. I Love You I Want To Hold Your Hand
QMSF 16376 (45 - mono.) No Reply Baby's In Black	QMSF 16384 (45 - mono.) Thank You Girl All My Loving	QMSF 16385 (45 - mono.) From Me To You Dad In Her Heart	QMSF 16347 (45 - mono.) She Loves You I'll Get You
QMSF 16367 (45 - mono.) I Should Have Known Better Tell Me Why	QMSF 16386 (45 - mono.) A Hard Day's Night Things We Said Today	QMSF 16382 (45 - mono.) Twist And Shout Merry	QMSF 16346 (45 - mono.) Please Please Me Ask Me Why
PMCO 31988 (33 - cm. 30) No Reply You A Lover Baby's In Black Rock And Roll Music In Rooming Kansas City	PMCO 31984 (33 - cm. 30) I Should Have Known Better 7/11 Party Just To Dance With You You Can't Buy Me Love Can't Buy Me Love	PMCO 31982 (33 - cm. 30) I Saw Her Standing There Merry Anna (Go To Her) Chains Rock And Roll Music Please Please Me	PMCO 31982 (33 - cm. 30) I Saw Her Standing There Merry Anna (Go To Her) Chains Rock And Roll Music Please Please Me
Eight Days A Week Money On My Mind I Don't Want To Spoil The Party What You're Doing Everyday's Trying To Be My Baby	Any Time At All You Really Got Me I Wanna Be Your Man Dad In Her Heart A Second Time There's A Place Twist And Shout	Eight Days A Week Money On My Mind I Don't Want To Spoil The Party What You're Doing Everyday's Trying To Be My Baby	Eight Days A Week Money On My Mind I Don't Want To Spoil The Party What You're Doing Everyday's Trying To Be My Baby

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Marche registrate per l'Italia. Distribuzione per l'Italia.

## THE BEATLES

QMSF 16372 (45 - mono.) I Feel Fine Kansas City	QMSF 16371 (45 - mono.) Rock And Roll Music I'll Follow The Sun	QMSF 16386 (45 - mono.) Add I Love Her I I Feel	QMSF 16381 (45 - mono.) P.S. I Love You I Want To Hold Your Hand
QMSF 16376 (45 - mono.) No Reply Baby's In Black	QMSF 16379 (45 - mono.) Thank You Girl All My Loving	QMSF 16386 (45 - mono.) A Hard Day's Night Things We Said Today	QMSF 16347 (45 - mono.) She Loves You I'll Get You
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## THE BEATLES

QMSF 16381 (45 - mono.) Long Tall Sally She's a Woman	QMSF 16371 (45 - mono.) Rock And Roll Music I'll Follow The Sun	QMSF 16386 (45 - mono.) Thank You Girl All My Loving	QMSF 16382 (45 - mono.) Twist And Shout Merry
QMSF 16376 (45 - mono.) Ticket To Ride Yes It Is	QMSF 16379 (45 - mono.) Thank You Girl All My Loving	QMSF 16386 (45 - mono.) A Hard Day's Night Things We Said Today	QMSF 16347 (45 - mono.) She Loves You I'll Get You
QMSF 16367 (45 - mono.) I Should Have Known Better Tell Me Why	QMSF 16387 (45 - mono.) From Me To You Dad In Her Heart	QMSF 16382 (45 - mono.) Twist And Shout Merry	QMSF 16346 (45 - mono.) Please Please Me Ask Me Why
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## THE BEATLES

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Marche registrate per l'Italia. Distribuzione per l'Italia.



Two green label variations to be found in the three cover variations pictured at the top. [Bottom right] The final black label and, above it, its matching cover.

## [c20] WE CAN WORK IT OUT - DAY TRIPPER

The 'well known' lettering generally used on most Parlophon labels, is replaced on some copies of *Yesterday* and the following three consecutively pressed singles (*We can work it out*, *Michelle* and *Paperback writer*) by a different and larger lettering<sup>28</sup>.

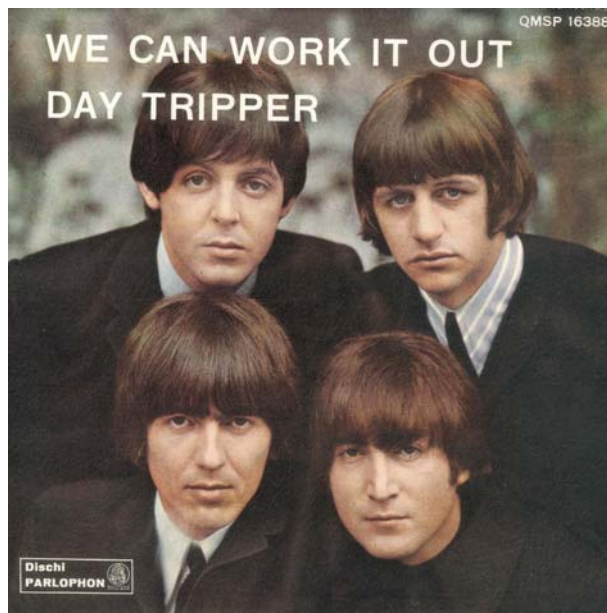
Many of the first and second edition copies of the *We can work it out* single carried on their front covers a yellow sticker - a reference to a popular radio programme<sup>29</sup>.



Detail of the trail-off area showing the machine-stamped symbol.

Two issues with the Bandiera gialla sticker. The words on the flag can be written descendantly or ascendantly.

The first issue back cover



<sup>28</sup> These singles (with large lettering) show some manufacturing peculiarities: they don't have the usual relief edge around the label and a symbol (looking like a circled asterisk) is machine-stamped on the trail-off area. Since both features are pertinent to singles pressed for the Ricordi distributed labels, we can deduce that, most likely, those Beatles singles were manufactured by the Ricordi pressing plant. The relief edge is also missing on most copies of *I need you*, *Yesterday*, *Girl* and *Eleanor Rigby*.

<sup>29</sup> The yellow flag sticker was applied to *We can work it out*, *Michelle*, *Paperback writer* and *Ballad of John and Yoko* while the yellow logo was actually printed on *Eleanor Rigby* and *Penny lane* sleeves.



▲ Two different letterings and two more consecutive back cover layouts for this single.

## The Fab Four on Tv

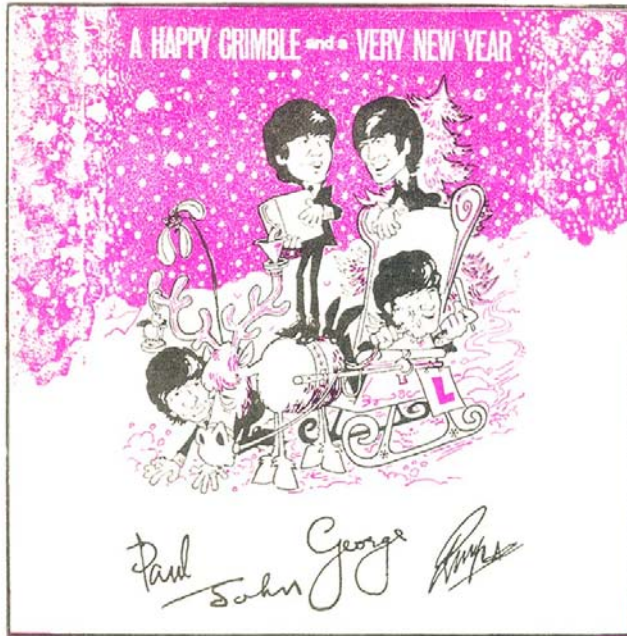
The Beatles were rarely seen on Italian TV. Apart from an interview aired in December 1963 and a number of 'flash' news, the Italian fans had to wait the evening of Friday, March 25, 1966 to watch a thirty minute Beatles show which consisted of five UK videos of the Beatles performing Help, I feel fine, Day tripper, Ticket to ride and We can work it out.



◀ The official magazine of the Italian broadcasting company chose the (reversed) photo of We can work it out to promote the Beatles TV show.

▶ 'BIG' had a more emphatic approach





▲  
Front sleeve  
of the 1966  
Christmas  
flexi

◀ ▶  
Back sleeve  
and inner  
spread



## Christmas flexi singles

The first flexi was sent to the fan club members during the 1966 Christmas season (but it contained the 1964 message). It had a folding picture sleeve and a flyer with the English/Italian text transcription. A second flexi was manufactured and distributed at the end of 1968. It has a similar label to the previous one but in white printing. No cover is known for this issue as it was distributed inside a plastic bag. The third and final flexi was produced for the Christmas of 1969 but it was never sent out due to the closing of the fan club. It has no printing on the label and, of course, no cover was printed for this record.



Original mailers used by the national fan club in 1968.

Labels for the 1968 flexi with slight text variation



Original double sided newsletter with the dialogue transcription and its Italian translation.



The 'unfinished' 1969 flexi



The PFC 7506 to 7508 singles were actually the regular juke-box editions of the respective commercial releases, while the PFC 7511, although not stating the juke-box caption on its label, was expressly released (as was the PFC 7506 the previous year) for the 1967 juke box contest called “Referendum OK Complessi”<sup>39</sup>. *Sgt Pepper/A day in the life* was available in this juke-box version only because Carisch did not issue the commercial edition of this single.

Along with the PFC singles, Carisch also released four extended-players. These records had the EPFC 6500 sequence and the last one (EPFC 6503) had only one song by the Beatles (*Eleanor Rigby*) while the other three were tracks played by other artists<sup>40</sup>. On each track of the first three EPs the spoken sentence is present. whereas *Eleanor Rigby* on EPFC 6505 doesn’t have it. The relevant list is shown on the opposite page along with the pressing dates and matrix numbers.

The QMSP, PFC and EPFC white label series were released in a generic Carisch/Parlophon company sleeve. Usually, the generic Parlophon sleeve has blue printing on greyish paper, but sometimes a variation on very light brown paper with green printing (which looks somewhat more antique) can be found. In other cases they used a Carisch-only company sleeve [page 112].



Contrary to the QMSP commercial and juke-box releases of the same songs, *Can't buy me love* and *A hard day's night* PFC releases are credited to McCartney-Lennon, while *She's a woman* EPFC issue correctly reports Lennon - McCartney [see page 25].



Also the Magical mystery tour EPs had the juke-box version; these issues retained the same number as the commercial release.

<sup>39</sup> The 1967 ‘OK Bands Referendum’ was a contest jointly organised by the ‘ODJB’ (one of the juke-box record distributors) and the weekly ‘Ciao Amici’ to choose the song most played in juke-boxes according to the readers’ poll. ODJB organised the 1966 contest edition too but their partner was a magazine titled “Bolero film”.

<sup>40</sup> *Bus Stop* and *Stop, Stop, Stop* by the Hollies and *Un segreto tra noi* by the Italian group “I Patrizi”.



## EPFC EPs

### EPFC 6500

I feel fine - Kansas City  
No reply - Baby's in black  
[7.1.65] - 7E 230/231

### EPFC 6501

I'm a loser - Ticket to ride  
Eight days a week - Yes it is  
[21.4.65] - 7E 232/233

### EPFC 6502

Help - She's a woman  
I'm down - Long tall Sally  
[6.10.65] - 7E 242/243

### EPFC 6503

Eleanor Rigby + 3 Various Artists  
[5.12.66] - 7E 246/247

# Long-Players

We will now examine the original Carisch LP production on Parlophone and, as with the singles, the chapter will first deal with a description of general features of Carisch LPs:

## CARISCH - PARLOPHONE: ORIGINAL LPs

<i>Ref. #</i>	<i>Title</i>	<i>Release number</i>	<i>Label colour</i>	<i>Mono/Stereo</i>	<i>Date on vinyl</i>
[C.DR.1]	The Beatles story	PMCQ 31502	Dark red [**]	M	November 26, 1963
[C.BR.1]	The Beatles story	PMCQ 31502	Bright red	M	November 26, 1963
[C.BK.1]	The Beatles story	PMCQ 31502	Black	M	November 26, 1963
[C.DR.2]	I favolosi Beatles	PMCQ 31503	Dark red	M	February 2, 1964
[C.BR.2]	I favolosi Beatles	PMCQ 31503	Bright red	M	February 2, 1964
[C.BK.2]	I favolosi Beatles	PMCQ 31503	Black	M	February 2, 1964
[C.BR.3]	Tutti per uno	PMCQ 31504	Bright red	M	July 28, 1964
[C.BK.3]	Tutti per uno	PMCQ 31504	Black	M	July 28, 1964
[C.BR.4]	Beatles for sale	PMCQ 31505	Bright red	M	December 1, 1964
[C.BK.4]	Beatles for sale	PMCQ 31505	Black	M	December 1, 1964
[C.BR.5]	The Beatles in Italy	PMCQ 31506	Bright red	M	July 13, 1965
[C.BK.5]	The Beatles in Italy	PMCQ 31506	Black	M	July 13, 1965
[C.BK.6.1]	Aiuto!	PMCQ 31507	Black	M	September 28, 1965
[C.BK.6.2]	Aiuto!	SPMCQ 31507	Black	S	December 6, 1965
[C.BK.7.1]	Rubber soul	PMCQ 31509	Black	M	December 30, 1965
[C.BK.7.2]	Rubber soul	SPMCQ 31509	Black	S	January 14, 1966
[C.BK.8.1]	Revolver	PMCQ 31510	Black	M	August 25, 1966
[C.BK.8.2]	Revolver	SPMCQ 31510	Black	S	(no date)
[C.BK.9.1]	A collection of Beatles oldies	PMCQ 31511	Black	M	December 19, 1966
[C.BK.9.2]	A collection of Beatles oldies	SPMCQ 31511	Black	S	December 20, 1966
[C.BK.10.1]	Sgt. Pepper's lonely hearts club band	PMCQ 31512	Black	M	May 23, 1967
[C.BK.10.2]	Sgt. Pepper's lonely hearts club band	SPMCQ 31512	Black	S	May 23-30, 1967

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*As you will read in the following pages, there are three slightly different colour shades for the dark red label. The differences are so minor that not all collectors consider those colour shades to be real colour variations. In this table I listed just one entry for this particular label type.*

Carisch issued ten Beatles albums during the period between 1963-1967. All of them (except *The Beatles in Italy*) have the same content as their UK counterparts and their covers were generally laminated<sup>41</sup> and well manufactured, as were the records. These positive characteristics would soon be lost in the following EMI years.

## Label

The original Parlophon label resembles the UK mono gold/black Parlophone label: the design is quite similar, but the text is printed in silver instead. The word 'Parlophon' occupies the entire width of the label just above the spindle hole with the £ logo on top of it. To the left side of the hole the matrix number, BIEM and/or other logos are printed, and on the opposite side there is the release number. Titles, composer(s), and the Beatles' name are in the bottom half. This label design remained unchanged until 1968/early 1969 when EMI printed its new 'Parlophone' label.

Basically, Carisch used three different colours for the Parlophon LP labels: dark red, bright red and black. But to be more accurate, it can be possible to detect different distinct shades of the dark red label, especially for the first LP, in connection with the three different copyright/publisher logo configurations: the very first issue without any logo; the second print with BIEM only, and the third version with BIEM/Mecolico.

Other differences can be found in the publisher's logo(s), and particular attention should be paid to the presence of the BIEM and other names on the bright red and black labels, since this feature could help, in some cases, to put the different prints of a particular LP in chronological order.

*An example of a Carisch/Parlophon LP label*



<sup>41</sup> In the lamination process an extremely thin layer of plastic is adhered to the surface of the cardboard used for the LP covers. The lamination rendered the sleeve more brilliant and also more wear resistant. However, copies of the first three LPs and *Sgt. Pepper* have been verified without lamination. *Oldies but goldies* (as I will always call the *A collection of Beatles oldies* album) is the only LP whose cover was never laminated and a glossy cardboard was used instead.

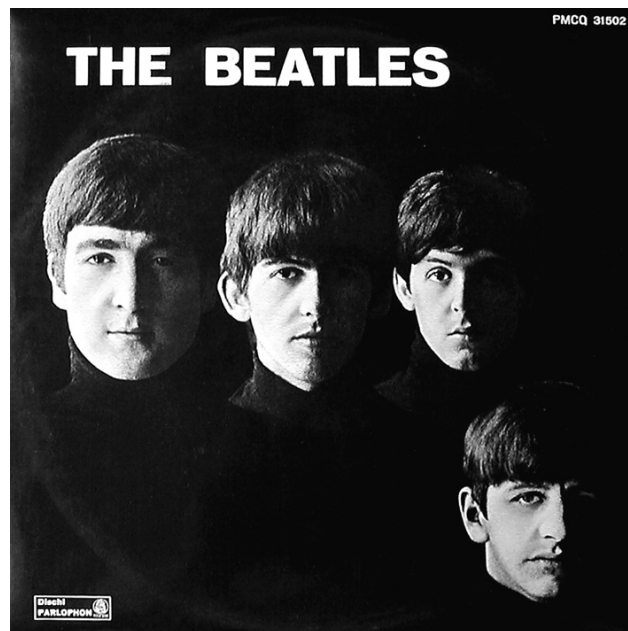
## [C1] THE BEATLES STORY

The first Italian Beatles LP is simply titled *The Beatles*, but it is better known as *The Beatles story*, which it was also referred to in the Carisch catalogues. While the track list is the same as that of the UK *Please please me* LP, the picture used for the front sleeve is the photo Robert Freeman took for the UK *With the Beatles* album, although with a slightly different layout.

On the back sleeve there is a text introducing the Beatles and the song titles. Among them *There's a place* is misspelt as *There's a plance*: this mistake was never corrected in all the subsequent reprints of the Freeman cover issued by Carisch and, later, by EMI ITALIANA.

The first issue label is the dark red one with no copyright/publisher company logo. It has two mistakes in the spelling of two authors' names<sup>43</sup>.

<sup>43</sup> Beside the title *Misery*, McCartney's name is misspelt as "McCartner" and "Don-Farrell" are reported as the authors of *Boys*. "McCartner" also remains in the following dark red label reprints and on the first issue with the bright red label. It was then corrected on the bright red label's second reprint. "Don", on the other hand, was quickly corrected to "Dixon" on the second print of the dark red label (still with no publishers logo). In one of the last Carisch black label reprints of this LP, the pronoun 'I' is missing in the *I saw her standing there* title. This is surely due to a printing machine malfunction. In fact, considering the measure of the line, there's an empty space where the 'I' should have been printed. Note that in all subsequent EMI reprints this pronoun is always missing but this time it seems to be a real mistake since the measure of the line now doesn't have any room left for the 'I'.





Details of the dark red labels of The Beatles story Lp showing the misprinted 'Don', the correct 'Dixon' and 'McCartner', never corrected in all of these variations

[Top] First issue: dark red label, no publishers' logo and McCartner and Don-Farrell misprints. [Top right] Second distribution with the correct Dixon-Farrell credit.

[Middle] Second issue: dark red label with BIEM, and McCartner misprint.

[Bottom] Third issue: dark red label with Mecolico logo added and McCartner misprint.

The fifth album to be released in the wake of the Beatles' 1965 Italian tour was a compilation with a misleading title:



### [C.5] THE BEATLES IN ITALY

Much has been said about this LP from the moment John Lennon talked about it as a possible live album. However, far from being such a historical release, it has gained an important role among collectors.

This album is a unique Italian compilation<sup>45</sup> containing – among others – four songs (*This boy*, *I Call your name*, *Slow down* and *Matchbox*) which had not previously been released in Italy. On the front, the foldout cover shows a photo from the 1964 Washington D.C. concert, and on the back the ‘boys’ toasting with champagne.

In the inside, on the left, the song titles are printed in white on the full black page while two beautiful black and white photos of

the Beatles playing the Velodromo Vigorelli in Milan on June 24, 1965 are placed on the right side of the inner spread.

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<sup>45</sup> Later, in 1981, *The Beatles in Italy* was also released in Holland and Spain and in the following year in Japan. Earlier it had also been issued in Israel with a no foldout cover and with the ‘champagne’ picture on the front. In this edition, the songs titles were printed in black on a white background on the back cover.



▲ The bright red label made its last appearance on the first release of The Beatles in Italy, as it was replaced in the following Carisch releases and reissues by the black label.

▲ [middle and right] First and second editions with the black label: the latter has the Mecolico logo added on the B side.