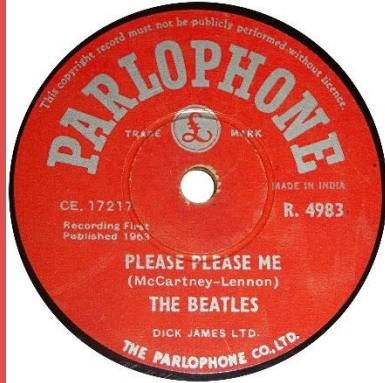


Indian 78 RPM Single Releases

Identification Guide

Updated 07 In 24

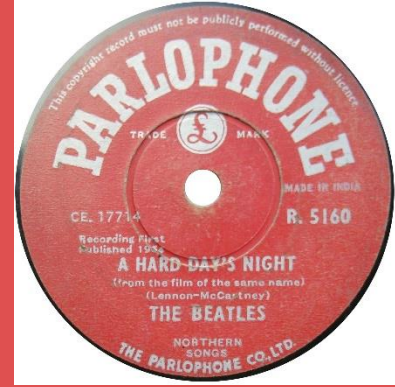
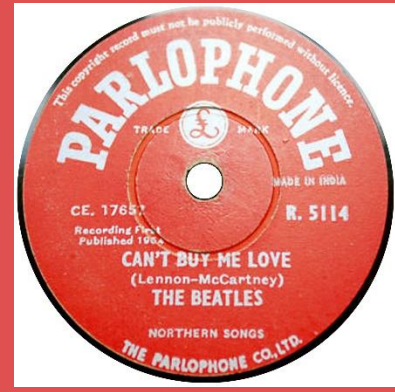
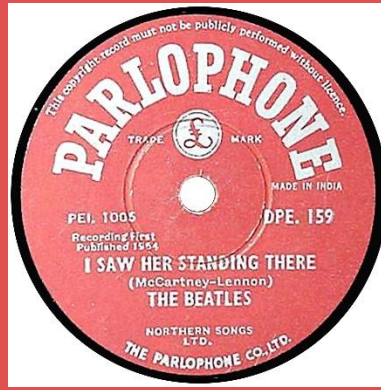
Red Parlophone Label With "Trade Mark" in Center



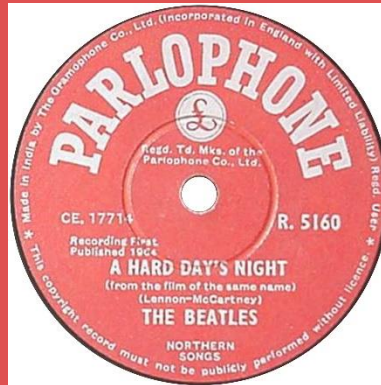
India was one of three countries known to have been pressing 78's when the Beatles came along -- the Philippines and Argentina being the others. Of these three, India pressed them the longest, with 78 RPM singles being available practically throughout the Beatles' career. All of the 78's are scarce to rare, with the later singles being hardest to find. Most collectors are unaware that the 78's came out on at least three different label styles.

The first of these styles has simply "Trade Mark" in the center of the label. At the top of the label, in the rim, are the words "This copyright record must not be publicly performed without licence." At the bottom of the label are the words "THE PARLOPHONE CO, LTD."

Titles	Catalog Number
"Please Please Me"/"Ask Me Why"	R 4983
"From Me to You"/"Thank You Girl"	R 5015
"She Loves You"/"I'll Get You"	R 5055
"She Loves You"/"I'll Get You" (with "Sample Record" stamp)	R 5055
"I Saw Her Standing There"/"Hold Me Tight"	DPE 159
"I Want to Hold Your Hand"/"This Boy"	R 5084
"Can't Buy Me Love"/"You Can't Do That"	R 5114
"Long Tall Sally"/"I Call Your Name"	DPE 164
"Love Me Do"/"PS I Love You"	R 4949
"Hard Day's Night"/"Things We Said Today"	R 5160



Red Parlophone Label With Parlophone in Center and "Incorporated in England" at Top



Beginning in mid-1964, Parlophone of India added information to the center of the label and to its rim. The center of the label now reads "Regd. Td. Mks. of the Parlophone Co., Ltd." The rim print going across the top reads, "Made in India by the Gramophone Co., Ltd. (Incorporated in England with Limited Liability) Regd. User." The print across the bottom is the public performance statement that had appeared across the top of the Type 1 label. I tend to call this the "registered user" label. Some of the earlier 78's are known to exist on this label style. In addition, the following new singles came out:

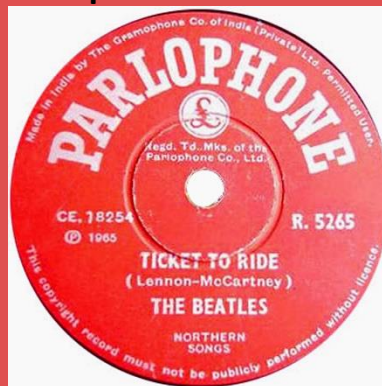
Titles	Catalog Number
"Hard Day's Night"/"Things We Said Today"	R 5160
"And I Love Her"/"If I Fell"	DPE 167
"I'm Happy Just to Dance With You"/"I Should Have Known Better"	DPE 168

"I'll Cry Instead"/"Tell Me Why"	DPE 172
"I Feel Fine"/"She's a Woman"	R 5200
"I'm a Loser"/"Eight Days a Week"	DPE 178

NOTE: The "Hard Day's Night" single is listed here as well as above because the change to the new label style seems to have occurred while the song was popular. In fact, it is more common on this second label style.



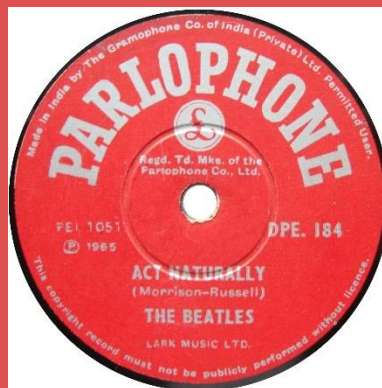
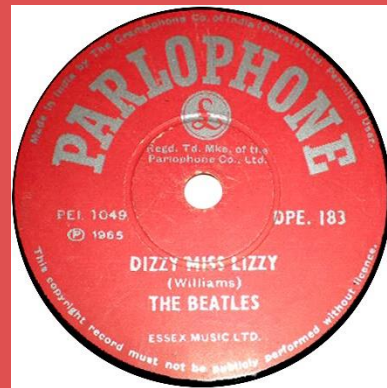
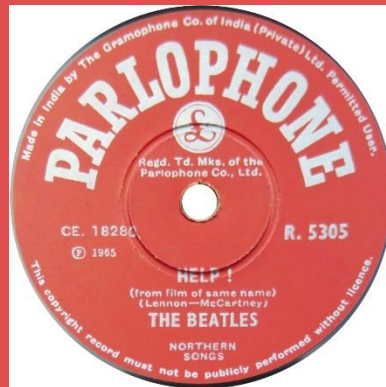
Red Parlophone Label With Parlophone in Center and “(Private)” at Top



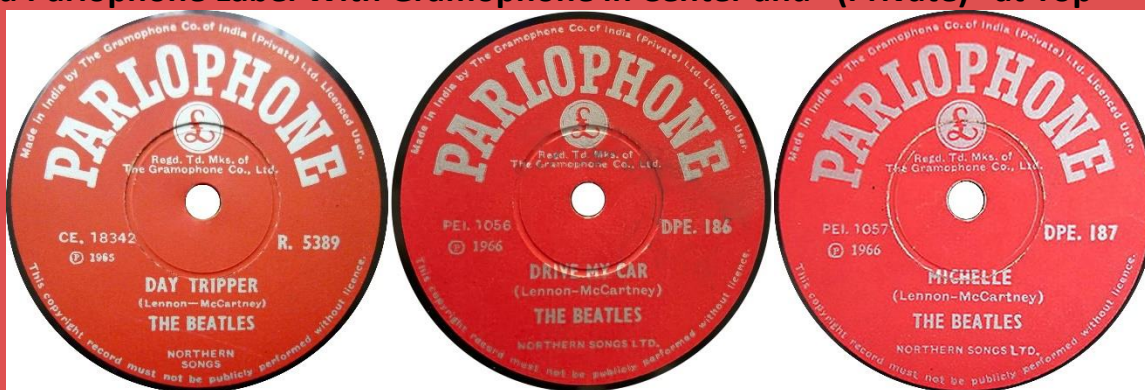
In the spring of 1965, another change in label styles occurred. The print across the center of the label now mentions the Parlophone Co., Ltd. The copyright statement at the bottom is the same, but the print at the top of the label rim now reads, "Made in India by the Gramophone Co. of India (Private) Ltd. Permitted User." I usually refer to this as the "permitted user" label. All of the earlier 78's were reissued

onto this label style, with most of them being easier to find in their original pressings; yet there is currently no price distinction. Also, the following new singles were released:

Titles	Catalog Number
"Rock and Roll Music"/"No Reply"	DPE 179
"Words of Love"/"I'll Follow the Sun"	DPE 180
"Ticket to Ride"/"Yes It Is"	R 5265
"Help!"/"I'm Down"	R 5305
"Dizzy Miss Lizzy"/"The Night Before"	DPE 183
"Act Naturally"/"Yesterday"	DPE 184



Red Parlophone Label With Gramophone in Center and “(Private)” at Top



At the end of 1965, one final change in label styles occurred. The print across the center of the label now mentions the Gramophone Co., Ltd. The copyright statement at the bottom is the same, but the print at the top of the label rim now reads, "Made in India by the Gramophone Co. of India (Private) Ltd. Licensed User." I usually refer to this as the "licensed user" label, or the “Gramo” label. The following new singles were released:

Singles originally released on this label style	Catalog Number	Exists?
"You Like Me Too Much"/"Tell Me What You See"	DPE 185	RvL
"Day Tripper"/ "We Can Work It Out"	R 5389	Confirmed
"Drive My Car"/"Norwegian Wood"	DPE 186	Confirmed
"Michelle"/"You Won't See Me"	DPE 187	Confirmed
"Girl"/ "Nowhere Man"	DPE 188	RvL
"Paperback Writer"/"Rain"	R 5452	RvL
"Yellow Submarine"/"Eleanor Rigby"	R 5493*	Unknown
"Here, There, and Everywhere"/"Good Day Sunshine"	DPE 190	RvL

NOTE: No copies are known to exist of the single marked with an asterisk (*); however, since *Goldmine* ads report that later 78's were available, and since the one so marked is a "regular issue" single, it might possibly exist.

NOTE 2: RvL means “Reported via Listings.” I have seen these advertised in magazines. These may have been bogus ads, basing their numbers on the numbers for the 45-RPM singles.

NOTE 3: Since the advent of the Web, I have not been able to verify any singles after 1966. Instead, I have seen these singles advertised in *Goldmine*. One person’s web page reports that he is aware of “Hey Jude” on 78 RPM from India with the export number of DP 570; a *Goldmine* seller reported it with DPE 190, and a copy appeared on eBay in 2003 without a picture and with the DPE number. The same site reports that he also knows of a 78 RPM issue of single DPE 193, “I’m Looking Through You”/ “What Goes On.” Despite reported sales, a DPE number for “Hey Jude” would be incorrect, and DPE-193 is believed NOT to exist. DPE-191 (as a 45 RPM single) is Mary Hopkin’s “Those Were the Days” on Apple. The 45-RPM single for DPE 192 is on Apple.

NOTE: A Parlophone company sleeve from the period would theoretically add value to the 78, but since the 78's are so rare that added value is minimal.



A Word About Condition

The **condition** of a record is all-important as to determining its value. The values shown are drastically reduced for lesser condition copies, as shown below:

Near Mint, or NM, condition records are unscratched. If the label has stickers or tape, this must be noted. Essentially, they look like they just came from the store.

Very Good Plus, or VG+, condition records will have very few scratches. Without close inspection, they might pass for Near Mint copies. A VG+ record normally sells for half what a NM copy goes for.

Very Good, or VG, condition records have a fair number of scratches, but they by no means appear "beat up". A VG condition record normally sells for one fourth of the NM price.

Very Good Minus, or VG-, condition records are starting to appear quite scratched. Still, when played, they play through, although the surface noise is becoming distracting. Many singles are commonly found in this condition. A VG- condition record normally sells for one sixth of the NM price.

Good, or G, condition records look scratched--basically all over, but they'll play through well enough to enjoy the song. A G condition record sells for one tenth of the NM price. [Some dealers also use a grade of G+, which sells for one eighth of the NM price.]

Fair, or fr, condition records are generally worthless unless the record is rare. They're scratched up and have distracting surface noise, but they're not completely ruined. No chips missing, and not cracked. They sell for one twentieth of the NM price or less.

Poor, or pr, condition records are basically ruined. They may be warped, cracked, chipped, or otherwise unsuitable for collecting. Most collectors only accept poor condition copies of something really rare until a better one comes along. They're virtually worthless.

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