

The **EMI** sides



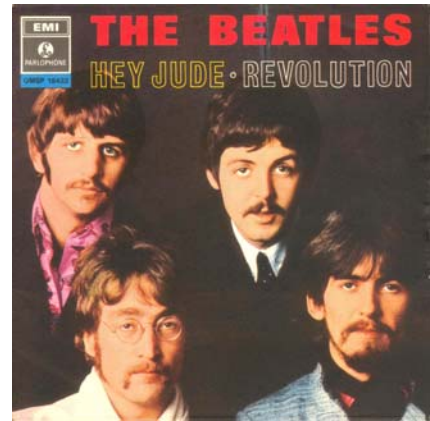
Parlophone

[e29] HEY JUDE - REVOLUTION

For this single EMI manufactured the cover which had, in the upper left corner, the new EMI-PARLOPHONE logo.

For the first time ever, an Italian Beatles single showed the same illustration/photo on both sides of the sleeve. This peculiarity was maintained on all the subsequent EMI singles up to *All together now* (the last Beatles single on the Apple label) with the exception of *Ob la di Ob la da*.

But while the cover showed the new Parlophone logo, the record still retained the 'Parlophon' name. In fact, for this single - pressed only days after the take-over - EMI kept in use the 'Carisch' Parlophon label as well as the Carisch QMSP numbering. As a matter of fact, EMI would continue the use of this kind of label and numbering for several months⁴⁹. Unfortunately, it's quite hard to determine the exact relationship existing between EMI and Carisch, especially as far as the record manufacturing is concerned⁵⁰. Virtually, *Hey Jude* is the only original Italian single EMI released on 'Parlophone' during the Beatles' activity, with the only exception of two export singles.



Front and back cover
and labels of Hey Jude

⁴⁹ It seems that, in some way, EMI got the existing stock of the Carisch/Parlophon singles since EMI used 'old' Parlophon records housed in the generic EMI Company sleeves on the occasion of the first re-distribution to the shops. As we will see later, the 'old' Parlophon label was also used for a short period (August 1968/early 1969) also for the EMI LP reissues.

⁵⁰ The pressing plant used by Carisch seems to be the same EMI used in the 60s: compare a record by The Beatles or any other artist distributed by Carisch with a record issued on EMI-distributed labels. If you look at a single by, say, The Animals on the Columbia label, you can note the similarity of the release number (SCMQ instead of QMSP) and of the label graphic and vinyl manufacture; even the matrix and date lettering etched into the trail-off area look identical.



Export singles

In March 1968, a few months before officially taking over the Italian manufacture and distribution of the Parlophon label, EMI ITALIANA had already produced the export edition⁵¹ of two singles:

[e28ex] LADY MADONNA - THE INNER LIGHT

This single had the EMI '45 style' label with the writings along the label edge in English as well as its number R 5675 adapted from the UK release.

Five months later - at the same time of the domestic edition - EMI pressed the export edition of

[e29ex] HEY JUDE - REVOLUTION

Its label had the same characteristics as described for *Lady Madonna*. This edition had its own picture sleeve similar to the domestic issue, the only difference being the number DP 570⁵² - printed below the EMI-Parlophone logo instead of the Italian QMSP 16433. Two versions have been verified for this export single: the first one shows both song timings simply added to the right of each title, whereas the second version - apart from a very slight difference in lettering - has the timings correctly inserted, matching the text's vertical, central alignment.

⁵¹ The EMI ITALIANA 'export' production was mainly sent to Belgium to be inserted into the locally printed picture sleeves. This is what M.O. Hamilton of the Overseas Dept. at the EMI headquarters in Hayes wrote in March 1968 about ceasing local EMI pressing in Belgium: "... *As you are aware I have instructed John Kirsch to cease the local pressing forthwith and place all his requirements with our companies in Europe. I am arranging (...) the best factory to take the majority of these pressings (probably France or Holland) and the rest not so urgent to be pressed in Italy*" [*MADE IN BELGIUM*]; J. RAL, J. BIJNENS, 1996].

⁵² The DP 570 numbering can also be found in other 'foreign' pressings of this single. It is derived from the UK export edition sporting the same number. EMI in the UK exported *Hey Jude* mainly to Scandinavian countries before local pressings were made.

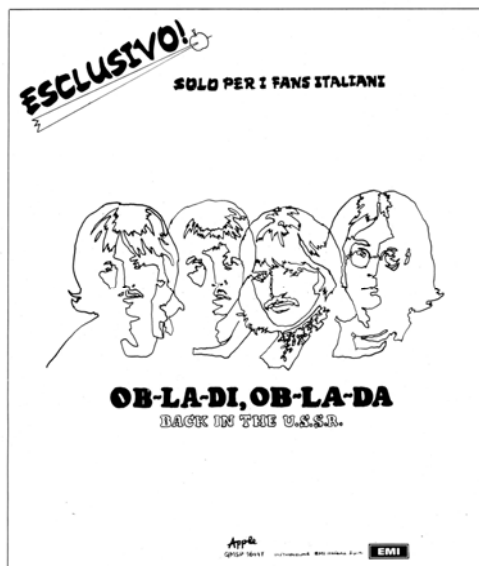
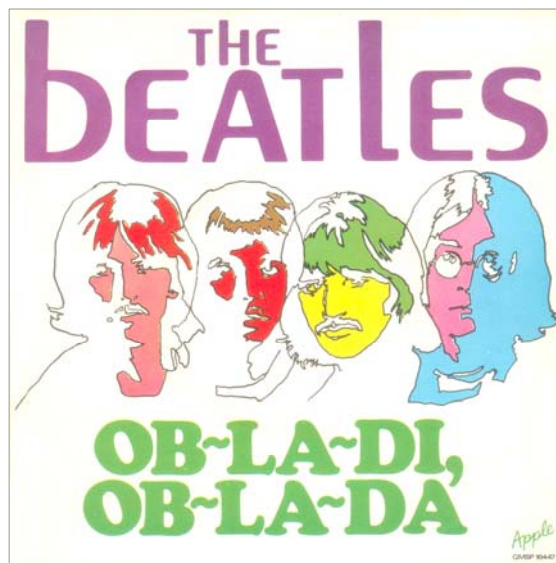


[e30] **OB-LA-DI OB-LA-DA - BACK IN THE USSR**

It was the first single, taken from the *White album*, to be issued on the new Apple label, but the catalogue number – as it was customary in this early period - still follows the ‘old’ Carisch serial numbering QMSP 16***.

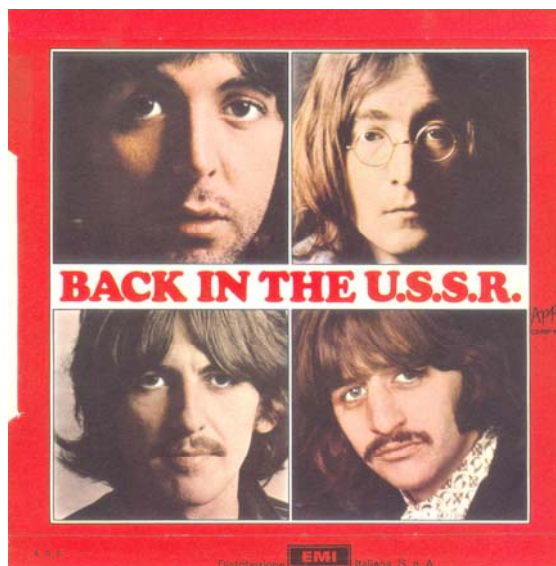
The cover shows a nice drawn elaboration of a Beatles photograph, and that was the first time that an actual photo was not used for a single’s front cover. This will be a characteristic in most of the following EMI Apple/Parlophone single issues. This single also showcases other features that will occur several times in the EMI releases.

In fact, three slight variations in the label layout and lettering have been verified. The first issue label shows, on the right side, under the catalogue number, the year of publication. In the second printing the ‘P 1968’ is moved to the left side, replaced by “An EMI Recording”, while ‘Distribuzione EMI Italiana’ is added on both sides on the following reprint.



▶
*Front and back
cover of the first
single released
on the Apple
label.*

◀
*EMI
advertisement*





▶ ▶
 Pictured in this page are the variations of the Ob-la-di Ob-la da labels, different from the first issue edition pictured on page 158, and the two verified variations – with BIEM or Dir. Ris. – for the Get back single.



Parlophone - 3c00604451
Please please me/Ask me why

Parlophone - 3c00604452
She loves you/I'll get you

Apple - 3c00604453
P.S. I love you/
I want to hold your hand

Apple - 3c006 04469
Twist and shout / Misery

Apple - 3c006 04468
From me to you /
Devil in her heart

Apple - 3c006 04467
Can't buy me love /
You can't do that

Apple - 3c006 04466
A hard day's night /
Things we said today

Parlophone - 3c00604465
Thank you girl / All my loving

Parlophone - 3c00604464
And I love her / If I fell

Parlophone - 3c00604463
I should have known better/
Tell me why

Parlophone - 3c00604462
No reply/Baby's in black

Parlophone - 3c00604461
Rock and roll music /
I'll follow the sun

Parlophone - 3c006 04460
I feel fine/Kansas City

Apple - 3c006 04459
Eight days a week / I'm a
loser

The Greatest Story

The Beatles' singles catalogue was simultaneously reprinted in several countries (including the United Kingdom) in 1976⁵⁹. Complete print runs housed in the newly made covers were released. France, Spain, Holland, Germany, Australia, Brazil, New Zealand produced these singles sets, albeit with different covers⁶⁰. In Italy this final release was titled *The Greatest Story*.

The couplings were the same as the old releases, but a few singles - originally issued on Parlophon - were now released on the Apple label. In the end, 19 singles were issued on Apple and the remaining 17 on Parlophone.

EMI printed a special cover for this series. It uses the balcony picture from the *Red* and *Blue* albums covers and is the same for each single cover but with different colours. The full list can be found on these pages.

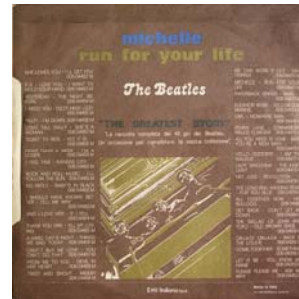
However, things are getting more complicated, because all *The Greatest Story* Parlophone singles can be found on both the black label and the new sky blue label (similar to the black one but without the big '45' on top right)⁶¹, while the Apple singles might only show some slight differences in lettering.



Example of a Greatest Story single released on different Parlophone labels and an example of back sleeve.

◀ Girl sleeve shows a colour variation.

Slight lettering differences



⁵⁹ The first complete reprint of Beatles singles was released earlier in 1973 in the UK and other countries, but not in Italy.

⁶⁰ Strangely enough, the design of the covers was left to each local EMI division. Also the couplings were not the same everywhere: in Italy, EMI reprinted the old Italian singles. The Italian couplings were used in France ('Oldies but Goldies' series) while other countries followed the UK catalogue.

⁶¹ The *Eight days a week* single had this song on the 'sliced Apple' side and the B side *I'm a loser* on the full Apple.



The 'PMCQ-062' period

In the second half of 1969 EMI introduced, on the new releases and on the reprints as well, its own 3C062****70 numbering, which appeared along the PMCQ***** number.

[E13] ABBEY ROAD

It was the first original LP release to bear both the old Carisch and the new EMI numbering.

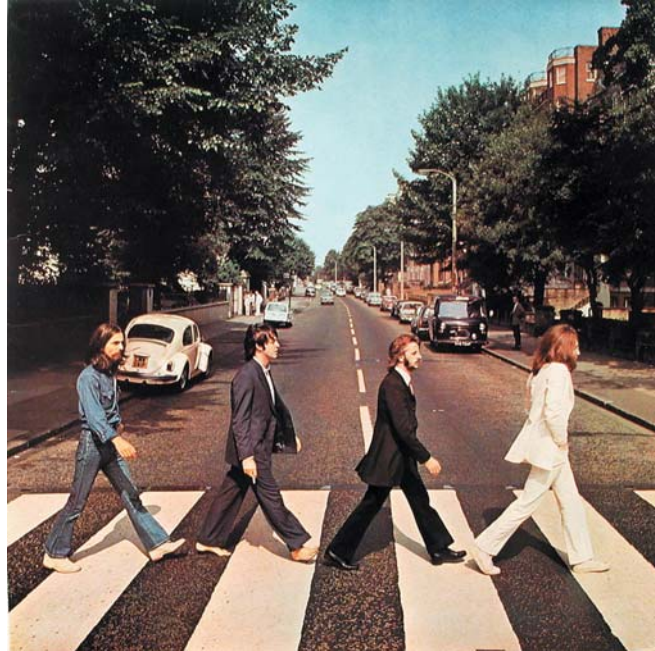
A unique feature of the Italian version is *I want you*⁷¹ which, instead of ending abruptly, slowly fades out.

The cover of the first pressing was made of a thick, laminated, cardboard and its spine was fully white. The labels show the BIEM logo. Also, the song titles on the labels have a different layout than the one used in a second BIEM print. This second layout is maintained in the following third print, with SIAE replacing BIEM, and with a blue and white cover's spine.

[Far right] *The all-white spine belongs to the first issue cover, while the one with the upper blue section denotes the second issue. The spine is the only part of the Abbey Road cover where, in all of its issues, they printed the LP release number.*

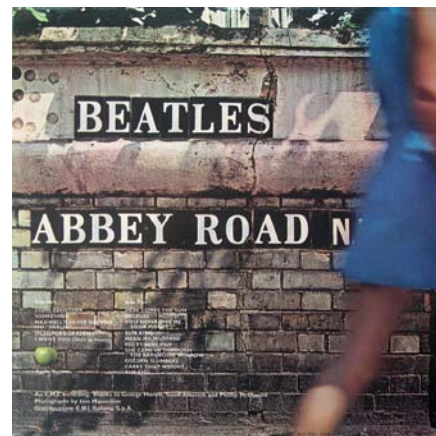
⁷⁰ The EMI numbering printed on the spine was inserted in a box, which will disappear on later reissues.

⁷¹ This title was written correctly on the first issue label. Then it was misprinted as *I wan you* on all the re-release labels and corrected on the 80s final pressing only. The reprints have the correct 'sudden' ending.



The celebrated cover of Abbey road.

Back cover is identical to the UK issue.



EMI
3C062****70
PMCQ*****
ABBEEY ROAD THE BEATLES
Stern/Mono - PMCQ 31920
Stern/Mono - PMCQ 31920



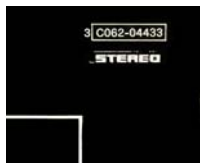
Abbey road first issue: with BIEM and without Her Majesty title.

The second printing shows a different title composition on both sides. Her Majesty is added and I wan you is misprinted

Third issue with SLAE logo. It shows the same labels' layout and text of the previous print.



▶▶
 Back cover.
 It has the
 stereo/mono logo on
 the upper right corner
 and a black spine.



▶
 The second issue cover, with the white/blue
 spine, retained the stereo/mono logo
 while a subsequent edition,
 still with the white/blue spine,
 had it modified to 'stereo' only.

▶
 Spines of the first two
 issues of Let it be



▶
 First issue labels.
 They have the 'stereo-mono' logo.



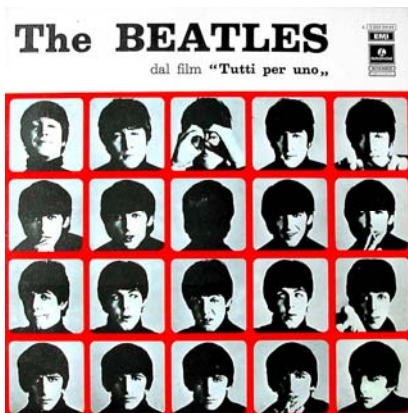
▶
 Second issue labels.
 This version has upper case text along the
 label's perimeter, and the stereo logo.
 In the example shown above, the 'Y' in the
 release number has been dropped, but copies
 which retain the 'Y' exist as well.



▲
 Further issue.
 Now the label shows the 'handwritten'
 English text along the label's outer edge.
 The 'Y' is still present in the release number.

▲
 Another version
 with a different Apple colour and without
 the 'Distribuzione Emi Italiana'
 statement.

▲
 The Swedish pressing.



All covers on this page are laminated.
The first on the left is manufactured by Gallati.
The back cover has flipbacks and shows the PMCQ discography. It houses the vinyl with the black label and the stereo-mono logo.

The other two non-flipbacks editions, manufactured by Litouric may carry the Emitec logo in the lower back cover or not. They also have the EMI Parlophone boxes on the front placed in a different position. Both covers show the 062 discography and house the vinyl with the stereo logo on the black label.

All EMI releases of Tutti per uno have the stereo-mono logo on both sides of the cover.



All covers shown on this page are manufactured by Litouric and they are not laminated.

The back covers of the first two editions [left and middle] show the 062 discography.

The records belonging to these covers should have the stereo sky blue label versions.

The same label (with the boxed SLAE and different lettering of the release number) is on the LP housed in the new cover [right] where the original title A hard day's night replaces the Italian title Tutti per uno, although the back cover still says 'Original soundtrack from the movie Tutti per uno' and the A side label still retains the full Italian title.



Other EMI releases

The Beatles' break up did not stop the release of 'new' albums. As a matter of fact, in the following decades EMI/Apple issued a number of compilation LPs including some 'never-before-released' tracks taken from the EMI vaults.

In April 1973⁸⁴ EMI released two double compilations on the Apple label:

[E.16] **1962-1966** (APPLE 3C162-5307/08)

[E.17] **1967-1970** (APPLE 3C162-5309/10)

They are better known as the *Red* and the *Blue* albums. These double LPs have been reprinted several times over the years, and some oddities referring to the dates etched into the vinyl compared to the release numbers have already been noted (*page 228*). The footnote in this page reports some more slight variations⁸⁵, and the pictures in the opposite page illustrate a few of them.



In May 1976 EMI released a double LP set titled

[E.18] **ROCK 'N' ROLL MUSIC** (PARLOPHONE 3C154-06137/38)⁸⁶

and in December of the same year

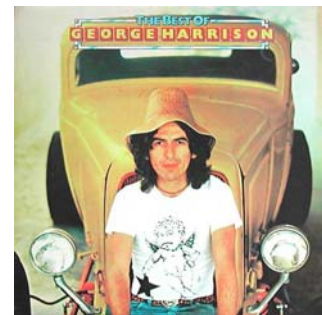
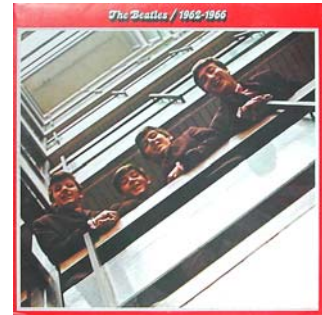
[E.19] **THE BEST OF GEORGE HARRISON** (PARLOPHONE 3C064-06249).

On the A side it has seven Beatles songs composed by George Harrison, compared to only six Harrison solo songs on the B side..

⁸⁴ These LPs and the ones that follow – all of them with the same covers and contents as their UK counterparts - have been printed, between 1973 and 1983, two or even three times. In fact, it is possible to find (as already noted for other reissues) different dates etched into the vinyl.

⁸⁵ The cover does not report the printer's name or reports the name of the printer 'Centonze'; some copies (with the printer's name) have the 'stereo' logo printed backward on the back sleeve's top right corner. The *Can't buy my love* and *Hard day's night* titles are incorrect on the label. The inner sleeves have straight edges, with or without a thumb tab, or rounded corners and a thumb tab.

⁸⁶ Cover says *Dizzy miss Lizzy* while the label states *Dizzy miss Lizzy* (and also *Long, tall Salby*).





Here are a few examples of the Red album which differ for the inner sleeve manufacturing and label's lettering. The label on top left corner – without 'All titles produced by George Martin' – belongs to the very first pressing. The wider inner round relief on the lower left corner label denotes a different pressing stamper too. These differences can be found in the Blue album, as well.