

# Columbia LP Labels



## COL48

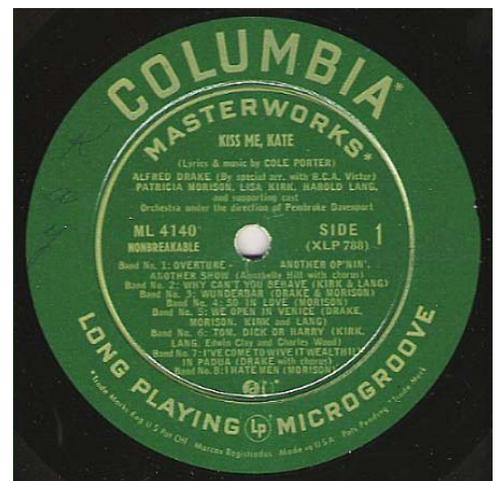
This label guide covers album labels by Columbia Records from their beginnings in 1948 until the phasing out of the LP. Several classic label styles were tried and used during the early period, as you will see below.

This first of all Columbia labels took on at least three varieties. A mainstream 10" LP series began with GL-100. The mainstream 12" LP series began in September, 1951, with GL-500. At first, the mainstream 12" LP's were prefixed "GL," and all labels were black. In 1953, after 12" album GL-524, the mainstream series prefix for both 10" and 12" albums switched to CL, and the labels appeared in at least four colors: red, blue, green, and gold. The other color labels already existed among the series of 10" LP's. This label style lasted from 1948 until 1955, when it was phased out between mainstream LP CL-620 and CL-650.



At the bottom of the label is one of four possible variants:

- the words "Long Playing" and "Microgroove," together with two of Columbia's "LP" logos.
- as above, but a microphone and musical note instead of one of the "LP" logos.
- the words "Long Playing" and "Microgroove" flanking a single "LP" logo.
- the words "Long" and "Playing" flanking a single "LP" logo.





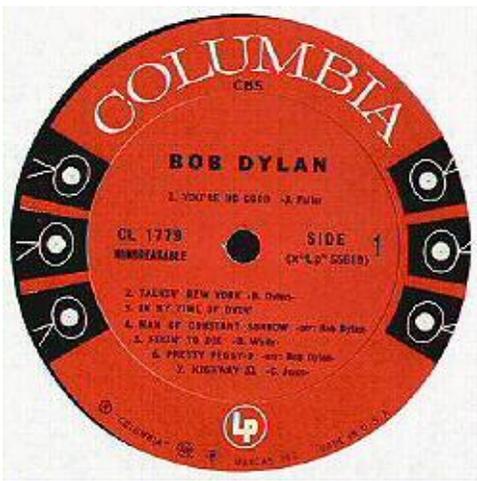
Apart from the GL-100 and GL/CL-500 series, other series of albums from Columbia exist:

The CL-2500 series originally contained 10" LP's of non-pop recordings. That series was eventually withdrawn, but not until after the advent of the "6 eye" label. The highest number I've seen is CL-2598.

The ML-2000 series contained 10" Masterworks recordings and began in 1948. Did this evolve into the CL-2500 series?

The ML-4000 series contained both soundtrack recordings and other "Masterworks" series records. Occasionally, an additional "5" is found preceding the number; these are thought to be record club issues. This series began in 1948.

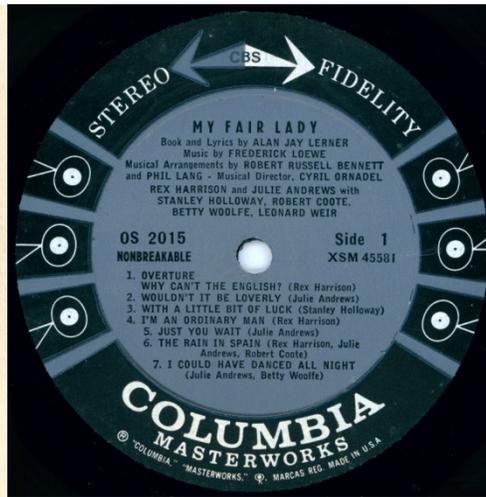
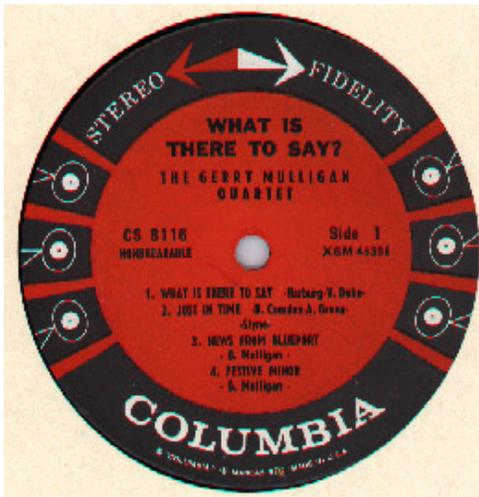
The CL-6000 series contained mainstream 10" LP's and began back in 1948. Perhaps 350 LP's were made in this series.



### COL55

In 1955, Columbia introduced the "6 eye" label. There are six camera/eye logos on the label, and the "Lp" logo is at the bottom. This label continued on all (mono) pressings until 1962. Masterworks albums (ML series), including soundtrack albums (OL and KOL series), were placed onto a gray and black "6 eye" label. Mono mainstream numbers from about CL 600 through about CL 1800 were pressed on this label style originally.



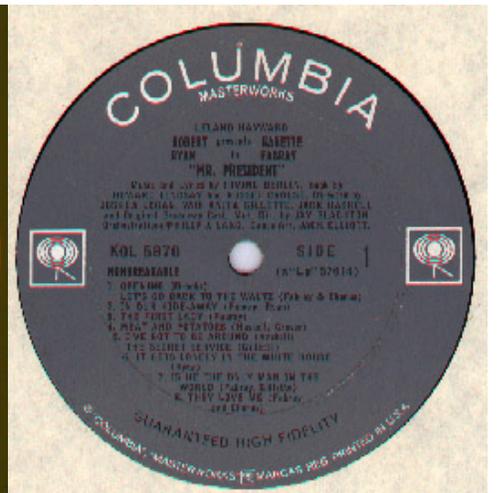


In 1958, stereo was introduced, and so a stereo version of the "6 eye" label was created. The prefix for standard stereo LP's was CS. A black and gray version was created for Masterworks and soundtrack albums (MS, KS, OS, and KOS series). Stereo mainstream numbers from CS 8000 to about CS 8614 were pressed on this label

style originally.

### COL62

In 1962, Columbia switched to a "2 eye" label, which lasted in one form or another until 1970. The first variety (1962-1963) featured the words "Guaranteed High Fidelity" at the bottom for mono LP's and "360 Sound" twice around the word "STEREO" at the bottom for stereo LP's.



This variation covers mainstream numbers and CS 8615 - CS 8830 (stereo).





### COL63a

In **Fall, 1963**, arrows were added to the stereo logo. A similar change was made for Masterworks/soundtrack albums.

This variation covers mainstream numbers CL 1815 - CL 2379 (mono) and CS 8829-CS 9177 (stereo).

### COL65

In August, 1965, the print on both mono and stereo copies -- for mainstream and Masterworks albums -- was changed to white, which contrasted better with the red (or gray) label. The print on the mono copies was changed to conform to the stereo labels, now reading "MONO," flanked by "360 Sound." This variation covers mainstream numbers CL 2381 - CL 2803 (mono) and beginning with CS 9177 (stereo).



### COL65m

At about the end of 1967, at approximately mainstream number CL 2490, the "360 Sound" references were removed from the mono label. Thus, albums like Bob Dylan's "John Wesley Harding" (CL 2804, from 1968), have only "MONO". Mono albums were discontinued for regular distribution in 1968, at about album number CL 2811. Typically, LP's from that point on were pressed in stereo only, with some exceptions being pressed in mono only. "Mono or stereo" ceased to exist as an option at that point. However, special mono pressings for radio stations (and possibly for some stores) continued to be made until about the beginning of 1969 (with approximately LP number CL-2920); these albums were on red labels but were not available commercially. The stereo label continued to have the same design ("360 Sound") until 1970.



The stereo albums continued to be pressed on the "360 Sound" "two eye" label from 1965 into 1970. In 1970, Columbia ran out of four digit stereo numbers when they reached CS 9999 – Patti Page’s *Honey Come Back* – so they dropped back to CS 1000 and continued a CS 10\*\* series temporarily. Now that there were no mono LP’s, this was possible. However, that proved quickly to be a problem, numerically. So, albums like *Marrying Maiden* by It’s a Beautiful Day (released in June, 1970) have numbers such as CS-1058, even though they have no connection to mono album CL 1058. This phenomenon of low-numbered stereo albums continued through CS-1069 in July, 1970.



**COL70**

Overlapping the end of the above series, in June, 1970, Columbia stepped their numbering up to 30000, still keeping with the "360 Sound" stereo label. After about 50 such albums, still during 1970, they abandoned the label style...finally. The design was switched to what I call the "Columbia Columbia..." label. A variant label has "CBS CBS CBS..." around the rim. Mainstream labels (C, KC, JC, FC series) and the later budget line labels (PC series) were red and black; Masterworks (M or S series) labels were gray and orange; Quadraphonic records (CQ or PCQ series) were gold and red.





This label design continued well into the 80's. Eventually, Columbia began to experiment with using label styles somewhat similar to their old 78 labels, but the "Columbia Columbia Columbia..." version still remained their "official" label. In about 1990 (some time after album C 45000), they stopped pressing LP's on a regular basis. 12" singles and "special projects" were made after that time and to an extent continue to be made; these usually appear on custom labels.

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# US Decca Album Labels

The US branch of Decca Records began in 1934. Following Columbia's introduction of the LP, Decca quickly embraced the long play format and began issuing LP albums. This label guide covers album labels by Decca Records from 1949 until 1973, when MCA stopped using the Decca name on albums.



## DEC49

The first Decca label had gold print and featured "DECCA" along with "Long Play" and "33 1/3 RPM" at the top of the label. The words "Microgroove UNBREAKABLE" appear at the bottom. Along the label's sides are eight concentric bands.

Main line Decca labels were dark brown (whether 10" LP's or soundtracks). Decca also introduced a 9000 series which sported maroon labels with the same design. There was also a gold label design (DL 9600 series) that was short-lived. All albums, except for gold label albums, that were released before the middle of 1955 had this label design on first pressings. Note: Decca Records bought Universal Studios in 1952.



**DEC55**

Decca's second label retained some circular banding along the sides but reduced the overall size of the label. Stars were added, "LONG PLAY 33 1/3 RPM" was moved to the bottom of the label, and the reference to the microgroove process was removed. Main line labels were black, while the 9000 series was again a maroon or dark red. Promotional labels from this period were pink, with the earliest promo labels having the banding along the sides of the label.



This Decca style began with approximately album DL 8100 in the 8000 series, 8319 in the 8300 series, and 9018 in the 9000 series. After the introduction of stereo in 1958, stereo labels were introduced. It was decided that stereo records would have the same catalog numbers as their mono counterparts but would begin with "7". Before long, a new label design was in the works....



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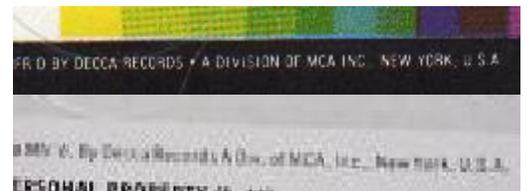
## DEC60

In 1960, Decca followed other record companies in switching most of their line to a more colorful label. That style featured the letters of "DECCA" in five different colors across the middle of the label in a band of colors. The rest of the label was black. Underneath the color band, the printing indicated that the record was manufactured by "DECCA RECORDS INC NEW YORK USA." This same print had been on the earlier label style (above) without the color band. Decca soon adopted a new cover logo that was shaped like an arrow.



At the top of the label, the words "LONG PLAY 33" appear on mono albums; the word "STEREOPHONIC" appears at the top of stereo LP's. Promotional copies of this label style (and the ones that follow) were white with black print.

An apparent exception to this rule is the DL 9000/79000 series, which seems to have remained on the earlier red label style for first pressings in both mono and stereo. For example, I have seen DL 79114 from 1964 on the red label.



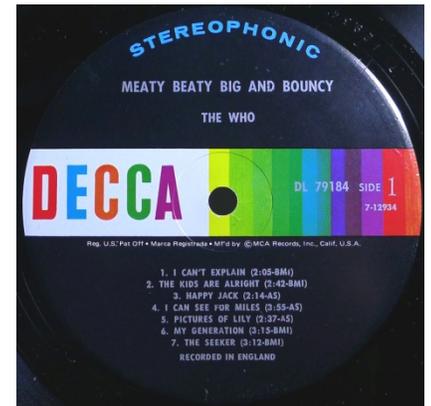
## DEC60m

In 1962, the Music Corporation of America (MCA) bought out Universal-International (which was owned by Decca). They did not immediately change their label styles. But by 1966, Decca Records began to proclaim on its labels their affiliation with MCA. Labels from this period look almost identical to labels from the early 60's. However, the words "A DIVISION OF MCA" were added to the printing underneath the color band on the label. Decca also updated its maroon label for DL 9000 series LP's with a production statement on the label indicating "A DIV. OF MCA, INC.".



### DEC60c

After the creation of another new Decca logo in 1970, Decca was completely absorbed by MCA. Covers of albums originally issued during this last period list Decca's new address in Universal City, California. The fine print on the label now reads, "Mf'd by © MCA Records Inc., Calif. U.S.A." Around DL 79180, the 79000 series switched to the black label like other releases. Decca used this label style until 1973, when MCA switched all Decca albums and singles to its own (MCA) label. This same change happened too on other labels (e.g., Uni) which were also owned by MCA.



**Footnote:** MCA continued to grow, purchasing ABC-Paramount (including its subsidiaries, such as Dunhill), Chess, Dot, Command Records, and eventually Motown, Verve, GRP, Def Jam, and Geffen. In early 1991, the parent company of Panasonic -- Matsushita Electrical Industrial Co. -- bought MCA. In June, 1995, MCA was sold to the Seagram Company Ltd., makers of fine liquor and (by that time) a large, multinational company. Near the end of 1996, MCA formally became Universal Studios. After the purchase of PolyGram in 1998, the Universal Music Group became the largest in the recording industry. Seagram was bought by a French company, and the conglomerate became known as Vivendi Universal. Even with all of these changes, MCA Records still thrives...but without Decca/Coral/Brunswick.

# MGM Album Labels

This label guide covers album labels by MGM Records from their first LP offerings in 1950 until the company merged with Liberty/UA in 1982. The early MGM label styles are recognized as classic designs.



## MGM50

This original MGM label appeared on original pressings of all MGM ten-inch LP's (numbered E-501 through E-559 and, basically, E-85 through about E-322) and of early twelve-inch LP's (from E-3000 in 1953 through about E-3774 in 1959). This first label style was yellow and black, with "LONG PLAYING" and "MICROGROOVE" at the top. The yellow label continued to be used after the advent of stereo LP's in 1958. After about album SE-3774 in 1959, MGM began to phase in their new label (see below), but the old-style cover logo continued to be used until after album E-3867 the following year.



## MGM59

MGM's classic black label was introduced first in 1959, on or about album SE-3775. That label style continued until approximately January, 1968, and about album SE-4529.





### MGM59m

At some point, early in the black label run, the rim print was fixed to read that the company was "a division of Metro-Goldwyn-Meyer."

### MGM68

By 1968, MGM was changing. Some faltering sales may have prompted the change to the new blue and gold label, which began appearing on LP covers and in advertising in late 1967. Slick labels with "STEREO" in thin print continued to be used through about album SE-4830 in 1972. Record clubs also continued to use this style, at least as late as 1976.

### MGM68s

In 1972, MGM sold out to Polygram, which had formed due to the merger of Polydor and Phonogram. Within a few years, MGM Records was releasing only movie soundtracks and reissues of previous MGM material. The new labels have "STEREO" in round print, have the gold replaced by a beige/yellow color, and list an address on Sunset Boulevard. This label style began at approximately SE-4831 and continued through the last MGM LP.

In 1974, MGM's album prefixing began to align itself more with what Polydor was doing with other US releases.



### MGM68p

In 1976, after the release of *That's Entertainment, Vol. 2*, the rim print changed again to mention "Polydor Incorporated" as the manufacturer. The last LP of which I am aware is a Connie Francis reissue, MGB 1-5412, from 1982. After that point, MGM was absorbed into MGM/UA, whose records were pressed by EMI. Therefore, MGM Records ceased to exist as a separate entity.

For far more detailed information about MGM Records, including their subsidiary labels (such as Metro) and labels distributed by MGM (such as Kama Sutra and Verve), visit [Both Sides Now](#).

# RCA Album Labels

This label guide covers album labels by RCA Records from their beginnings in March, 1950, until the phasing out of the LP. Several classic label styles were tried and used during the early period, as you will see below.



This original RCA album label appeared on all mainstream LP's. These included popular records (black), popular "smart set" LP's (light blue), soundtrack series (LOC, green), and "red seal" (LM, red). Other series appeared with blue labels (LK prefix), silver labels (Collectors' Series, LPT), or gold labels (Red Seal Collectors' series, LCT). An outline of Nipper appears below RCA Victor at the top of the label. The catalog number and "Non Breakable" are at the left side.



RCA's 10" LP main series began with LPM-1, *Let's Dance Again With Flanagan*, by Ralph Flanagan. These were single LP records that corresponded to "musical smart sets": boxed sets of 45 RPM or 78 RPM singles. The series appears to have terminated with LPM-53, *Christmas Carols*, by the Hour of Charm All-Girls Orchestra and Choir (released in October, 1951). The LPM-3000 series (below) replaced it in January, 1952. The Collector's Series began with LPT-1 and appears to have terminated in 1952 with LPT-31, *Modern Jazz Piano* (by various artists), in January, 1952. The LPT-1000 and LPT-3000 series replaced this one.



The Red Seal 10" series began with LM-1 in 1950, *Boston Pops Orchestra*, by Arthur Fiedler. The Red Seal 12" series began that same year with LM-1000, Wagner's *Siegfried*, by the Rochester Philharmonic.

The first of RCA's "original cast" (LOC) series appeared in 1950 and was *Call Me Madam*, LOC-1000.

The LPT-3000 series began with *Muggsy Spanier Favorites, Vol. 2* in 1952. The Collectors' Series LPT-3000 series was also 10" in size.

The LPM-3000 series was also 10" in size. The inaugural record in that series was *Beatrice Kay With Hugo Winterhalter and his Orchestra* (RCA LPM-3000). These coincided not with boxed sets (like the earlier series) but with double EP sets having the prefix EPB-.

The 10" Red Seal Collectors' Series began with LCT-1, *Composer's Favorite Interpretations*, by Various Artists, in February, 1951.

The 12" Red Seal Collectors' Series began with LCT-1000, *Genius at the Keyboard*, by Various Artists, also in February, 1951.

Collectors' Series boxed sets were issued beginning with LCT-6000, Pietro Mascagni's *Cavalleria Rusticana*.

The 12" mainstream series began with LPM-1000 in 1954. This was *Music for Dining*, by the Melachrino Strings.

In the 10" LPM- series, the label style lasted until approximately LPM-3217.

In the LPM series, this label ran from 1000 to 1040, approximately.

In the LOC series, this label ran from 1000 to 1019, approximately.

In the 10" LM- series, the label ran from 1 to 164.

In the 12" LM series, this label ran from 1000 to 1238 and 1700 to 1801.

There were also other series, such as the LM-6000 series and LM-7000 series.

The LK- (blue label) series lasted through at least LK-1026.

The "smart set" series, LPM-1, had light blue labels early in the series; the others (through LPM-53) were black.

## RCA55

Black label with "Nipper" the dog at the top in color. This label style is often called the "first 'dog on top' label."

At the bottom of the mono label is "Long 33 1/3 Play". At the bottom of the stereo label, introduced in 1958, is "LIVING STEREO." At the bottom of rechanneled stereo labels was the single word "STEREO" – occasionally with mention made of the reprocessed status. The original rim print mentions "Camden, NJ."



In the 10" LPM- series, the label style lasted until LPM-3282, at which point the series was discontinued.

In the LPM/LSP series, this label ran from 1033 (1041) to 2005, approximately.  
 In the LOC/LSO series, this label ran from 1021 to 1048, approximately.  
 In the LM/LSC series, this label ran from 1802 to 2345.

**RCA55a**

Black label with "Nipper" the dog at the top in color. Starting at the beginning of 1960, the rim print of RCA albums no longer mentions Camden, and "Trade Mark" is now abbreviated as "TMK" with a ® logo.

In the LPM/LSP series, this label ran from 2000 to 2648, approximately.

In the LOC/LSO series, this label ran from 1050 to 1081, approximately.

In the LM/LSC series, this label ran from 2350 to 2660.



**RCA63**

Black label with "Nipper" the dog at the top in color. In early March, 1963, RCA introduced their "Dynagroove" process. Not every LP would be cut as a Dynagroove album, and so RCA's labels were split into Dynagroove and "regular" records. Regular albums were marked "MONO" or "STEREO", while Dynagroove albums received special labels featuring the Dynagroove logo.

In the LPM/LSP series, this label ran from 2620 to 2999, approximately.

In the LOC/LSO series, this label ran from 1083 to 1094, approximately.

In the LM/LSC series, this label ran from 2661 to 2773, approximately.

The early stereo Dynagroove labels read "Living Stereo Dynagroove."

**RCA64**

Black label with "Nipper" the dog at the top in color.

"RCA Victor" in white at top. "MONAURAL," "STEREO," "MONO DYNAGROOVE," or "STEREO DYNAGROOVE" appears at the bottom of the label in an ordinary font. On Red Seal albums, there is no longer any black shading behind Nipper. This label style ran from late 1964 to October, 1968. Monaural records were eliminated in July, 1968.

By October, 1964, the assignment of numbers for the mainline LPM/LSP-series reached number 2999. Although



some of the later albums numbered in the 2900's were not released until March, 1965, the numbering itself had reached a stopping point. Album numbers LPM-3000 through LPM-3282 existed as ten-inch albums in the early 1950's, and RCA Victor elected not to re-use those numbers. Starting with the new year, the mainline series jumped ahead to LPM-3000. Album LPM-3315 is advertised along with numbers below 3000 in the January 9, 1965, issue of *Billboard* magazine.



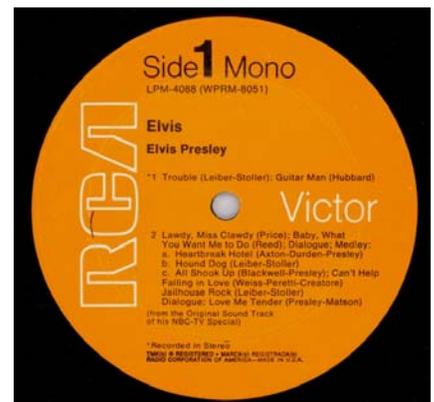
In the LPM/LSP series, this label ran from 2978 (3300) to 4058, approximately. The last album advertised as being available in mono was LPM-4025. LPM-4028 has a higher number but was issued earlier. One copy of LPM-4032 sold in 2010 on eBay; that album has the new RCA logo on the cover.

In the LOC/LSO series, this label ran from 1096 to 1151, approximately. The last album advertised as being available in mono was LOC-1151, although I have only seen through LOC-1149.

In the LM/LSC series, this label ran from 2774 to 3045, approximately.

## RCA68

The label style began in October, 1968, for new releases. Orange label with large RCA at left. The orange label was discontinued for general releases in 1975-6, but it remained on the ANL- series of budget-line issues well into 1977. Camden labels were colored light blue, and Red Seal labels were red.



In the LSO series, this label ran from 1152 to 1172, approximately; in March, 1972, the soundtrack series was folded into the LSP series for the rest of the year.

In the LSC series, this label ran from 3048 to 3336, approximately

In the LSP series, this label ran from 4059 to 4861. All three series terminated in 1972. In October of that year, RCA Victor announced the new prefixing. APL# would be the prefix for a stereo album; APD# would be the prefix for a quadraphonic album. Since P stood for popular, R would replace P for Red Seal records. The # indicates the number of records in the set, so APL1- was a popular stereo album with one record. "A" was the price code, with "C" as a common alternative and "D" indicating a promotional record. Toyota Jazz Parade, DPL1-0008, was one of the first records in the new series. The singles also changed at the same time, with most adopting the prefix APBO-.



In the APL# series, the orange label ran from 0001 to 1183, approximately.

## RCA68t

Late in 1974, RCA recolored their mainline labels at the Indianapolis factory. This is a tan label with large RCA at left. The Hollywood plant reportedly continued to use orange labels

until they closed. This supposedly took place in 1976, but I have been unable to confirm any orange-label records in the main series after August, 1975.

In the APL# series, the tan label ran from 1185 to 1792, approximately.



**RCA76**

In summer, 1976, RCA returned Nipper to their labels. Black label, or Red Seal label, with RCA at top and Nipper in the upper right.



# United Artists Album Labels

This label guide covers album labels by United Artists Records from their beginning in 1958 until the company was purchased by Capitol Records in 1979. Several classic label styles were tried and used during the early period, as you will see below.



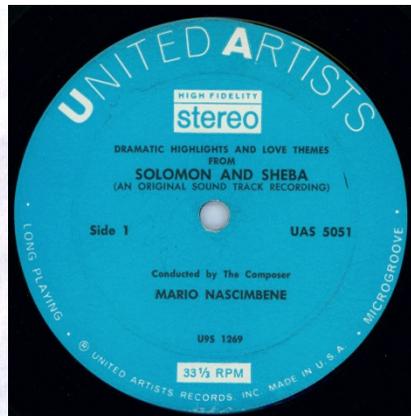
## UA58

This original UA label appeared on original pressings of the first four United Artists soundtrack LP's in 1958. These were numbered UAL 40001 through UAL 40004 and originally were not available in stereo.

All four albums are difficult to find in their original pressings, and *God's Little Acre* is particularly collectible.

As was the case with their films (UA never owned any expensive sets), United Artists did not press their own records. From the beginning, they contracted the work out to other companies.

The first album in the popular series was numbered UAL 30001.



## UA58a

In order to facilitate stereo numbering, a digit was dropped from their album scheme, and so the stereo issue of album 40004 was numbered as UAS 5004, and a digit was later dropped from the mono catalog number, making it UAL 4004.

The very next album, UAL

4005, and its stereo counterpart, UAS 5005, appeared on similar label styles – with red for mono and blue for stereo pressings. This label variety continued until approximately album UAL 4063/UAS 5063.

## UA60

In 1960, the UA label switched to this "rainbow" design, which was probably associated with stereo sound. These records are as scarce as issues on the first label.

The 3000/6000 series used this label from 3081 to 3119, approximately.

The 4000/5000 series used this label from 4068 to 4070, approximately.



## UA61

In 1961, UA abandoned the rainbow scheme in favor of the "circles" label. Some of the earlier covers were altered so that the older "UA" logo was replaced by the new United Artists company logo. At the top of the stereo covers was an attractive grouping of circles on a black background, representing the stereo recording. From here on, stereo labels differed from mono labels only in terms of the catalog number and the occurrence of the word "stereo" on the label. This popular label style continued until 1968, with about album UAL 4176/UAS 5176 and about UAL 3641/UAS 6641.

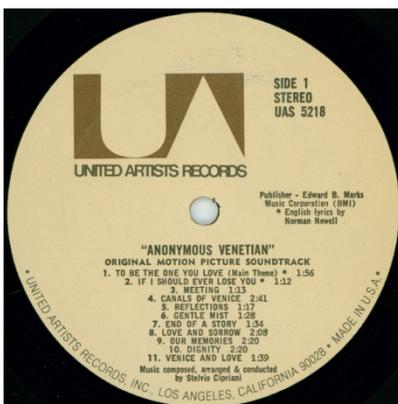


## UA68

In 1968, United Artists merged to become part of Transamerica. Their earlier logo was replaced with a new U around a logo -- first on album covers and then on labels. The new labels featured shades of pink and orange, colors that were quite appropriate in the late 1960's. This label style continued through the demise of mono (with an album in the 4180's being the last -- I know of UAL 4181 -- and an album c. UAL 3652 in the popular series) and on to 1970.

## UA70

In 1970, at approximately album UAS 5207 (and near UAS 6739), United Artists united with Liberty Records to become Liberty/UA. The labels changed to reflect this, with the new labels being orange and black.



## UA71

The 1970 label style was short lived, for UA already had a new logo change in the works. When the cover for the Electric Light Orchestra's first album, called *No Answer* in the US, was being designed, the old logo was still in place, but the company changed styles when they went to print. Consequently, careful collectors can observe that the earlier logo style has been covered up in the upper left hand corner of the front cover! The new (tan) logo style began to be used with approximately album UAS 5217. In 1972, UA diversified, deciding then to renumber all of their LP's. The new price code scheme began with "UA LA" for all LP's, followed by the three digit catalog number and a price code (a

letter, usually from F to I). During the tan-label period, UA reissued many of its earlier albums onto the new numbering scheme.

### UA71r

In 1975, United Artists added the additional words, "All Rights Reserved," to the tan label. The tan label continued in this form until about album UA LA800 in 1977.



### UA77

Since the tan label had been in use for quite some time, UA ditched it in favor of an orange "sunrise" label. The soundtracks to *Moonraker* and *Rocky II* (UA LA972-I) were among the last true United Artists albums. When Capitol purchased United Artists (and Liberty Records), they quickly reissued some of the more popular UA albums onto the Liberty label. The UA film company branched off and merged a few times, notably with MGM. The United Artists record label, having released so many great soundtrack albums -- including the James Bond series -- has a proud place in recorded music history.



### UA77L

After the purchase by Capitol in 1979, the sunrise label was modified with additional rim text noting that UA Records was no longer associated with the other parts of United Artists. In 1980, the label was discontinued.

# Vee-Jay Album Labels

This label guide covers album labels by Vee-Jay Records from the release of the first Vee-Jay LP in 1957 until the company declared bankruptcy in 1966. Vee Jay was revived during the 1970's, and some of the labels from that period are shown where they have been located. Nearly every Vee-Jay label style was a "classic," as you will see below.

## VJ57

The first of all Vee Jay labels was maroon-colored and featured "Vee-Jay" in script across the middle of the label. There are two variations of the script label. This variation, which began with the first LP in 1957, has a thin band around the edge of the label. There is nothing written underneath the word "Vee-Jay." Albums 100, 101, and LP-1000 through LP-1016 occur on this label style.



Stereo was introduced in 1958, and the corresponding stereo label was gold. During the early period, Vee-Jay albums were often manufactured by RCA.



## VJ57t

This maroon script label is slightly different from the one above. The label has a thicker silver band around it. Also, the abbreviation "TRADE MARK REG" appears under the "Vee" of "Vee-Jay."



This second album label corresponds to a similar label for singles. The singles label in this style began in 1957, and so the above label style and this one appear to have been used on LP's at the same time, although it may be that

some LP's were only issued on the "thin line" label (shown earlier).

Only LP-1022, the last album issued on the script label in 1960, is known to exist only on the "trade mark" script label.

Albums LP-1019, 1020, and 1021 actually came out after LP-1022 and are not known to exist on the script label.

## VJ60

In 1960, Vee Jay modernized to a more colorful label that allowed more space for information. That label featured Vee-Jay's new "oval logo" against a black background.



Around the perimeter of the label is a rainbow color band. Although the newer "brackets logo" was introduced in October, 1963 (see below), this label style continued to appear until all of the printed labels ran out – some time in Spring, 1964. On stereo labels, the word "stereo" may appear at the top of the label above the logo or on one side of the label.



### VJ63

After Randy Wood took over as president of Vee-Jay, the brackets logo began to appear on Vee-Jay albums. Due to financial problems, some front covers featuring oval logos had been designed earlier and appear on albums that were issued as late as January, 1964, but the brackets label was intended to be "original" to all releases from October, 1963, on.

Album VJS-1154, issued in 1965, was the last original album released by Vee Jay. After that time, further financial struggles forced the company to offer no new releases.



### VJ64

During the height of Vee-Jay's success in 1964, Vee Jay contracted out to several other companies to produce labels. Therefore, albums from this period can be found with labels other than the "official" brackets label. These include:

- all black label with "VEE JAY" across the top (64v)
- all black label with "VJ" and "Vee Jay Records" at the top (64j)
- all black label with oval logo (64o)
- all black label with small brackets logo (64b)

Vee-Jay was bought out of bankruptcy in 1967. Throughout the 1970's, Vee-Jay reissued earlier material on solid-color labels with a brackets logo on top. The company also issued new Jazz and Gospel LP's beginning in 1974. The artist's name and title appear together underneath the brackets logo. This label style continued until Vee-Jay stopped pressing new LP's in about 1979.



Also in 1979, Vee-Jay reissued their Beatles interview album on a nostalgic "rainbow label." These copies, however, have "STEREO" on the cover; 1964 pressings were in mono. That album, *Hear the Beatles Tell All* was also reissued onto a picture disc.

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# Warner Brothers Album Labels

Prior to 1958, there was no record company associated with motion picture giant, Warner Brothers. It was the general practice at the time for WB stars to record for other companies. However, in late 1956 Tab Hunter recorded “Young Love” – a song that hit #1 on several *Billboard* charts in January, 1957. That single had been released on Dot Records (45-15533), and Dot was owned by motion picture rival Paramount Studios. The song was on the charts for six months, and Dot followed that record up with two more singles: “Ninety-Nine Ways” (Dot 45-15548) and “Don’t Let it Get Around” (Dot 45-15657). Warner Brothers was bothered by Paramount’s apparent capitalization on one of their own stars, and Warner Brothers Records was formed.

## WB58

The first album from the new label was the soundtrack to *For Whom the Bell Tolls*. That first label style continued until 1963. Mono labels were gray; stereo labels were gold; and promotional labels were white with the logo in light blue. You’ll notice that these early labels promote their sound as “Vitaphonic.” This was a tip of the hat to the sound-on-disc process for motion pictures that was associated with Warner Brothers between 1926 and 1930. The coined word, “Vitaphone,” was kept alive by WB in several forms – this being one of them. Stereo copies of the early albums also sported a disclaimer on the label stating that stereo records should be played on stereo phonographs. The last known album on this label style is currently W-1485.

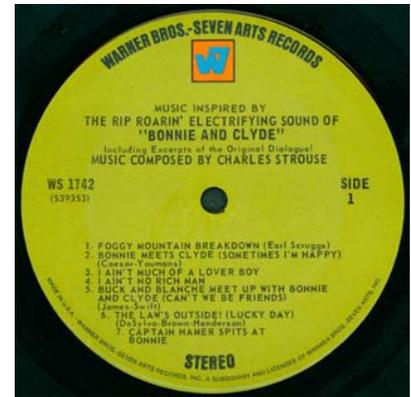


## WB63

In 1963, Warner Brothers purchased Reprise Records – home to the label’s founder, Frank Sinatra, and his associates. At about this same time, the Warner Brothers label dropped the reference to “Vitaphonic,” and the mono label switched from gray to gold. This label style began (approximately) with catalog number W(S)-1486 and continued until approximately album number W(S)-1728 in 1968. That album, *Hooray for the Salvation Army Band* by Bill Cosby, is one of a few to show the upcoming W7 logo on the cover.

### WB67

Warner Brothers was sold to Seven Arts Ltd. in 1967, prompting a label change by September. The new label style was green with a “W7” logo in orange and blue. Mono discs were still being made, but these were few in number; there were also a few white-label promo-only releases in mono. Warner Brothers also purchased Atlantic Records in 1967, although Atlantic retained its leadership. Warner Brothers had always had two series, the “W” series and the “B” series, but these had shared a common numbering scheme. In 1968, the two series were separated, and the “B” series was advanced to number 2500. The W7 label lasted until approximately WS 1828 in 1969.



### WB69

That year, Kinney National Company bought Warner Brothers, and the “W7” logo disappeared. The new labels were still green, but they now featured the more familiar WB logo at the top. The green label continued from about album WS1827 in 1970 through 2WS-1966 in 1972, when the “W” series was merged into the “B” series, which continued on the green label to BS- 2763 at the end of 1973. By then, Warner Brothers had become WEA (Warner/Electra/Atlantic), and Warner Communications had been created.



### WB74

As 1974 began, a new label style was introduced. This one featured a street scene based on a photograph of a street in Burbank, California. Like earlier labels, the new style had print around the rim of the label indicating that the record company was “a subsidiary and licensee” of the larger Warner Brothers company. The label style began with BS-2764.



### WB74w

Sometime in 1976, the company decided to promote its affiliation with Warner Communications. The company’s address and the Warner Communications “W” logo were placed in the rim print. The street scene remained until about album BSK-3174 in 1978.



### WB79

At the beginning of 1979, Warner Brothers switched to a cream-colored label with horizontal lines across it. The address information now ringed the entire label, and the Warner Communications logo was placed at the bottom. This label style carried Warner Brothers through the end of the “prefix” era. The last LP to carry a series/price prefix was approximately album BSK-3685 in 1982.

Following this, an additional “2” was added to the beginning of the catalog number, and a separate “1” was affixed to denote a vinyl LP. Thus, the next album was “1-23686.” Reissues of earlier albums were given the additional “2.” Sometimes, the additional “1” was placed at the end, such as “23686-1.” This seems to have been confusing, for occasionally a record may be found having the “1” in different places on the cover and label.



### WB83

The cream label with lines continued until approximately album 1-23924 in 1983. After that, the label style changed for what would appear to be the final time. This label style retains its cream-colored background, but the horizontal lines have been removed and replaced with a watermark of the WB logo. Additionally, the rim print was removed entirely. The style remained until the end of the vinyl period in 1990, with album 26163-1, Little Feat’s *The Mambo*.

