

Copyright © 2012 Jaesen Jones
First edition published April 2011
Revised edition published August 2012

This publication is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part of this publication may be reproduced by any purpose without prior written permission from the author. All requests should be made to Jaesen Jones at jae@beatlesaustralia.com.

ISBN: 978-0-9871048-2-3
ISBN: 978-0-9871048-4-7 (pbk)
ISBN: 978-0-9871048-3-0 (pdf)

Designed, compiled and edited by Jaesen Jones.
Cover art design by Jaesen Jones and Hannah Jones.
Printed by Blue Star Print, Canberra.

This is not an official product of EMI Records Ltd.

All reasonable efforts were taken to obtain permission to use copyright material reproduced in this publication, but in some cases copyright holders could not be contacted. The author welcomes information in this regard.

CONTENTS

Preface.....	ii
Acknowledgements	iv
Errors and omissions.....	iv
A brief history of EMI (Australia)	1
Introducing...The Beatles.....	3
Made in Australia.....	9
Music publishing.....	17
Mechanical royalties and royalty stamps.....	19
Label styles.....	21
Sleeve construction and design.....	33
Contract pressings.....	43
Mastering and manufacturing records.....	47
Recommended pressings	55
Official imports	59
References	61
LP label style gallery.....	64
EP label style gallery	76
Singles label style gallery	80
LP sleeve gallery	85
EP sleeve gallery	99
Singles sleeve gallery	107
LP label typesetting.....	116
Singles discography.....	129
EP discography	130
LP discography	131
Glossary of terms.....	135

ACKNOWLEDGEMENTS

In preparing this book I have sourced, where possible, period EMI documentation. I have also relied on period newspaper articles and press releases. In some instances I have sourced information direct from EMI (Australia) and Festival Records employees involved in Beatles releases at the time. My thanks to engineers Otto Ruitter, Don Bartley and Warren Barnett for being receptive to my questions and providing great insight, particularly into the 1980's era of vinyl manufacture.

Ultimately though, this book would not have been possible without the contributions of Drummond Grieve, Richard Green and Gary O'Donnell. The majority of images in this book have originated from the collections of these three guys, which together totals over 1,600 Beatles records.

Other primary contributors included Peter Mildren, Stuart Allen, Brett Leslie and Ross Myers, who each provided scans of some of the more obscure pressings from their collections.

Singles sleeve scans were courtesy of Erling Mehl from <http://45-sleeves.com>, saving me the time and effort of scanning my own!

Detailed label typesetting information came from the amazingly knowledgeable W.B. No matter what font or typesetting-related question I asked, W.B. had the answer!

The Homebush HMV factory photo on page 2 was courtesy of Cathy Jones, from Strathfield History. It's a shame that so little exists of EMI's early activities in Australia.

Walt Weiskopf provided the text that formed the basis of the *How a record is made* section.

Finally, some of the detail in this book was sourced from previous publications, including: Bruce Hamlin's *The Beatles Records In Australia*; Glenn A Baker's *Beatles Down Under*; Jim Barnes and Stephen Scanes' *The Book: Top 40 Research – 3rd Edition*; David Kent's *The Australian Top 20 Book 1940-2006*; Ross Penman's *The Beatles In New Zealand.....A Discography*; Stuart Penney's article *The Beatles In Australia*; and, Brian Southall's *Northern Songs, The True Story Of The Beatles Song Publishing Empire*. The publisher details of these books can be found on page 61.

ERRORS AND OMISSIONS

Although every effort has been made to ensure that the information contained within this book is accurate and complete, errors, omissions and typos do occur. I welcome any helpful and constructive contributions or corrections. Contact me at jae@beatlesaustralia.com.

A BRIEF HISTORY OF EMI (AUSTRALIA)

By the mid-1920s, demand for gramophone records in Australia had risen to the point where it was no longer possible to maintain adequate supply from overseas. *The Gramophone Company Ltd*, of England, responded by opening a 40,000 square foot gramophone and record plant at Erskineville, Sydney, on 18 January 1926. The plant engaged 400 employees—plus a manager and 12 department heads brought in from the UK—to manufacture *His Master's Voice* gramophones and records for the Australian and New Zealand markets.

Nine months later, on 14 October 1926, the rival *Columbia Graphophone Company Ltd*—through its Australian subsidiary *Columbia Graphophone (Australia) Ltd*—officially opened a new 50,000 square foot plant at Homebush, Sydney, with 350 employees.

When the Great Depression saw *The Gramophone Company Ltd* and *Columbia Graphophone Company Ltd*, including its subsidiary *The Parlophone Company Ltd*, merge in the UK to form *Electric and Musical Industries Ltd* (EMI UK) on 20 March 1931, the three Australian branches were brought together under one administrative control—known as the “associated manufacturers”—with the record production plant centralised in the Homebush factory from July 1931.

EMI (Australia) Ltd was formed as a proprietary company in 1948 to take over the activities formerly carried out by the branches of the English companies. The headquarters of the group were located in the company's eight storey “Emitron House” at 301 Castlereagh Street, Sydney. EMI (Australia) converted to a public company in May 1957.



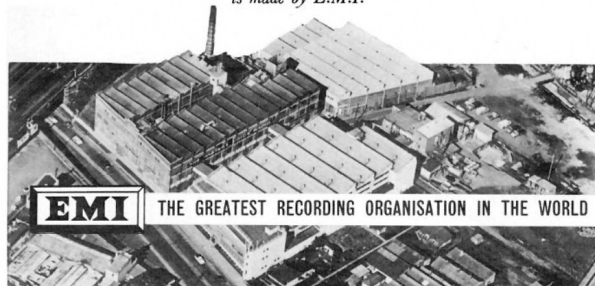
CLICK GO THE SHEARS, BOYS
CLICK!
CLICK!
CLICK!

E.M.I. really clicks in Australia!
From folk music to grand opera and the twist,
Australians have a wide musical taste—
and with the taste,
an enthusiastic appreciation of recorded entertainment.

E.M.I. has a most active distribution outlet in
E.M.I. (Australia) Ltd., Sydney,
and with it a recording and manufacturing outfit
that is equal to the best in the world.

The photograph below shows
the recently completed E.M.I. factory near Sydney.
We built this factory to keep in step
with the tremendous growth in Australian record demand.
You'd be impressed to know how many of the records we sell
consist of American repertoire.

*So goes the pattern of E.M.I.'s record business all over the world.
That is why E.M.I. records are being pressed today in 40 different countries,
and one record in every four sold throughout the world (outside the Communist bloc)
is made by E.M.I.*



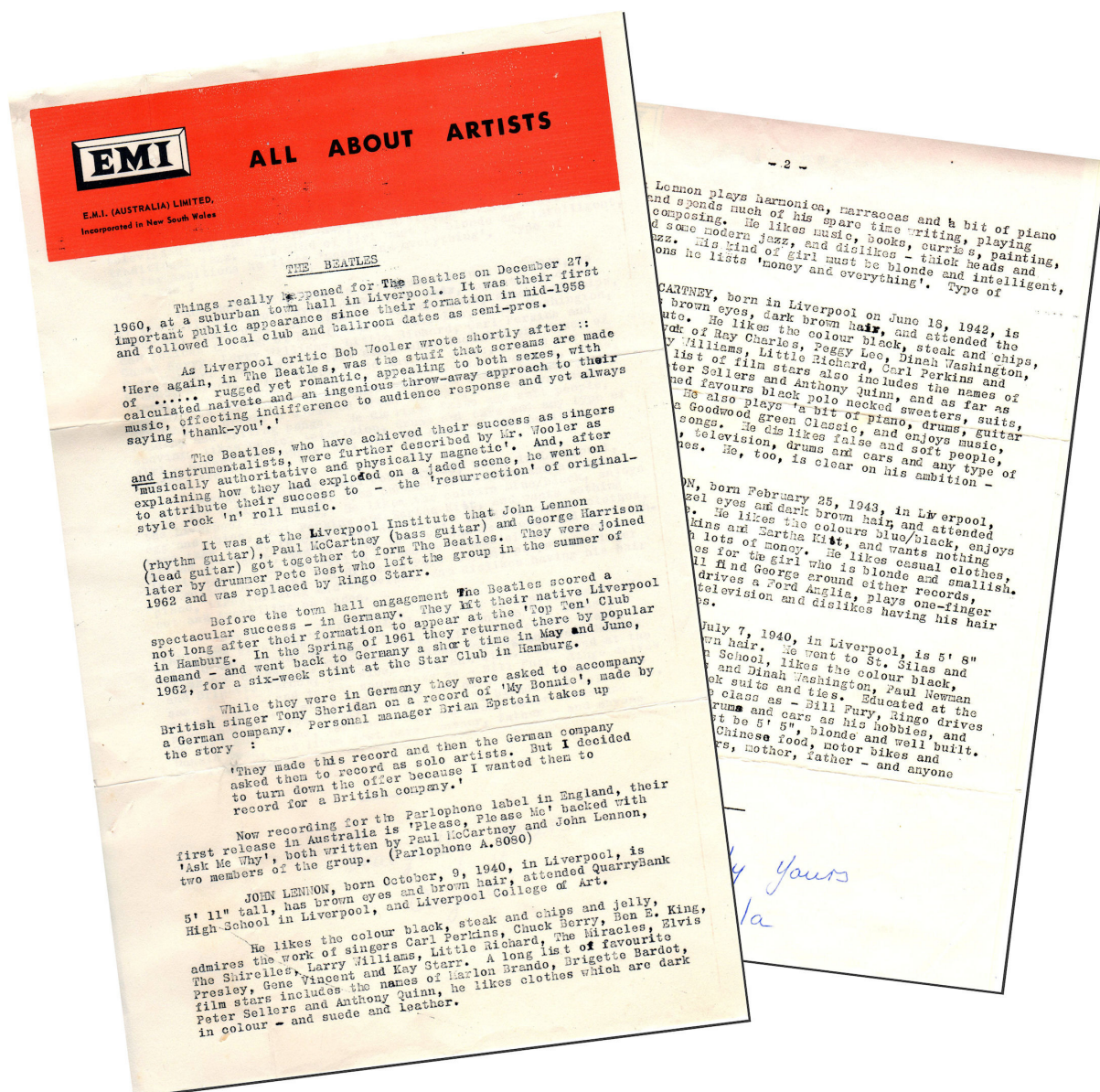
EMI (Australia) ad from early 1963

By 1963, EMI (Australia) was manufacturing and distributing a wide range of products: television receivers; domestic radio receivers; radiograms; car radio receivers; domestic electrical appliances; and, of course, gramophone records. At this time, EMI (Australia) was pressing records through three major house labels: HMV; Columbia; and, Parlophone, and on behalf of Decca Records (UK).

All product manufacture was carried out in the factory at Homebush, which was progressively extended to keep pace with the diversification of interests. Homebush was to become the company's main manufacturing and distribution centre for sixty-five years, until closing its doors in 1991.

The Homebush plant originally incorporated 20 of the most modern record presses available—capable of collectively pressing 11 million records a year—imported direct from the UK and configured by UK engineers. This tradition would continue throughout the years. By the time The Beatles were reverberating through our speakers in the

INTRODUCING...THE BEATLES



EMI (Australia) artist promotional sheet, 1963

On 21 February 1963, EMI (Australia), through its Parlophone label, issued the first Beatles record in Australia: *Please Please Me/Ask Me Why*. While the single was burning up the UK charts, here it went largely unnoticed, failing to trouble the chart compilers.

EMI (Australia) persisted, however, and over the next six months issued two further singles: *From Me To You/Thank You Girl* (May) and *She Loves You/I'll Get You* (August). Neither set the country alight, peaking no higher than the lower levels of the top ten by October 1963.

Despite this lukewarm reception, the conservative EMI (Australia) decided that the time was right to issue locally the *Please Please Me* long playing record (LP), which had been released in the UK seven months earlier. Still not convinced they had a winner, they limited the release to the mono version only, and took the economical path of importing a batch of 500 UK-manufactured sleeves to house the locally manufactured vinyl. EMI (Australia) had previously learnt that artists with a few #1 hits in the UK were not necessarily assured of similar success

the separate cataloguing systems used on its in-house and distributed labels and created a unified numbering system, beginning at 8301. The 8000 series was chosen because Parlophone's catalogue—the highest range in use at the time—was then numbering in the low 8000s. *Lady Madonna/The Inner Light* was the last Parlophone single issued under the old numbering system.

Following is an introduction to some of the more unique Australian Beatles LPs.

GREATEST HITS VOLUMES 1 AND 2

Outside of some quirky Australian label styles, or the unique covers for *With The Beatles* and *Beatles For Sale*, arguably the most well known locally conceived LPs were the two *Greatest Hits* volumes, first released in June 1966 (mono) and February 1967 respectively.

Both volumes were conceived in early 1966, with EMI (Australia) requesting stereo tapes from EMI UK for the tracks not already in its vaults. This means that both volumes, despite not being released locally in stereo until February 1967 (Volume 2) and February 1968 (Volume 1), contain the 1965 stereo mixes of *I Want To Hold Your Hand*, *Day Tripper* and *We Can Work It Out* rather than the new mixes that were created by EMI UK in November 1966 for *A Collection Of Beatles Oldies*. This also explains why the two volumes contain no post-1965 “greatest hits”.

Volume 2's claim to fame was being the only album worldwide, until the 1980 eight-LP *The Beatles Box*, to contain the stereo mix of *She's A Woman*.

The mono masters of both volumes were fold-downs of the stereo tapes, with only *She Loves You* and *I'll Get You* appearing in true mono, due to the unavailability of stereo mixes at the time of compilation. Both mono volumes were mastered together in 1966. Mysteriously, the stereo version of Volume 1 would not be released until twenty months after the mono release, and twelve months after the release of Volume 2! This is why the Volume 2 sleeve refers only to the mono release of Volume 1. For the stereo release of Volume 1, EMI (Australia) replaced the mono mix of *She Loves You* with the fake stereo mix created by EMI UK in November 1966.

The covers for both volumes borrowed heavily from overseas releases. Volume 1 used elements from the US *Beatles VI* and German *The Beatles Beat* and Volume 2 used elements from the (surprisingly older) US *Beatles '65* as well as what was left of *Beatles VI*. Use of these 1965-period photos emphasises the genesis of these albums.

By mid-1973, Volume 1 had sold over 100,000 copies. What is intriguing about both volumes is that, despite the myriad “greatest hits” and themed packages released over the years, the popularity of the two Australian *Greatest Hits* volumes was such that neither was ever out of print between their release and the cessation of vinyl production in 1991.



The Volume 1 rear cover was essentially a clone of the German *The Beatles Beat*

MUSIC PUBLISHING

While much has been documented about The Beatles' music publishing arrangements in the UK, not much has been written about the arrangements that existed down under.

In mid-1963, Dick James and Brian Epstein obtained Australasian representation for their UK music publishing companies Northern Songs and Jaep Music through a deal set up by Jack Argent, head of the local Leeds Music. Leeds Music already had the publishing rights for the two Dick James Music titles *Please Please Me* and *Ask Me Why*—which, by request of Epstein, James did not transfer to Northern Songs when he and Epstein formed the company in February 1963—and through this new deal inherited the rights to the rest of the Lennon-McCartney and (future) Harrison catalogues (with the exception of *Love Me Do* and *P.S. I Love You*, which were both published in the UK by Ardmore and Beechwood and in Australia by the EMI-controlled Castle Music, and *From Me To You*, which was published by Essex Music of Australia before the Leeds Music arrangement was finalised).

In April 1965, Jack Argent formed *Dick James Music Pty Ltd* followed by *Northern Songs Pty Ltd*. Commencing June 1966, Beatles titles were published direct by the relevant publishing house, rather than through the parent, Leeds Music. This change is reflected on record labels, with new releases and reissues of the pre-June 1966 catalogue displaying the updated publisher arrangements (except, intriguingly, *Rubber Soul*, which displayed both Leeds Music and Northern Songs). Sheet music, however, referenced *both* Leeds Music and Northern Songs well into 1968.



1964 Australasian Tour Souvenir song book published by Leeds Music

After their contracts with Northern Songs expired in March 1968, new George Harrison and Richard Starkey-penned titles were published in Australia by *Apple Corps Pty Ltd*, on behalf of their respective UK publishing companies *Harrisongs Ltd* and *Startling Music Ltd*. This arrangement continued until June 1970, when Essex Music of Australia took over the handling of Apple Corps titles. Again, record labels were updated to reflect the changes.

In late 1978, Chris Gilbey formed *ATV Northern Songs Pty Ltd*, the Australian subsidiary of ATV Music Limited. Northern Songs titles appearing on *new* Beatles records released from this time—including major label reissues—were published by ATV Northern Songs. After Michael Jackson purchased the ATV Music catalogue in August 1985, worldwide publishing was taken over by CBS Songs. Finally, after *SBK Entertainment World Inc* purchased *CBS Inc's* music publishing interests—including ATV Music—in October 1986, publishing rights were taken over by SBK Songs.

MECHANICAL ROYALTIES AND ROYALTY STAMPS

A BRIEF HISTORY OF AUSTRALIAN MECHANICAL ROYALTY COLLECTION SOCIETIES

Although music publishers had operated in Australia and New Zealand for many years, it was not until April 1956 that they combined to form the *Copyright Owners Reproduction Society Limited* (CORS). CORS was formed primarily to promote and protect the interests of parties owning or controlling rights of mechanical reproduction in Australia and New Zealand. Mechanical reproduction included such means as records, tapes, video recordings and cinematograph films. The J. McFadden Agency operated as the agent for the members of CORS in the licensing and collection of royalties for sundry usages of mechanical rights.

In November 1973, CORS changed its name to *Australian Music Publishers Association Limited* (AMPAL) and for the first time formalised the existing licensing and collection practices. In January 1975, AMPAL formed its own division, the ANZ Music Copyright Agency (ANZMCA), taking over the activities formerly carried out by the J. McFadden Agency. The responsibilities and duties of ANZMCA included: the licensing of mechanical rights and collection of royalties in respect of sundry mechanical usages; the supply of information to various members of the public and industry, particularly in regard to the identification of owners of copyright in particular works; and, the direction of enquiries to the relevant music publishers. In January 1980, AMPAL established *Australasian Mechanical Copyright Owners Society Limited* (AMCOS) along the lines of overseas mechanical copyright societies such as the UK's aptly-titled Mechanical-Copyright Protection Society (MCPS). Existing ANZMCA funds were transferred to AMCOS. To this day, AMCOS controls the right to reproduce musical works by mechanical means and collects royalties for the mechanical reproduction of its members' works. The amount of money paid is either the statutory mechanical rate or a rate as negotiated between the record company and music publisher. It's worth noting, though, that unlike many overseas societies that collect and distribute *all* of the royalties derived from mechanical reproduction, local *major* music publishers insist on direct payment from the *major* record companies of royalties payable in respect of the manufacture and sale of records/tapes/discs, meaning that for these publishers AMCOS collects only the secondary sources of mechanical income that the publishers find uneconomic to collect themselves.

ROYALTY STAMPS

Historically, once an Australian record company decided to reproduce a recorded work, it was obligated to locate the appropriate copyright owner and purchase stamps representing the amount of royalty payable for each record it planned to produce. Prior to 1957, the copyright owner would generally provide adhesive paper royalty stamps that the record company would adhere to each record label (or pianola roll or cylinder box) to signify that the royalty had been paid. Commencing 1957, most Australian record companies printed the stamps direct on the record labels, with the J. McFadden Agency collecting the royalties on behalf



Parlophone label with J Albert & Son royalty stamp worth 1½d, c. 1950

ORANGE PARLOPHONE

In the first half of 1968, EMI designed a completely new label style. The label style, known colloquially as the “EMI one-box” due to the presence of a box containing the letters “EMI” centred at the bottom, was adopted by all EMI imprints, including Parlophone. The style first appeared in most countries, albeit with localised modifications, in 1969, although some countries, such as Germany, never adopted the style. Australia’s main modification was to adopt a somewhat “loud” orange paper stock, commensurate with that used on early 1960s Columbia singles. The orange Parlophone label first appeared on *new* releases around April 1969, some ten months after the style debuted on *new* Columbia releases, but did not appear on Beatles reissues until progressively between June and September 1969, after the depletion of existing label stock. Most Beatles LPs were reissued after royalty stamps had been dropped and speed and matrix text moved to the left, however, copies of *Greatest Hits Volume 2* and *A Collection Of Beatles Oldies* exist with royalty stamps, indicating a pre-July 1969 issue.



The orange Parlophone label is perhaps the most recognised with Australian Beatles LPs. Although similar in layout to the UK “EMI one-box” label, the prominent placement of “STEREO” at the top, the opaque black Parlophone logo box and, of course, the orange base, all contribute to a unique label style for Australian Beatles albums.

Between April 1969 and March 1982 numerous minor modifications were made, most notably to the placement of the “STEREO” text:

- A. “Top STEREO”, where “STEREO” appears at the top of the label, above the boxed Parlophone logo. Earlier labels tend to have “STEREO” printed higher on the label, creating a greater gap between it and the boxed Parlophone logo. In the early 1970s, some labels were reprinted with track titles in a different font and from the mid-1970s some were reprinted with newer IBM Selectric-based typesetting.
- B. “Side STEREO”, where “STEREO” appears to the right of the centre hole, above the catalogue number—or to the left in the case of *Rarities (UK)*—first introduced in October 1978.
- C. “No STEREO”, where “STEREO” is absent from the label altogether, first introduced during 1979.

Title	Orange A	Orange B	Orange C
Please Please Me	✓	✓	
With The Beatles	✓	✓	✓
A Hard Day’s Night	✓		✓
Beatles For Sale	✓	✓	
Help!	✓	✓	
Rubber Soul	✓	✓	
Greatest Hits Vol 1	✓		✓
Revolver	✓	✓	
Greatest Hits Vol 2	✓		✓
Sgt Pepper’s	✓	✓	✓
A Collection Of Oldies	✓		✓
Rock ‘N’ Roll Music	✓		✓
Love Songs	✓		✓
Rarities (UK)	-	✓ (left)	
Magical Mystery Tour	-	-	✓
Rarities (US)	-	-	✓
The Beatles Box	-	-	✓
Beatles’ Ballads	-	-	✓
A Hard Day’s Night OST	-	-	✓

Not all LPs were released with B and C modifications. The table above lists each LP and the known label modification(s) used.

TEST PRESSINGS

Test pressings were produced in small quantities (generally around 10 copies) to evaluate the quality of the pressing prior to the main press run. Test pressings were generally destroyed after evaluation, however, numerous examples of Australian Beatles test pressings still exist.

Until the early 1970s, EMI test pressings carried 75mm diameter red, white and grey company labels with the title, matrix, factory and side numbers typed in one of two typewriter styles. Thereafter, labels were white with generally only the side and matrix numbers typed.



Left: Computer generated example of a 1966 test pressing for *Greatest Hits Volume 1*. The author is unaware of any surviving Beatles test pressings with this label style.



Side 1 *Rock 'N' Roll Music* test press
June 1976



Side 1 *Sgt Pepper's* single test press
August 1978

CUSTOM PRESSINGS

EMI CUSTOM SERVICE: *DIAL A MEMORY*

In 1942, the first recordings by Slim Dusty were custom manufactured by EMI (Australia) and released on a private label. Slim paid 25 pounds for 25 78 rpm records. From the early 1960s until mid-1986, EMI (Australia) operated a full-scale custom pressing division. The division existed primarily to:

- press product/service promotional records for organisations that advertised on radio, such as Coca-Cola, Sunoroid Glasses, The Apex National Dental Health Week, Clairol Hair Products etc
- press records for small/new artists or record labels. To this end it was set up as a reasonably cheap way for a budding artist or label to get a small number of copies of a recording they made (either at Homebush or elsewhere) for hawking to radio stations or record labels.

During the 1960s and 1970s, the bulk of EMI custom pressings were promos, but by 1980 the focus was more on pressing indie records, with Sydney's Studios 301 even extending into distribution; meaning custom pressings were listed in the official EMI catalogue and thus available for order through record stores, all without the artist/label requiring any formal tie to EMI. A great thing for a new artist who might otherwise be selling cassette tapes of their music out of their car boot!

It was towards the end of 1968, though, that the custom pressing division pressed a series of singles presumably for a radio segment called *Dial A Memory*. The series contained music that was otherwise out-of-print on the single format. One of these singles included *Please Please Me* (on the A side with a Peter Dawson track on the flipside), which had been deleted from the singles catalogue in December 1967. *Please Please Me* contained an EMI (Australia) marketing voiceover in the introduction.

Given the typed labels, an extremely low number of pressings would have been made.



Left: *Dial A Memory* single featuring *Please Please Me*

Following is a list of the sleeve construction used on Australian Beatles releases.

Please Please Me: After the initial 500 imported UK sleeves were exhausted in December 1963, EMI (Australia) manufactured sleeves locally from thin, coated cardboard. These sleeves are prone to heavy ringwear and seam splits. Sleeves manufactured prior to April 1964 list only the mono catalogue number, while subsequent sleeves list both mono and stereo numbers. As a further cost cutting measure, all text is printed in blue ink to reduce the number of printing plates. In December 1980, EMI (Australia) replaced the sleeve with a replica of the UK sleeve.

With The Beatles: While still not top grade card, the front cover was at least well laminated. Sleeves are susceptible to spine creasing and front ringwear caused by the heavy vinyl within. The sleeve was designed in Australia as EMI (Australia) could not satisfactorily replicate the shadowy and soft UK sleeve on their letterpress printers. Sleeves manufactured prior to mid-March 1964 list only the mono catalogue number, while subsequent sleeves list both mono and stereo numbers. The unique sleeve was replaced in early 1981 with a replica of the UK sleeve.

The Beatles No. 1 (EP): In early 1964 it was not practical for EMI (Australia) to print full colour EP sleeves, even for The Beatles. Since the Manchester Square balcony photograph, as used on the UK EP sleeve, wasn't well suited for reproduction or colour reduction, a new cover was designed locally; essentially a black and white approximation of Robert Freeman's UK *With The Beatles* LP cover photo.

All My Loving (EP): The front cover on initial pressings is identical to the UK front cover, with a pink title strip with red text and a black and white image. However, it was presumably realised that printing costs could be reduced by replacing the pink title strip with a blue title strip, which occurred within a month of release. The image and Parlophone logo were also tinted blue.

A Hard Day's Night: A front laminated sleeve prone to spine creasing and ringwear. Sleeves made between 1972 and 1980 have a printing fault across the rear cover photos resembling cracks. The fault was crudely repaired on later sleeves by filling the cracks with dark grey ink.



Closeup of *A Hard Day's Night* rear cover with "cracked" photos

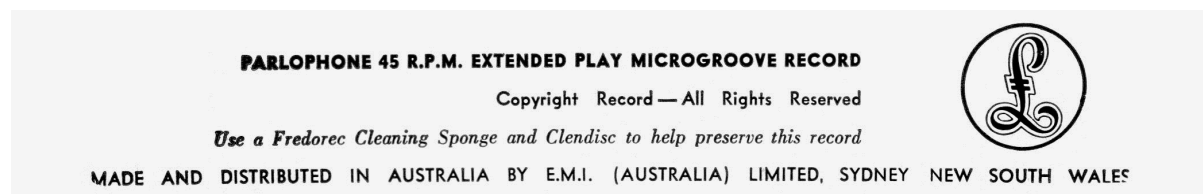
Beatles For Sale: Similar construction to the *Please Please Me* sleeve until 1968, then front laminated sleeve. As EMI (Australia) could not replicate the UK gatefold sleeve, a new sleeve was designed featuring photos of The Beatles in concert at the Sydney Stadium. In 1982, EMI (Australia) introduced a locally-made gatefold sleeve replicating the UK sleeve. The uncoated gatefold sleeve was simply not sturdy enough, being prone to seam splits and edge feathering. Evidence suggests that the UK replica sleeve was only available for a short period on copies included in *The Beatles Collection* box set.

Help!: Coated cardboard sleeve, but of a slightly superior quality to that of *Please Please Me* and *Beatles For Sale*. Being white, the sleeve is quite prone to aging. A front laminated sleeve was adopted in 1968.

REAR EP COVER FOOTER STYLES

Rear EP cover footers remained constant for the life of each EP up until September 1979. This means that the style first used on an EP cover remained on the EP cover, despite any subsequent footer modifications.

- A. Early 1960s: A circular Parlophone logo with four lines of text.



- B. Nov 1964: Similar to the previous style but without the “Use a Fredorec Cleaning Sponge and Clendisc to help preserve this record” line.



- C. Sep 1965: A square Parlophone/EMI logo replaced the earlier circular Parlophone logo. The “MADE AND DISTRIBUTED...” line appears in a narrower font to compensate.



- D. Sep 1979: Although out of favour in much of the world by 1968, in Australia the EP format continued into and throughout the 1970s. In December 1978, EMI (Australia) deleted all Beatles EPs. In late September 1979, the 70000 series was made available again. Rear covers now had just the Parlophone logo located centrally at the bottom, with copyright text similar to the corresponding 1979 LP footer.



on typical home-style turntables to ensure that they don't skip or exhibit other defects before large quantities of records are manufactured.

Once a suitable lacquer is created, it is sent to a production company where it is coated in a metal, such as silver or nickel, to produce a *metal master*. When the metal master is separated from the lacquer, the resulting disc has ridges instead of grooves, ie the negative of a record. The metal master could press vinyl but the quality would deteriorate after 1,000-1,500 presses. For this reason, the metal master is used to create another metal part, called the *mother*. Many mothers can be struck from the one metal master. The mothers are like a metal record with grooves, so a further plating process produces metal *stampers*, which, like the metal master, have ridges instead of grooves. Many stampers can be made from the metal mothers to press vinyl, with each stamper capable of pressing around 1,000 records (although evidence suggests that EMI (Australia) pressed well beyond this amount).

The stampers, top and bottom, are then placed in a hydraulic press. Paper labels are put in place and vinyl, in the form of heated biscuits, is sandwiched in between. Steam and high pressure from the press softens the biscuits as the stampers push an impression of the master recordings onto each side. Finally, any excess vinyl is shaved off and the disc is stiffened using cool water.

SOURCE: MASTER TAPES, MOTHERS OR VINYL

As mentioned previously, EMI (Australia) would receive advice of upcoming EMI UK releases with the option of importing copies, manufacturing copies locally, or ignoring altogether.

Throughout the 1960s, EMI (Australia) chose largely to manufacture Beatles singles and EPs locally from tape sources and LPs from mothers supplied by EMI UK. However, there were exceptions.

For a number of singles and EPs, EMI (Australia) took the very cost-conscious path and used vinyl as their source. This made sense, as it was much cheaper to dub a record than pay for tapes or metal parts, especially considering that back in the 1960s audio quality on 7" releases was not of paramount importance. Such pressings can generally be identified by trimmed fades, where instead of fading to silence, the fade is suddenly cut off. While this is largely unnoticeable, it highlights the use of vinyl as the source, with the trimmed fade an attempt to hide the increased surface noise at the end of the track.

The *Komm, Gib Mir Deine Hand/Sie Liebt Dich* single was sourced from Germany.

Despite not being mixed in mono, *The Ballad Of John And Yoko/Old Brown Shoe, Something/Come Together* and *The Long And Winding Road/For You Blue* were, however, released in mono, each being a fold-down taken from stereo sources (UK single, *Abbey Road* and *Let It Be* respectively). The *Ob-La-Di, Ob-La-Da/While My Guitar Gently Weeps* single was one of the few instances worldwide where the true mono mixes were used, being cut direct from the mono *The Beatles*.

Only two singles: *Hey Jude/Revolution* and *Let It Be/You Know My Name (Look Up The Number)* were pressed from mothers supplied by EMI UK.

Original EPs were mostly sourced from existing mono LP tapes, with the exception of side 1 of *Requests*, which was sourced from a mono copy of the US *The Beatles Second Album* LP, as EMI (Australia) did not receive the tracks from EMI UK in time for its planned release. Only five EPs: *The Beatles Hits* (side 2); *All My Loving; Nowhere Man; Magical Mystery Tour* (stereo); and, *Magical Mystery Tour* (mono) were pressed from mothers supplied by EMI UK.

RECOMMENDED PRESSINGS

Having now detailed the quality-lineage of Australian Beatles vinyl and in the process debunking the common belief that Australian vinyl, by simple virtue of not being UK vinyl, must therefore be “rubbish”, what, then, are the Australian records that collectors should be directing their attention (and wallets) toward?

The author has spent significant time comparing the myriad pressings of Australian Beatles vinyl against international releases as well as discussing the releases with other collectors from all over the world. As a result, a list of Australian Beatles vinyl considered by the majority to represent the ultimate *listening experience* has been compiled and is listed below. While the list focuses on vinyl with the best sound quality, it does list a few “curios” that may be of interest to collectors.

LPS

Please Please Me (mono). First pressings with the gold/black label have slightly heavier vinyl. These pressings are preferred, mainly because of the unique and rarer label style; however, copies can be very expensive. Copies with the more common yellow/black label are sufficient and much cheaper. The only downside to this album is the poor quality sleeve, which was not laminated and thus easily damaged by the heavy vinyl contents. All mono copies were pressed from 1N masters (UK mothers).

With The Beatles (mono). Again, for uniqueness and rarity, copies with the original gold/black label are preferred, but also very expensive. Copies with the later yellow/black label are sufficient and much cheaper. A unique local-designed sleeve adds to the appeal and, being laminated, withstands damage better than the *Please Please Me* sleeve. All mono copies were pressed from 1N masters (UK mothers), which had been withdrawn in the UK within one week of release due to excessive jumping (more an issue in the 1960s than with more modern playback systems).

The stereo versions of *Please Please Me* and *With The Beatles* may well be equally as favourable, but as the author has yet to hear from impartial sources about how they compare to the equivalent UK releases, they cannot be objectively recommended.

Rubber Soul (mono). In the UK the first mono mothers used to press *Rubber Soul* were quickly retired when it was discovered that the pressings suffered from a tonal imbalance. This makes the UK release, known rightly or wrongly as the “loud cut” (it’s really more compressed than loud), very rare and quite expensive. But for those wanting to hear what all the fuss was about without spending a fortune, there is an alternative. As EMI UK had sent mothers to Australia prior to replacing them, EMI (Australia) also released the “loud cut” version...and it was this version that remained in production until the mono catalogue was deleted in June 1969.

Greatest Hits Volume 1 (stereo). This album is one of only a few worldwide to contain the 1965 stereo mix of *I Want To Hold Your Hand*. Only copies appearing on the 1980s black label are recommended, as they carry Alan Parson’s superior 1982 -2/-2 recut. These copies are not as common as orange label copies, but given their sonic improvement are worth seeking out and can be found quite cheap even in near-mint (NM) condition. The mono release is not recommended as it is merely a fold-down of the stereo master (with only *She Loves You* and *I’ll Get You* in true mono).

OFFICIAL IMPORTS

From time-to-time and for various reasons, EMI (Australia) imported titles from overseas.

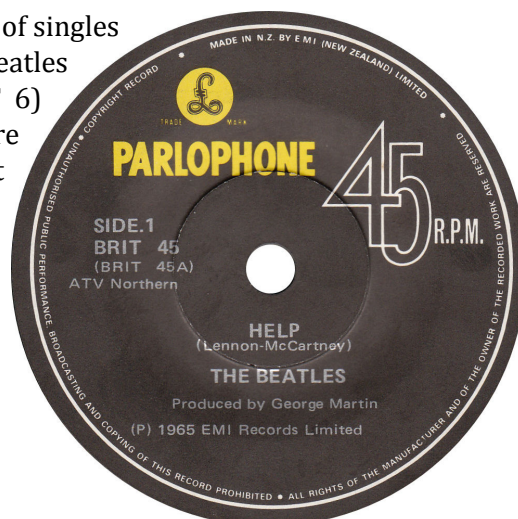
The first title to receive an official EMI (Australia) import was *Magical Mystery Tour*. With the popularity of the WRC release, and solid orders of the US release through EMI's international ordering system, EMI (Australia) decided to officially import copies from the USA. From September 1974, one could buy both the WRC and US issues concurrently. Imports continued until EMI (Australia) released the LP domestically in July 1979, not surprisingly with an inferior gatefold sleeve and without the 24-page book (and still with the duophonic versions of *Penny Lane*, *Baby*, *You're A Rich Man* and *All You Need Is Love*).

Between April and July 1975, EMI (Australia) imported three further titles: *The Beatles Story* (USA), *Something New* and *Beatles Beat* (Germany). Each title was available only for a short period of between a few weeks and a few months. These titles are listed in the *LP discography* on page 131 with their corresponding import codes.

In February 1979, following the success in the USA of the *Sgt Pepper's* picture disc, EMI (Australia) imported US copies of the *Abbey Road* picture disc. The title was not a success here, and combined with poor pressing quality, sank with nary a trace.

Around June 1979, EMI (New Zealand) issued a series of singles that had been hits in Britain. Included were two Beatles singles: *Can't Buy Me Love/You Can't Do That* (BRIT 6) and *Help!/I'm Down* (BRIT 45). Both singles were imported by EMI (Australia) as they were not in print locally at the time. EMI (New Zealand) also released a set of Australian hit singles (AUS series), which included *Roll Over Beethoven/Hold Me Tight* (AUS 32), but these were for New Zealand release, not export to Australia.

In June 1980, EMI (Australia) imported the World Records *The Beatles Collection*, which contained all 25 singles released in the UK between 1962 and 1978. This was the forerunner to the locally issued singles collection in October 1982.



A-side of BRIT 45 single, destined for Australia

Many Beatles collectors are aware that in August 1982 EMI UK reissued the original 10 Beatles mono LPs as a box set, primarily for export. What is not well known is that the LPs were first issued individually in July 1981, using, in most cases, original 1960s tube cuts. It was just prior to July 1981 that EMI UK informed EMI (Australia) of the upcoming releases and offered the option of import, local manufacture, or neither. In this case, EMI (Australia) imported around 500 copies of each title.

The LPs were distributed to department stores and record shops with a street date of 27 July 1981 (except *Beatles For Sale* and *Yellow Submarine* which were not available until a few weeks later) and were all sold by the end of 1981. No more were imported, although buyers could still import them independently through their local record store. It would be another 13 months before EMI UK issued the LPs as a box set, and by then many of the LPs had received new solid state recuts by Harry T Moss. The matrices and lacquer numbers for the imported LPs are listed in the table overpage.

LP LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

PARLOPHONE - STEREO



"BANNER STEREO"
Mar 1964-Feb 1969



YELLOW/BLACK STEREO A
"STEREO" top right
Feb 1969-Jun 1969



YELLOW/BLACK STEREO B
"STEREO" left centre
Jul 1969



ORANGE 1-BOX A - variation 1
"STEREO" top centre
Jun 1969-Oct 1978

LP LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

NEW ZEALAND CONTRACT PRESSINGS



WHITE/BLUE
1964-1967



YELLOW/BLACK
1968-1969



YELLOW/BLACK STEREO
1968-1969



BLACK 1-BOX A
"HIS MASTER'S VOICE (N.Z.) LIMITED"
1969-Apr 1972

LP LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

POLYDOR



ORANGE

“Philips Electrical Industries Pty. Limited”
1964-1965



RED A

“MANUFACTURED AND DISTRIBUTED IN AUSTRALIA UNDER LICENCE”, 1970s

RAINBOW



RED B

“DISTRIBUTED BY POLYGRAM RECORDS PTY LIMITED”, 1980s



ROCK LEGENDS

1985-

LP LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

KARUSSELL



THE BEATLES IN HAMBURG
Mar 1970-

INTERFUSION



LIVE! AT THE STAR CLUB IN HAMBURG
May 1977-

TELMAK



HISTORIC SESSIONS
Aug 1982-

READER'S DIGEST



THE BEATLES BOX
Nov 1982-

EP LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

POLYDOR



ORANGE
Jun 1964-May 1966



BLACK A
"PHILIPS ELECTRICAL PTY. LIMITED"
Jun 1966-1967



BLACK B
"PHONOGRAM RECORDINGS PTY. LIMITED"
1967-

SINGLES LABEL STYLE GALLERY

Availability dates are as they relate to Beatles releases.

PARLOPHONE (CONTINUED)



SILVER/BLACK C
Apr 1982-Jun 1987



SILVER/BLACK D
"EMI MUSIC GROUP – AUSTRALASIA"
Jul 1987-1991

PARLOPHONE PROMOS



RED/WHITE A
Jul 1967



RED/WHITE B
Dec 1967

LP SLEEVE GALLERY

1963 – 1970



STEREO PCSO 3042

Please Please Me THE BEATLES

■ GEORGE HARRISON (lead guitar) ■ JOHN LENNON (rhythm guitar)
■ PAUL McCARTNEY (bass guitar) ■ RINGO STARR (drums)

SIDE ONE

1. I SAW HER STANDING THERE (Lennon/Lennon)
2. MISSTERY (Lennon/Lennon)
3. ANNA (GO TO HOME) (Lennon/Lennon)
4. CHAIRS (Lennon/Lennon)
5. SOTS (Lennon/Lennon)
6. ASK ME WHY (Lennon/Lennon)
7. PLEASE PLEASE ME (Lennon/Lennon)

SIDE TWO

1. LOVE ME DO (Lennon/McCartney)
2. P.S. I LOVE YOU (Lennon/McCartney)
3. BARY IT'S YOU (Lennon/McCartney)
4. DO YOU WANT TO KNOW A SECRET (Lennon/McCartney)
5. A TASTE OF HONEY (Lennon/McCartney)
6. THERE'S A PLACE (Lennon/McCartney)
7. TWIST AND SHOUT (Lennon/McCartney)

PLEASE PLEASE ME (stereo footer - 1969)



STEREO PCSO 3043

with the beatles

■ GEORGE HARRISON (lead guitar) ■ JOHN LENNON (rhythm guitar) ■ PAUL McCARTNEY (bass guitar) ■ RINGO STARR (drums)

SIDE ONE

1. I WANT BE LONG (Lennon/McCartney)
2. ALL IVE GOT TO DO (Lennon/McCartney)
3. ALL MY LOVING (Lennon/McCartney)
4. DONT BOTHER ME (Harrison)
5. LITTLE CHILD (Lennon/McCartney)
6. TELL THES WAS YOU (Woolton) (from "Music Man")
7. PLEASE MISTER POSTMAN (Harrison)

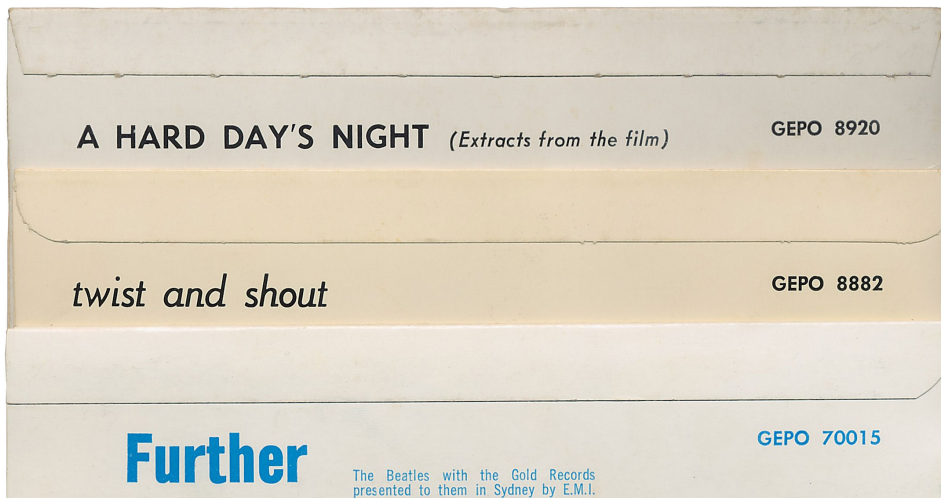
SIDE TWO

1. ROLL OVER BETHOVEN (Harrison)
2. HOLD ME (Harrison)
3. YOU REALY GOTTA HOLD ON ME (Robinson)
4. I WANNA BE YOUR MAN (Lennon/McCartney)
5. DRIVE IN MY BEAST (Harrison)
6. NOT A SECOND TIME (Lennon/McCartney)
7. MONEY (Stoddard/Gordy)

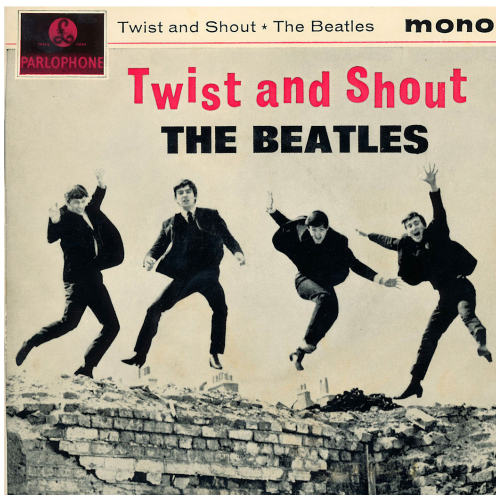
WITH THE BEATLES

EP SLEEVE GALLERY

First issue sleeves unless otherwise indicated



FLIPBACK STYLES – in appearance order: sharp edge (top), rounded edge, and straight and rounded edges



TWIST AND SHOUT



THE BEATLES' HITS



SINGLES SLEEVE GALLERY

Original corresponding Beatles singles in parenthesis.

PARLOPHONE



1960-
Oct 1963
(A8080-A8093)



Oct 1963-
Jul 1965
(A8103-A8153)

*Rear similar to
the below from
1965*



Jul 1965-
1969
(A8163-A-8493)

*Both this style
and the previous
style appeared
concurrently
until during
1967*

LP LABEL TYPESETTING

The following 35 labels show samples of *every* font used on *every* known Beatles LP label by EMI (Australia) between 1963 and 1991 (at least 630 unique label variations), in rough order of introduction.

The section is structured so that you can take any Beatles LP and find a corresponding label style (or a few, if, for example, the below lists an Orange 1-Box A label and yours is a corresponding Orange 1-Box B label) showing the details of all the fonts that your label contains. You can also match to your Beatles EPs and singles.

Note that while not covering labels from other artists or record companies, there's enough variation and detail listed that can be applied to almost any Australian-printed label.

PARLOPHONE



TYPESET 1: Hot metal Linotype

Perimeter: Unknown, possibly handwritten

Place Of Manufacture: Unknown, possibly handwritten

Catalogue Number, Title Line: Unknown, possibly member of Grotesque family. Trade Gothic Bold Condensed No. 20 seems a suitable replacement

Tracks, Speed, Matrix, Royalty Stamps: 6 Pt. Intertype Futura Demi Bold

Artist: Unknown, possibly member of Grotesque family. Trade Gothic Condensed No. 20 seems a suitable replacement

Comments: The "standard" typesetting used on practically every Beatles LP (and practically every LP issued in Australia, regardless of artist or label) during the 1960s.



TYPESET 2: Hot metal Linotype

Same as TYPESET 1, except:

Place Of Manufacture: 6 Pt. Intertype Futura Demi Bold

LP DISCOGRAPHY

RELEASED	TITLE	CATALOGUE NUMBER	COMMENTS (apply to original release)
M: 17-Oct-63 S: 09-Apr-64	Please Please Me	Parlophone PMCO 1202 Parlophone PCSO 3042	Pressed from UK supplied mothers
M: 22-Feb-64 S: 19-Mar-64	With The Beatles	Parlophone PMCO 1206 Parlophone PCSO 3045	Different cover to UK release Pressed from UK supplied mothers
Feb-64	The Mersey Sound	Polydor LPHM-100	Features six tracks from Tony Sheridan and The Beatles/Beat Brothers
03-Sep-64	A Hard Day's Night	Parlophone PMCO 1230 Parlophone PCSO 3058	Cut locally from UK supplied tapes
11-Feb-65	Beatles For Sale	Parlophone PMCO 1240 Parlophone PCSO 3062	Different cover to UK release Cut locally from UK supplied tapes
30-Sep-65	Help!	Parlophone PMCO 1255 Parlophone PCSO 3071	Cut locally from UK supplied tapes
17-Feb-66	Rubber Soul	Parlophone PMCO 1267 Parlophone PCSO 3075	Pressed from UK supplied mothers
M: 7-Jun-66 S: 22-Feb-68	Greatest Hits Volume 1	Parlophone PMCO 7533 Parlophone PCSO 7533	Cut locally from UK supplied tapes - uses stereo mixes as of Dec 1965 Mono is folddown of stereo master
29-Sep-66	Revolver	Parlophone PMCO 7009 Parlophone PCSO 7009	Pressed from UK supplied mothers
16-Feb-67	Greatest Hits Volume 2	Parlophone PMCO 7534 Parlophone PCSO 7534	Cut locally from UK supplied tapes - uses stereo mixes as of Dec 1965 Mono is folddown of stereo master
10-Aug-67	Sgt Pepper's Lonely Hearts Club Band	Parlophone PMCO 7027 Parlophone PCSO 7027	Pressed from UK supplied mothers
16-May-68	A Collection Of Beatles Oldies	Parlophone PMCO 7016 Parlophone PCSO 7016	Pressed from UK supplied mothers
04-Dec-68	The Beatles (White Album)	Apple PMCO 7067/8 Apple PCSO 7067/8	Mono pressed from UK mothers Stereo pressed from US mothers
23-Jan-69	Yellow Submarine	Apple PMCO 7070 Apple PCSO 7070	Pressed from UK supplied mothers
Jun-69	Magical Mystery Tour And Other Splendid Hits	WRC S/4574	Pressed from US supplied mothers
23-Oct-69	Abbey Road	Apple PCSO 7088	Pressed from UK supplied mothers
Mar-70	The Beatles In Hamburg	Karussell 635056	UK flag cover
23-Apr-70	Hey, Jude!	Apple PCSO 7560	Pressed from UK supplied mothers
04-Jun-70	Let It Be	Apple PXS1/PCSO 7096	Book and box made in UK Pressed from UK supplied mothers
Nov-70	The Beatles In Hamburg	Karussell 635056 / Summit SRA 250-550	Reissue of Karussell 635056 Harbour cover
Dec-70	Let It Be	Apple PCSO 7096	Reissue without book and box Pressed from UK supplied mothers
02-Feb-72	The Essential Beatles	Apple TVSS 8	Manufactured and released only in Australia and New Zealand Cut locally from UK supplied tapes
Feb-73	Australian 10th Anniversary Souvenir Presentation	Parlophone PCSS 7533/4	Limited edition double album reissue of <i>Greatest Hits</i> albums (above)
05-Jul-73	The Beatles 1962-1966	Apple PCSO 7171/2	Pressed from UK supplied mothers
05-Jul-73	The Beatles 1967-1970	Apple PCSO 7181/2	Pressed from UK supplied mothers
23-Sep-74	Magical Mystery Tour	Apple SMAL 2835	US import
14-Apr-75	The Beatles Story	Apple STBO 2222	US import #C284
Jun-75	Something New	Odeon 1C 062-04600	German import #C476
25-Jul-75	Beatles Beat	Odeon 1C 062-04363	German import #C745
28-Jun-76	Rock 'N' Roll Music	Parlophone PCSP 719	Cut locally from channel corrected UK supplied tapes

GLOSSARY OF TERMS

- 7"** A vinyl record that is 7 inches in diameter, the standard for a 45 rpm single or EP.
- 8-track** A recording playback format popular in Australia in the early 1970s.
- 12"** A vinyl record that is 12 inches in diameter (either 45 rpm or 33 $\frac{1}{3}$ rpm).
- 33** A vinyl record that plays at 33 $\frac{1}{3}$ rpm, usually a 12" LP.
- 45** A vinyl record that plays at 45 rpm, usually a 7" single or EP.
- acetate** An aluminium disc covered with nitrocellulose lacquer. Manufactured in small quantities for quality testing prior to test pressings. Used to demonstrate how the finished vinyl record would sound. Very easily damaged, can be played only a few times. Plated with silver or nickel to become the metal master.
- album** A term for a record that contains a collection of songs.
- cassette** A plastic shell casing containing $\frac{1}{8}$ " analogue audio tape.
- catalogue number** The unique identification number a record label assigns to a release. It is used for tracking purposes by both the label and the distributor.
- coated cardboard** Cardboard used for outer sleeves that has been primed on the outside with plastic, or more traditionally a clay-based white primer. Cheaper and less durable than laminated cardboard.
- coloured vinyl** Vinyl is clear in colour but a black dye is mixed in at the manufacturing process. Coloured vinyl signifies any colour in the spectrum other than black. Can be a single colour, or a mixture of colours or styles such as splattered or marbled.
- contract pressing** Records pressed for a record label by another record label, either domestic or abroad.
- cover** The face of the outer record sleeve, usually distinguished as front cover or back cover.
- custom pressing** Records pressed in small quantities, usually for marketing or promotional purposes.
- deadwax** The area on the vinyl after the last track. Usually contains the matrix and lacquer numbers, hand etched or machine stamped.
- deleted** An item is termed deleted when it is no longer available direct from the record label.
- die-cut sleeve** A sleeve with a custom cut area or hole, usually intended to reveal a picture disc, coloured vinyl disc or the label, without having to remove it from the sleeve.

Australian Beatles records rarity guide

ratings by Richard Green

The numbers in circles represent rarity on a scale of 1 through 10, where 1 is extremely common and 10 is extremely rare. Most releases fall between 1 and 4; these are readily available on-line or through second-hand stores. Releases falling between 5 and 8 do appear, but patience is required. Releases with rarity 9 or 10 very rarely appear.

Refer to An Overview of Australian Beatles Records for label style descriptions.

LPs

PLEASE PLEASE ME (PMCO 1202)

- ⑩ Gold A; UK sleeve
- ⑨ Gold A; Aust sleeve w/ mono catalogue number only
- ⑧ Gold B; Aust sleeve w/ mono and stereo catalogue numbers
- ⑤ Yellow/Black (+2 if "Northern Songs")
- ⑩ NZ Yellow/Black (contract)

PLEASE PLEASE ME (PCSO 3042)

- ⑦ "Banner Stereo"
- ⑩ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

WITH THE BEATLES (PMCO 1206)

- ⑨ Gold B; sleeve w/ mono catalogue number only
- ⑧ Gold B; sleeve w/ mono and stereo catalogue numbers
- ⑤ Yellow/Black
- ⑩ NZ Yellow/Black (contract)

WITH THE BEATLES (PCSO 3045)

- ⑦ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ⑨ Orange 1-Box B "Columbia"
- ③ Orange 1-Box C
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

THE MERSEY SOUND (LPHM-100)

- ⑩ Orange

A HARD DAY'S NIGHT (PMCO 1230)

- ⑤ Yellow/Black
- ⑩ NZ Yellow/Black (contract)

A HARD DAY'S NIGHT (PCSO 3058)

- ⑥ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box C
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

BEATLES FOR SALE (PMCO 1240)

- ⑥ Yellow/Black
- ⑩ NZ Yellow/Black (contract)

BEATLES FOR SALE (PCSO 3062)

- ⑦ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

HELP! (PMCO 1255)

- ⑤ Yellow/Black
- ⑩ NZ Yellow/Black (contract)

HELP! (PCSO 3071)

- ⑥ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

RUBBER SOUL (PMCO 1267)

- ⑤ Yellow/Black

RUBBER SOUL (PCSO 3075)

- ⑤ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑦ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

GREATEST HITS VOLUME 1 (PMCO 7533)

- ⑤ Yellow/Black; sleeve w/ mono catalogue number only
- ⑤ Yellow/Black; sleeve w/ mono and stereo catalogue numbers
- ⑨ NZ White/Blue (contract)
- ⑩ NZ Yellow/Black (contract)

GREATEST HITS VOLUME 1 (PCSO 7533)

- ⑦ "Banner Stereo"
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ⑤ Purple 1-Box
- ⑥ Teal 1-Box
- ④ Orange 1-Box C
- ④ NZ Dark-Grey 1-Box (plays mono) (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

REVOLVER (PMCO 7009)

- ⑥ Yellow/Black

REVOLVER (PCSO 7009)

- ⑥ "Banner Stereo"
- ⑩ NZ Yellow/Black Stereo (contract)
- ⑨ Yellow/Black Stereo A
- ② Orange 1-Box A
- ③ Orange 1-Box B
- ④ NZ Dark-Grey 1-Box (contract)
- ③ Black 1-Box A
- ④ Black 1-Box B

GREATEST HITS VOLUME 2 (PMCO 7534)

- ⑦ Yellow/Black

GREATEST HITS VOLUME 2 (PCSO 7534)

- ⑥ "Banner Stereo"
- ⑧ Yellow/Black Stereo A
- ② Orange 1-Box A (+8 w/ royalty stamps)
- ⑤ Purple 1-Box
- ⑤ Teal 1-Box
- ④ Orange 1-Box C
- ③ Black 1-Box A
- ④ Black 1-Box B

SGT PEPPER'S (PMCO 7027)

- ⑥ Yellow/Black; UK gatefold mono sleeve w/ cut-out sheet and inner bag

They toured Australia on a single occasion in 1964, but once was enough for **The Beatles** to claim the continent as an integral dominion in their global Empire and to forever assure record-breaking sales of their recordings.

Set against a detailed historical backdrop of EMI (Australia) record-manufacturing, this book by recognised Australian Beatles specialist and collector, Jaesen Jones, explores the genesis and progression of the production and marketing of Beatles vinyl across all its formats. Complementing the thorough and easily readable textual detail of fact and figure are dozens of full-colour photographs representing the most comprehensive collection of Australian Beatles record labels, outer and inner sleeves, inserts, and ephemera ever gathered together in a reference document to date.

An Overview of Australian Beatles Records is an essential aid to the collector of Australian Beatles vinyl and is a book that will surely elevate the esteem in which this interesting subset of Beatles records is held in the global Beatles community.

