

Atlantic Singles Labels

AT48

The first Atlantic single was “Sa-Frantic” by The Poll Cats (Atlantic 851). Its advance release was announced in the February 7, 1948, issue of *Billboard*. The label was red with a large “A” at the left and the rest of “Atlantic” across the top – leaving space at the bottom right for all of the artist information. Above the spindle hole are the words “Made in U.S.A. Atlantic Recording Corp., New York, N.Y.”



Atlantic Puts Out Hillbilly Releases

NEW YORK, Aug. 27. — Atlantic Records, after a year in the business as a blues-rhythm house, is putting out its first hillbilly release this week, and has signed its first exclusive country artist, Loy Gordon. Gordon, cutting his first date with his Pleasant Valley Boys, did *Drinkin' Wine, Spo-Dee-O-Dee*, the number introduced on the same label by rhythm artist Stick McGhee.

The diskery has an album of square dances on tap for the next release.

At first, Atlantic pressed only R&B releases, but in August, 1949, they added Country and Western singles (on a yellow label) to their catalog.



AT48a

At the start of 1950, Atlantic removed the manufacturing statement from the label. At this point in time they were still releasing only 78 RPM singles. That changed in late January, 1951, when they contracted out for two of their hit records (numbered 914 and 919) to be pressed in the 45 RPM format. These were successful, and by the last week in March they announced plans to release all of their singles in both formats. Although the 78's were on a red label, their 45 RPM counterparts were on a yellow label until the beginning of 1956.



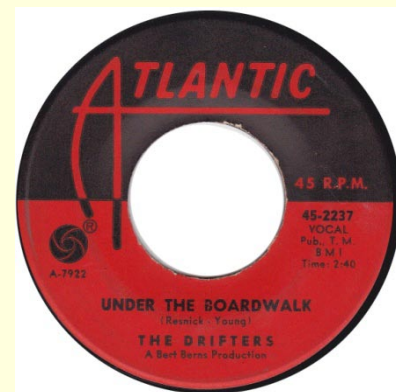
AT48r

In January, 1956, at approximately number 1085, Atlantic changed all of their mainline 45's to a red label. In November, 1961, a registered trademark ® symbol was added under the “A” in “Atlantic.”



AT48s

Starting in March, 1962, a small swirl logo was added underneath the “A” in “Atlantic.”



AT48x

At the end of 1966, Atlantic promotional labels added an address statement to the bottom, creating rim text for the first time. As each pressing plant ran out of old labels, they introduced new labels with the address at the bottom. By the middle of 1967 virtually all Atlantic singles had this print, which begins with “Atlantic Record Sales” on some copies and with “Distributed by Atlantic Record Sales” on other copies. This is a factory distinction.



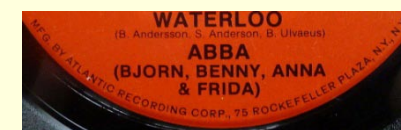
AT68

The rim text needed to be standardized. In September, 1968, the definitive print was determined. From this point on the rim text reads “Mfg. by Atlantic Recording Corp., 1841 Broadway, New York, N.Y.”



AT74

June, 1974, marked another transition for Atlantic singles. The rim text was changed to represent a new location on Rockefeller Plaza. Abba’s “Waterloo” (45-3035) came out just before the change and occurs on both this label and AT68.



AT75

Atlantic’s affiliation with Warner Communications resulted in the addition of the Warner “W” logo in the rim print. This began in March, 1975. With single #3386, the 45- prefix was removed from all singles. After all, there hadn’t been 78 RPM singles for many years. Beginning in July, 1982, all new Atlantic singles had five digit catalog numbers, as Atlantic jumped from 4072 to 7-89999 and began counting backward from 90000...approximately.

AT75r

From August, 1985 on, there is a registered trade mark symbol ® next to the Warner Communications logo in the rim print. In May, 1987, Atlantic started adding UPC (bar) codes to its singles labels.

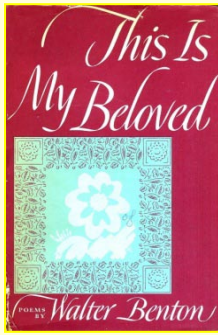




AT90

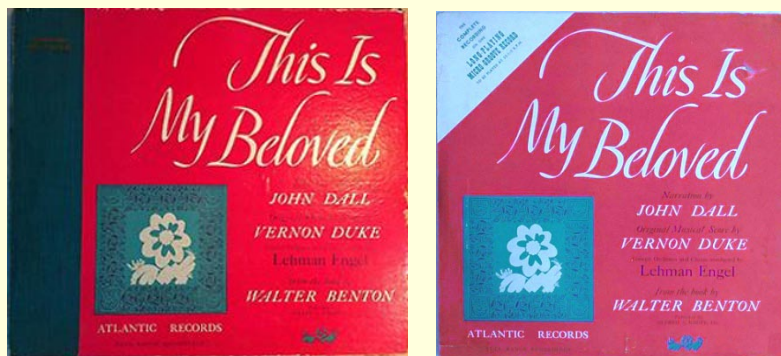
At the end of the period where the 45 RPM single was in regular production, in January, 1990, Atlantic changed the label color to lavender. Since 2004 they have issued only custom pressings.

Atlantic Album Labels



Being a relatively new label, Atlantic had no immediate plans to enter the LP market. However, the radio program, "This is My Beloved," taken from a best-selling book of love poems, was proving to be so popular that Atlantic Records snapped up the rights to release it on record. On March 19, 1949, Atlantic announced that the album would be available by April 15th and that it could be purchased in both the 78 RPM and LP formats.

Atlantic numbered the 78 RPM boxed set as 1201, 1202, and 1203 – because each of the three 78 singles was a twelve-inch single. To the LP they assigned the number 110, because it was a single ten-inch disc.



AT49

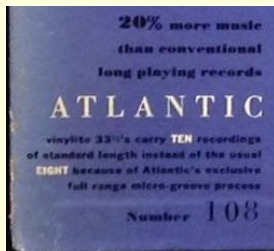
That first LP appeared on a gray label with red print. "Long Playing" is above the central white circle, while "Micro-groove Record" is below it.

Atlantic's second LP, Joe Bushkin's *I Love a Piano*, was released in mid-May, 1950, on the same label. It was assigned number LP-108. The album *Erroll Garner Rhapsody* (LP-109 on the label and No. 109 on the cover) was released the same week and may exist on a gray label but is only known on a yellow label with similar typesetting.

LP-108 first appeared with "108" stamped on the cover." Then it was issued on the same label with "LP No. 108" in the lower left corner. It was later reissued with yellow label AT50 and catalog number ALR-108. LP-109 was reissued with a yellow label and then a black label AT50 and catalog number ALR-109.



The only other record known to have been released on the gray label was ATL-401 (*Romeo and Juliet*) from January, 1951.



Atlantic to Unwrap 30 LP's In Wide Range: R&B to Classic

NEW YORK, June 23.—Atlantic Records will unveil a line of 30 LP records at the forthcoming National Association of Music Merchants convention in Chicago. The line will range from rhythm and blues, jazz and pops to two classical albums by Marie Powers. The 30 LP's represent a year's program of recording as well as leasing of masters from other companies. In accumulating the leased material, Atlantic acquired the rights on a long-term royalty basis to the entire HRS wax, Rex Records catalogs, and to 36 sides from the Blue Star Company of France, plus assorted items from other diskeries. Herb Abramson and Ahmet Ertegun, Atlantic top-pers, are packaging and merchandising the material in a series of homogeneous groupings from the hundreds of accumulated masters. For example, in producing a Sarah Vaughan LP, they have four sides from Chuck Durrwyn's Monogram Company in Canada, which had obtained the sides from the Crown

Company. They have one side each from the Gotham, Deluxe and HRS catalogs, and are dickering for an eighth to complete the album. The HRS catalog, with 200 masters, was obtained from Jack Caiden of the Empire pressery. Label, one of the first jazz indies, was started by Steve Smith, and contains demand sides by Sidney Bechet, Jack Teagarden, Muggsy Spanier and Ellington sidemen. The Blue Star sides include several by the same artists, plus some by Django Rheinhardt, as well as some classical works and Viennese waltzes. The wax sides include some Ellingtonia, Haitian folk music, and combo swing. Rex material includes Barney Bigard with strings, and 10 of Errol Garner's first recordings. The diskery, primarily a rhythm and blues firm, is no stranger to LP's of varied content, having scored with *This Is My Beloved*, a full-length Margaret Webster *Romeo and Juliet*, a Joe Bushkin set, etc.

AT51

The next album (LP-111) was about to be released in April, 1951, according to *Billboard* (3/31/51), and then on June 23, 1951, Atlantic announced the impending release of thirty (30) LP's. In July, they formally listed LP's 111 through 129 (minus a few) – coming on September 1st. When these came out they were on a yellow label with black print.



At the bottom of the label was the speed with “Long Playing” and “Unbreakable.” At first these were released with LP- prefixes.

That listing was somewhat misleading. Some of the LP's named there wound up never coming out. The following ten-inch LP's were released between 1951 to 1953:

Album Number	First Mention in <i>Billboard</i>	Notes
LP-111	March 31, 1951 (advance for April)	
LP-112		1951-52
LP-113	March 8, 1952 (p. 38, “advance”)	Title given on 7/14/51 as Piano Pastels instead of <i>Piano Panorama</i> .
LP-114	March 8, 1952 (p. 38, “advance”)	both reviewed 3/29/52
ALR-117	February 21, 1953 (“Hot Jazz” review)	
LP-120/ALS-120	LP on cover, ALS- on record	LP's through 133 on back cover released 1952 (mentioned 8/29/53)
ALS-118		LP's through 133 on back cover (1952)
LP-130		This LP and 133 are newest on back (1952?)
LP-133	mentioned 8/29/53	same back cover as 130 (reissued ALS)
LP-132	recorded in late 1951 and issued in 1952-3 (back cover has 133 in LR)	
LP-134	mentioned 8/29/53 (LP on front; ALS- on back)	
ALS-137	reviewed October 4, 1952 (LP-137); mentioned 8/29/53; ALS- matrix	
ALS-123	scarce; mid 1953	mentioned 8/29/53
LP/ALR-126	January 23, 1954	Review score (ALR in matrix)
ALR-125	recorded in 1953	probably released mid-1953
ALR-128	mentioned 8/29/53	LP's through 133 on back (1953)
ALS-139	reviewed 5/16/53; mentioned 8/29/53	
ALR-140	reviewed 5/15/53; mentioned 8/29/53	
ALR-135	mentioned 8/29/53	
ALR-138	mentioned 8/29/53	
ALS-141	mentioned 8/29/53	No later than November, 1952
ALR-142	mentioned 8/29/53	
ALR-144	mentioned 8/29/53	
ALS-143	issued after 8/29/53	

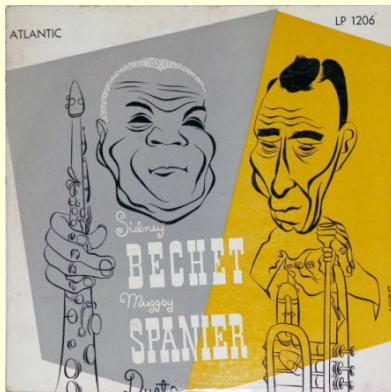
The following LP's are not known to exist and are not mentioned on the list of 8/29/53 as having been issued:

LP-115	not known to exist
LP-116	not known to exist
LP-119	not known to exist

- LP-121 not known to exist
- LP-122 not known to exist
- LP-127 not known to exist
- LP-129 not known to exist; sides purchased from Blue Star in 1948
- LP-131 not known to exist
- LP-136 not known to exist

The listings create confusion with respect to Atlantic’s 10” LP’s. The company released their first twelve-inch LP in January, 1951. That album was a performance of Romeo and Juliet by Eva LeGallienne, Dennis King, and Richard Waring in what Atlantic termed “The Living Shakespeare Series.” This was a boxed set of two LP’s numbered ATL-401 together, and numbered LP-1204 and LP-1205 separately. This set came out on the gray label **AT49**.

All other early twelve-inch LP’s are known on the yellow label **AT51**.



Album Number	First Mention in <i>Billboard</i>	Notes
LP-1206		Back cover lists LP’s up through 133 (mid-52)
LP-1207	April 12, 1952 (“just completed”)	Fall ’52?
BIN-1208	November 8, 1952	Binaural version of ALS-141
ALS-1209		1953
1210	Reviewed 1/23/54	
1211	Reviewed 1/23/54	

Atlantic 1210 and 1211 are reissues of Desto D-1001 and D-1002, which were originally released in July, 1952. These were reviewed at the same time Atlantic announced having released albums ALS-409 (formerly Desto D-501) and ALS-410 (formerly Desto D-502). That label had gone out of business, and Atlantic had licensed records from its catalog.

Based on this information, Atlantic probably stopped using the LP- prefix at the end of 1952. Albums released after that time have an ALR- (\$3 price) or ALS- (\$3.85) prefix normally.

AT55

Atlantic cleaned up their catalog in 1955. Most of the ten-inch LP’s seem to have been deleted by then, and no new ones were being issued. The twelve-inch albums continued in the 1200 series, but the ALR- and ALS- prefixes were dropped – leaving



just the sequence number. The label was changed to black with silver print, and “HIGH FIDELITY” was added at the right side.

These began with album 1212, which is advertised in the April 23, 1955, issue of *Billboard*. When the 8000 series began (4/20/57), it used the same black label as the 1200 series.

The binaural album aside, the first reference to Atlantic Records getting involved in the stereo album market came early – in May, 1958. The label issued three albums in stereo: SD 1253, SD 1276, and SD 1284. Several others followed, and it was not long before Atlantic was pressing most of its new albums in both mono and stereo.

At first, stereo albums were indicated by a sticker on the front cover. Within a few months in 1958, this was changed to an embossed gold stamping onto a mono album cover. The stereo labels were light green, otherwise resembling their mono counterparts. This label as it is lasted until the second week of October, 1959.



AT59

Without any advance notice of a change, Atlantic introduced a “pinwheel” design with their swirl logo at the center. This label design has confused collectors because it lasted only a month – until approximately the second week in November, 1959. Album 1318 in the 1200 series and album 8036 in the 8000 series are the highest-numbered albums known with this label style.



AT55a

As suddenly as it had appeared, the pinwheel label style disappeared, and the black label returned. This time the words “High Fidelity” were placed at the left side. The black label (green for stereo) remained this time until the end of June, 1960.





AT60

Beginning in July, 1960, Atlantic introduced an entirely new – and popular – design: a tricolor label with red and plum (mono) or green and blue. This first label featured the pinwheel label in white on a black background and had a (white) vertical segment between “A” and the pinwheel. By about album 1374 (February, 1962), the trademark on the pinwheel logo had come back, and the ® symbol was added above the pinwheel. However, the symbol did not

look like it belonged on the label, and so the label was redesigned.



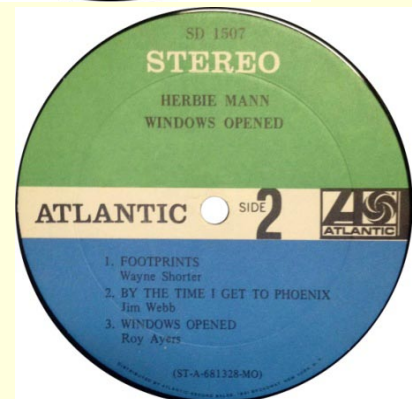
AT62

Beginning in November, 1962 (and about LP 1391), the labels have the pinwheel in black on white, and the word “Atlantic” between the “A” on the label and the pinwheel.



AT66

Beginning at about album 1474, Atlantic defined for itself a more recognizable logo with this issue. They put “A” and the pinwheel in a box, and placed “ATLANTIC” beneath it, horizontally. While the label style would last only two more years, the company kept the logotype in use. Parallel to the addition of rim text crediting Atlantic Record Sales on 45 RPM singles, labels in use by Monarch Records (which had been pressing for Atlantic since November, 1964)



added similar rim text. The other factories did not add the language. The last albums in both mono and stereo, approximately numbers 8178 and 1500, came immediately before the label style was discontinued. The last known records to bear the label style were from June, 1968: approximately numbers 8198 and 1508.



AA66r

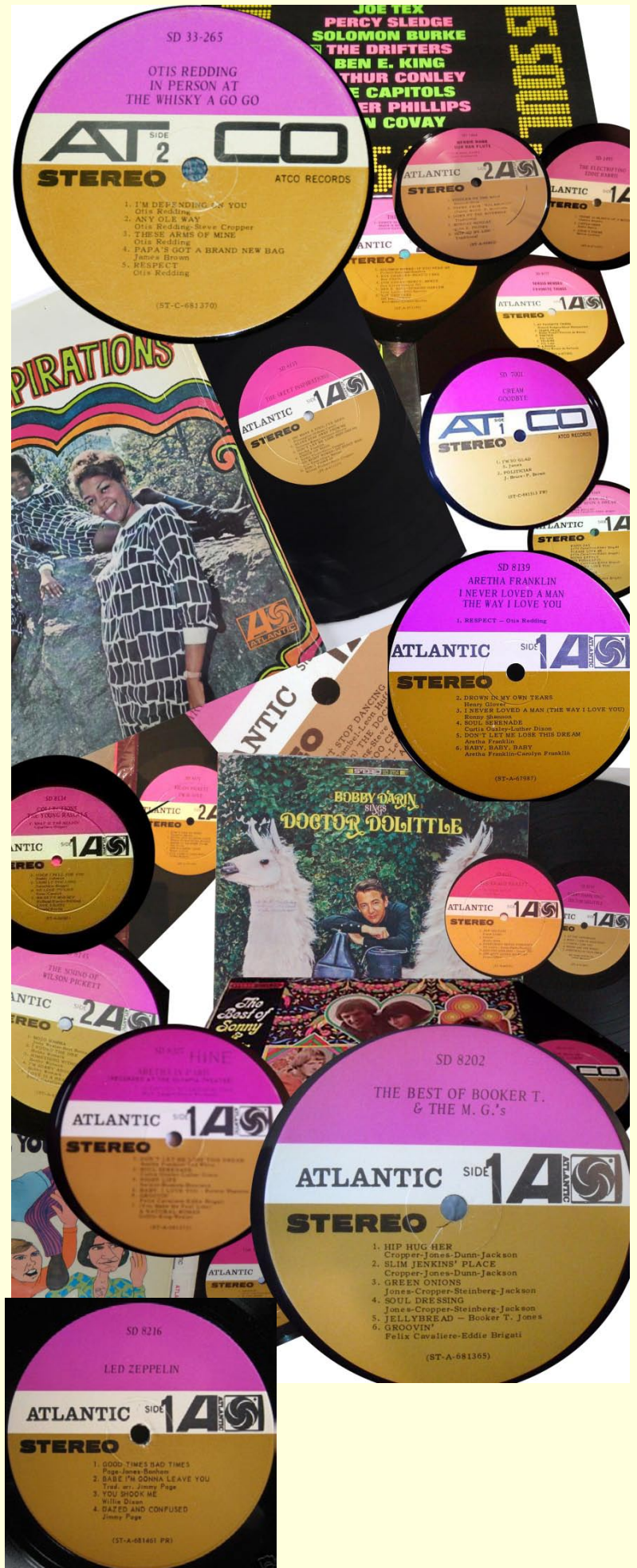
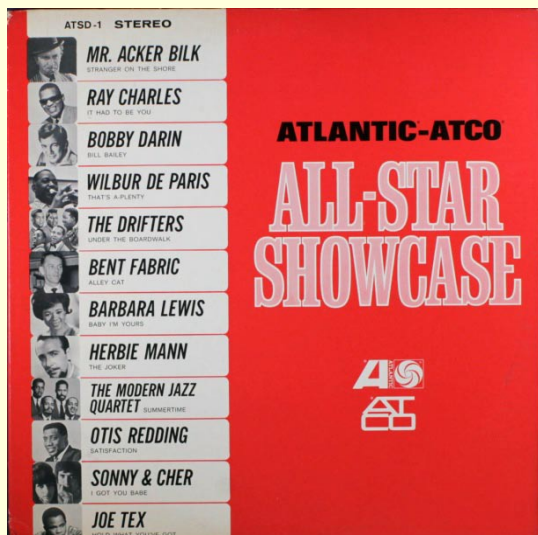
I have written AA instead of AT because this label style was used on both Atlantic and Atco labels. It features the Atco colors, lavender and brown. Instead of appearing in white, STEREO appears in black. For Atlantic releases, the Atlantic logo appears in its 1962-1966 configuration with "Atlantic" wedged between "A" and the pinwheel.

On some releases the label reads "PR" for Presswell because it was copied off of a label from the Presswell plant.

These records have the telltale "1" of the RCA Indianapolis factory.

The matrix numbers end in RCA stamper numbers (-2S, -3S, -4S), also indicating their manufacture by RCA. The altered label design allowed RCA to overprint either Atlantic or Atco information in black against the white background.

As indicated in *Billboard* (12/31/66), by May of that year Atlantic/Atco signed a deal to distribute through the RCA Victor Record Club. RCA pressed one Atlantic/Atco sampler containing songs from the label's recent history. This was probably a club exclusive, since the catalog numbers appear on the back cover in a style similar to what appears on RCA Victor albums from 1966, and since all copies of the LP (in mono and stereo) are on label **AA66r**. We may conclude that this sampler was Atlantic's introduction to the record club.



Hypothetically, Atlantic/Atco joined the club in spring, 1966, and used up their existing back-stock of albums. From that point on (fall, 1966), they supplied RCA Victor's pressing plant in Indianapolis with some label blanks in Atco colors that did not have any identifiers; alternatively, they merely indicated to RCA what the color scheme ought to be. From that point until early 1969, the record club could print up labels for club copies of Atlantic and Atco albums as they saw the need.

Albums known to exist with this label are...

8000 Series

SD-8125; SD-2129; SD-8134; SD-8135; SD-8138; SD-8139; SD-8142; SD-8145; SD-8148; SD-8154; SD-8155; SD-8169; SD-8170; SD-8174; SD-8175; SD-8177; SD-8187; SD-8197; SD-8202; SD-8203; SD-8204; SD-8205; SD-8207; SD-8213; SD-8214; SD-8215; SD-8216

1200 Series

SD-1464
SD-1495

Atco Albums

ST-7001
SD 33-190; SD 33-197; SD 33-203; SD 33-208; SD 33-219; SD 33-265; SD 33-278; SD 33-280; SD 33-281

The label appears on RCA-made LP's made from fall, 1966, to February, 1969. These were releases through the RCA Record Club that were made prior to their distinct numbering system.



AT68

Apparently coinciding with the phase out of the mono/stereo option, Atlantic changed the label style for all of its albums. The label is green on top and red on the bottom, with rim print indicating Atlantic Recording Corp as the manufacturer, and giving the address at 1841 Broadway.

A new series debuted in April, 1970, with SD-7200, and the 8000 series was discontinued in August, 1973, with the quad release QD 8305.

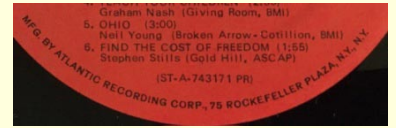
AT68p

The zip code was added to the company sleeve for singles in November, 1971, and to album labels that were released between November, 1971, and February-March, 1972. The state of "New York" was also spelled out. So far I have only seen the variation on LP's pressed by Philips. Hypothesis: Atlantic was planning to add the zip code to its label blanks, but most factories still had plenty of unused label blanks. Philips had a few copies printed, but after that Atlantic decided not to bother with the change.



AT74

June, 1974, marked another transition for Atlantic albums. The rim text was changed to represent a new location on Rockefeller Plaza. Graham Nash's *Wild Tales* may have been one of the first albums after the change. In August/September ('74), the 7200 series was terminated with number 7311; replacing it was a series starting with 18100. *Welcome to My Nightmare*, by Alice Cooper (SD-18130) was one of the last albums on this label style.



AT75

Atlantic's affiliation with Warner Communications resulted in the addition of the Warner "W" logo in the rim print. This began in March, 1975. Atlantic soon initiated a new 19100 series and a 16000 series. Beginning in July, 1982, all new Atlantic albums had five digit catalog numbers, as Atlantic jumped from SD 19365 to 80001-1. Although custom and "retro" labels were used by some artists, this was Atlantic's main label through 1990 and the end of the vinyl period.

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