

**STRUCTURE OF THE GRAMOPHONE COMPANY
AND ITS OUTPUT**

HMV and ZONOPHONE

1898 to 1954

ANALYSIS OF PAPERS AND COMPUTER FILES

Produced by

ALAN KELLY

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(File: C:\CD\General Introduction.doc)

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General Introduction.

Having spent more years than I care to remember working on papers from the EMI Music Archive, I would not like to think that after my death or incapacity all this work would simply be discarded as worthless rubbish. It therefore seems reasonable for me to prepare an outline which will explain the structure underlying both the relevant part of the holdings in the Archive and hence my own collection of papers so that anyone who in the future may acquire them will be able to understand what it is that he possesses and to what uses it may be put.

The Gramophone Company was founded in 1898 (not in 1897 as claimed) for the purpose of making and selling Gramophone records. Some of these records - the great majority - were made simply to give a little pleasure to their purchasers and to earn a few pence for the Company. However, even in the very earliest days, many records were made for more serious, even historical purposes. The glory that was the voice of Caruso could be heard by people who would never have the opportunity to visit New York's Metropolitan Opera. Even after the death of Tamagno, people would still be able to hear parts of the role of *Otello* sung exactly as Verdi himself had intended. Even when the living legend that was Sarah Bernhardt had long since ended her days, people would be able to recreate part of the legend and hear for themselves what her voice was like and how she had used it. These ideas are not simply a modern interpretation of a pile of old records - they were present from the very start of sound recording and they were followed up and developed quite deliberately.

My own collection of records was begun somewhere in the 1940s, while I was still at school, and started with the Gilbert and Sullivan *Trial by Jury* set of four HMV records. At university however, I asked a new friend (who turned out to be an expert in operatic performances on record) what in his opinion was "the best record in the catalogue". Without hesitation, he suggested the pair of records on DA809 and DA810 and in this way he introduced a complete novice to the sound of opera on record at the highest possible level, with Martinelli and Ponselle singing the Finale to *Aida*. From then on I collected operatic records mainly and since records were expensive, I also made lists of what was or had been available. The first of these lists concerned the HMV celebrity series on DA and DB red labels and eventually were turned over to J R Bennett who published them as the vocal parts of his series for the Oakwood Press.

Fifty years later, the files have grown somewhat and now comprise four separate but cross-linked groups:

Catalogues – the original single-sided catalogue numbers for each country, 1898 to 1929;

Registers – the extension of each catalogue after the original numbering system had been discontinued, 1929 to 1934;

Matrix Series – the original numbers identifying the metal plates and the expert who made each one;

Coupling Series – the catalogue numbers for double-sided records.

and these are dealt with in the following pages. Some knowledge of all four areas is required if one wishes to understand what was going on at any particular time, to cross-check and to uncover and repair holes in the data sources.

Although very few (if any) of these files can be considered as perfectly complete, they do represent what could be called my "working documents" and it occurred to me about six months ago that with the advent of new computer technology, it had become possible to produce relatively cheap copies without the strains of going into book publication and that collectors might be interested, in spite of remaining imperfections, in having copies. At the time of writing, the future is not clear – but there are possibilities!

Finally, I would like once again to express my profound thanks to EMI Limited and to the EMI Sound Archive for allowing me to examine so many records, so many ledgers and so many catalogues in what is undoubtedly the world's foremost source of information on sound recordings. Also, I must thank The British Institute of Recorded Sound, now part of the British Library, for its enterprise in producing that enormous thousand reel of microfilm of EMI papers, now available for examination by anyone who wishes to see it. Mrs Ruth Edge and Mr Leonard Petts of the EMI Sound Archive and Mr Patrick Saul, now retired from the BIRS, and the two staffs deserve, not just my thanks, but those of anyone who has an interest in this kind of material.

Alan Kelly.

31st December, 2002.

The Gramophone Company Catalogue.

Introduction.

The Company was established in 1898 and by 1900-1901 had published several thousand records. These were advertised to the public in a series of Monthly Stock Lists, some of which ran to a dozen pages and included records from at home and abroad, and some were smaller and contained records stocked by a Branch to interest members of the local community only. The physical catalogue of the Company consisted of one or more large ledgers in which the clerks wrote details of each new record as it was approved for public issue. The ledgers must have been sectioned to deal with the various language interests and the sections must have been further subdivided to deal with the various types of record on offer, Bands, Orchestras, Talking, etc. None of the original ledgers survived the reorganisation of 1904.

In 1904 there was an internal reorganisation of the Company (which had by this time taken over the Zonophone Company) and a new set of ledgers was bought. These are rather massive calf-bound volumes, usually with the legend *Catalogue of Published Recordings* blocked on the spine together with details of each particular volume. There are so many of these ledgers that much more room was available for each section but even so, many sections became full and had to be continued on later pages, or even in a new book. In consequence, these volumes are not convenient to use, apart from the fragility which comes with age and the general deterioration of spines and occasional damage to the corners of some pages. The first entries are those of recordings from the old books but which were still *live* in the catalogue in 1904. Records previously withdrawn, including all the earliest, were not relisted.

Many years ago EMI and the then BIRS produced a microfilm containing over a thousand reels of up to (and sometimes over) six thousand exposures each. The ledgers form part of this microfilm and can be viewed on the premises of the British Library in London. The ledgers are properly known as *Registers* since newly approved records were registered in them, thereby acquiring the catalogue numbers under which they were sold.

Because of the inadvisability of making frequent examinations of the original source material which is unique as well as fragile, the first task was therefore to reconstruct the Registers *in toto*, at the same time restoring where possible the gaps for the period 1898 to 1903 and also restoring the lost (and much to be desired) continuity, so that in the reconstruction each section now exists as a complete whole and no longer as widely separated parts. The reconstruction also allows for additional details not contained in the originals, such as recording dates and coupling numbers, to be added, thus producing a more complete and a more easily used version. In this reconstruction, a very considerable and much valued contribution has come from numerous private collectors. No doubt more material still remains to be discovered and one hopes it may emerge gradually and be added to the existing collection of data.

Since this task was begun the increasing availability of computer techniques has proved a major advantage. The task is so large however, that it is unlikely that any one individual will ever be able to complete it. At the moment of writing (September, 2000), about half of the Registers have been published in book form by the Greenwood Press of Westport, Connecticut, USA or by the Finnish and Swedish Sound Archives. Of the remainder, about half has been transferred to unedited computer files for future attention, and the rest is still in manuscript.

Structure of the Catalogue.

Almost from the start, the Company was organised into ten *Branches* although that term is used somewhat loosely. The Company shared the Victorian tendency to classify everything - so its records were classified according to type, as follows:

From Cat. No.	To Cat. No.	Type of Record.
1	499	Band
500	999	Orchestra
1000	1999	Talking
2000	2999	Male Solo Voice
3000	3999	Female Solo Voice
4000	4499	Duets, Trios, etc
4500	4749	Chorus
4750	4999	Choir (Sacred)
5000	5499	Cornet
5500	5999	Piano
6000	6249	Clarinet
6250	6499	Banjo
6500	6699	Bagpipes with Drum
6700	6749	Bugle Calls
6750	6999	Xylophone
7000	7249	Trombone
7250	7549	Mandoline
7550	7699	Bassoon
7700	7849	Bagpipes
7850	7899	Cello
7900	7999	Violin
8000	8499	Concerted Instruments
8500	8999	Balalaika
9000	9099	Piccolo
9100	9149	Harmonica/Concertina
9150	9249	Flute
9250	9799	Diverse & Sundries
9800	9999	Viola

These catalogue numbers applied to 7" and 10" records; 12" records carried the cypher "0" in front of every number and formed separate numerical series. Thus, 12" Band Records were numbered 01 to 0499 and so on.

This of course is a closed system, having an end-point as well as a beginning to each section. When the sections started to become full (around 1901), the basic plan was given a theoretically infinite capacity by the use of numerical prefixes to indicate second and third cycles of numbers. Thus the English (or Head Office) Orchestral Section for 10" records, when finally completed and new entries were no longer being made, ran:

500 to 999; 2-500 to 2-999; 3-500 to 3-999; 9-500 to 9-999; 10-500 (end point).

Not every number was used and numbers were not always used in exact sequence, usually because separate blocks were allocated to 7" and to 10" records.

When the Branches were all functioning, each was given a block of 10,000 numbers which "belonged" to that Branch and which identified origin or ownership. A parallel system was employed for records to be issued with Zonophone labels and the complete system is as set out below:

Gramophone Catalogue	Zonophone Catalogue	Branch
1 to 9999	40000 to 49999	London
10000 to 19999	100000 to 109999	Orient
20000 to 29999	60000 to 69999	Russia (Poland, etc.)
30000 to 39999	80000 to 89999	France
40000 to 49999	20000 to 29999	Germany
50000 to 59999	90000 to 99999	Italy
60000 to 69999	50000 to 59999	Spain (Portugal)
70000 to 79999	100000 to 109999	Czech./Hungary
80000 to 89999	70000 to 79999	Scandinavia
90000 to 99999	30000 to 39999	Holland (Belgium)

It is not hard to see why there is a discontinuity in the above table and it must be pointed out that some *Branches* in this sense had no real existence. London was the Head Office but also looked after parts of the Orient, including India; France was really Paris and looked after much of Arabic North Africa and the Levant; Russia had several Branches, St Petersburg, Moscow, Riga, Tiflis, etc, and covered Poland and the Baltic States.

The Head Office Catalogue (English). (Gram. 00,000; Zono. 40000)

My copy of this Catalogue exists already in electronic form. It is complete as far as Catalogue Numbers, Matrix Numbers, Artists and Titles are concerned but further editing is required to complete the list of Recording Dates (which are available on the Matrix Files), the names of many composers, the list of Coupling Numbers and the Index. Dates are also required for many of the Victor matrixes which were given catalogue numbers here. It is a large catalogue requiring much further work in spite of a great amount of help from the Fagan and Moran Victor Project, in addition to the very large amount already supplied by Dr John Bolig whose continuing help has proved invaluable.

The Zonophone Catalogue is also complete in electronic form; otherwise similar remarks apply. This Catalogue includes many African issues (non-Arabic) in languages other than English, and since there was no permanent Branch or pressing plant in any of the colonies details of the records were registered in London where they were listed among the Zonophones.

The Orient Catalogue. (Gram. 10,000; Zono. 100,000).

My copy of this Catalogue exists partly in manuscript. It is almost complete as far as Catalogue Numbers and Matrix Numbers are concerned but in many cases the Artists and Titles have only been entered when printed catalogues have become available. The sources for the rest of the information will be the EMI collections of catalogues and of pressings which are included in the EMI-BIRS microfilm. There are, however, major gaps among the tens of thousands of Indian recordings. This is because after the opening of a factory and Offices at Dum Dum, near Calcutta, the documentation of Indian material was transferred there from Hayes along with the metal shells and other relevant paperwork and its present whereabouts are unknown. Michael Kinnear once told me of "locked warehouses, contents unknown" now owned by EMI-India but to which he had been unable to gain access. But perhaps the termites have had better luck!

The languages involved in the Orient Catalogue include everything with a non-Latin or a non-Cyrillic orthography - Arabic, Indian, Burmese, Chinese, Japanese, Indonesian, Tibetan, Afghan, Tartar, etc etc. In the case of the Zonophone Catalogue Czech and Hungarian are also included although using Latin script. The Orient Zonophone Catalogue has been transferred to disc.

A start has been made on transferring the Gramophone catalogue to electronic form even where many of the entries are partial. The Zonophone Catalogue has been completely transferred, although lacking in details in some areas. For Central European material, Mr John Milmo has provided many transcriptions from Serbian, Croatian, Bosnian, Montenegrin and Albanian original catalogues, besides adding considerably to the listings of Czech and Hungarian material while many Hungarian translations have come from Andrew Farkas.

The Russian Catalogue. (Gram. 20000; Zono. 60000).

This includes records from the areas controlled by Russia until about 1916. Apart from Russian records in Russian there is material from Poland, the Ukraine, Estonia, Latvia, Lithuania and Finland. Records by Tartars and other Eastern peoples are however listed in the Orient Catalogue.

The original ledgers for Russia usually omit the names of artists and details of titles, presumably because after 1901 there was no one at Hanover who could handle Cyrillic script. Attempts were made to get round this by the use of gummed strips printed in Cyrillic in Russia but the method was not successful and most entries consist of little more than catalogue and matrix numbers and dates of approval and sometimes a comment such as *Ruthenian red label*.

In order to produce a full version of the Russian Catalogue it has therefore been necessary to make a detailed study of the EMI Catalogue Collection, both at EMI and on the microfilm. This is the catalogue which is currently available in electronic form on one CD labelled CAT2. It is complete in the sense that all the numerical information is included, barring a handful of items still missing, but incomplete in the sense that a deal of further work is needed, particularly with regard to transliterations and titles in Ukrainian

In producing this Catalogue, a great deal of assistance and advice was given by the late Vladimir Gurvich on Russian matters: The point at which his assistance ended is clearly marked in the Catalogue itself and it is from this point onwards that further expert assistance is still required.

Janusz Strycharz of Rzeszów in Poland has been doing the same with the Polish material. He has completed a check on all Polish titles, where these could be deciphered, and has turned a semi-literate listing into something approaching a thoroughly literate treatment. I do not have the microfilm of the Polish Catalogues (the British Library has suggested that it would be happy to make the reels available at a charge of £400 per reel. This is an example of what might be called a *Sir Humphrey Appleton* technique of the "heads I win, tails you lose" variety). Consequently many of the Polish titles have had to be taken from handwritten sources and the transcriptions are sometimes made from virtually indecipherable original material.

There is a problem in obtaining translations from Latvian, although there is a Latvian Sound Archive which has expressed interest. Some titles are in Lithuanian and no attempt has yet been made to have them translated, but most Lithuanian titles seem to be in Hebrew or Yiddish.

The actual Catalogue consists of a series of Word files, made using the *Table* command in the wp. These files are updated when new information is received and were effectively the draft for the final text when it thought that the finished product would be a conventionally published book, perhaps in two volumes. At the time, I thought that the use of the *Table* command had great advantages. Since then I have discovered the disadvantages, in particular the slowness in response to keystrokes. I would now prefer the whole document to be in the usual form, but the task of retyping the whole thing is enormous and I know of no way in which the table can be removed electronically without breaking up the text in an unacceptable manner. However, a start has been made!

When these files were converted from an earlier version of *Word* to *Word2000*, the conversion process caused the printout of accented letters (mainly in Polish) to be corrupted. It was necessary to search all such files for the font *EETimes New Roman* and change that font to *Times New Roman*. Re-keying (in *Word2000*) of the corrupted letters was also necessary in some cases. This has now been done but isolated items may have been overlooked.

As CD CAT2

Introduction to CD CAT2

Gramophone - Complete Catalogue

Zonophone – Complete Catalogue

Gramophone - Green Label Catalog

Rebikov Catalogue

Artists List of Russian Artists.

The CD CAT2 also contains five files of coupling series: B(=V), H(=N); P(=R), EK and EL. The Russian coupling series were first issued in 1913, with the last issues appearing in the Catalogue dated 1916, of which no copy is known to have survived. The other two were pressed by EMI in the 1930s and made a surprise reappearance in the 1950s when several Supplements were issued, seemingly with the intention of clearing the shelves of elderly stock.

These coupling series were listed many years ago and lack of time has prevented their being updated. Consequently they will show differences in spelling and translation from the more recent revision of the Catalogue itself on CAT2. Where such differences are found the preferred choice will therefore be the Catalogue rather than the coupling series as listed.

The French Catalogue. (Gram. 30000; Zono. 80000).

This has been published by Greenwood Press with the title: *His Master's Voice/La Voix de son Maître*, 1990. A second edition exists in electronic form only, as listed below and covers the period 1898 to 1934, instead of ending as previously at 1929. This is available on CD as CAT3.

As CD CAT3

Textual material. Complete catalogue.

The German Catalogue. (Gram. 40000; Zono. 20000).

This has been published by Greenwood Press with the title: *His Master's Voice/Die Stimme seines Herrn*, 1994. A second edition exists in electronic form only, as listed below and covers the period 1898 to 1934, instead of ending as previously at 1929. This is available on CD as CAT4.

As CD CAT4

Textual material. Complete catalogue

Vienna, later 10" serial numbers (160-600ff

Vienna later 12" serial numbers (162-600ff)(none found)

The Italian Catalogue. (Gram. 50000; Zono. 90000).

This has been published by Greenwood Press with the title: *His Master's Voice/La Voce del Padrone*, 1988. A second edition exists in electronic form only, as listed below and covers the period 1898 to 1934, instead of ending as previously at 1929. The CD containing it is catalogued as CAT5.

As CD CAT5

Complete text of catalogue which includes the 50000, X-90000 and 250000 series, together with the Milan Local Registers comprising the 100-600 and 102-600 series.

The Spanish (Iberian) Catalogue. (Gram. 60000; Zono. 50000).

This exists in electronic form and is available as CAT6, and includes both Spanish and Portuguese records which usually share the same numerical sequences. Most, but not all titles, have been checked against printed sources. Further checking is required.

It is unfortunate that in this case there appears to have been a change in the method of recording information which took place somewhere around 1914. Instead of Spanish titles being entered directly into the Registers, they were instead listed on pre-printed, eyeletted cards. In some cases, at the time the microfilm was made, the cards had been inserted at the appropriate places in the Register and the film clearly shows them. The current location of the cards is not known and the continuation of the series from 1914 to 1929 is largely missing. If the cards cannot be traced, the missing information will have to be obtained from index cards, catalogues and pressings. Since the Coupling Cards show the face numbers (though nothing else) it is possible to see how far the series of face numbers extended in each series but it is impossible from these to tell which side was which, even when titles are known.

As CD CAT6

Complete text of catalogue which includes the 60000, X-50000 and 260000 series, together with the Barcelona Local Registers comprising the 110-600 and 112-600 series.

This has not been published in book form. An edition exists in electronic form only, and covers the period 1898 to 1934. The CD containing it is catalogued as CAT6.

The Czech/Hungarian Catalogue. (Gram. 70000; Zono. 100000).

This exists in electronic format as CAT7. The original Branch was based in Vienna, for the Austro-Hungarian Empire, but was closed in 1907 and a new Branch opened in Prague. The earliest entries in this catalogue are therefore in German, before the series were confined to Czech and Hungarian material and based on Prague and Budapest. Zonophone records were registered in the Orient Catalogue and the files Zono701 and Zono702 have been extracted from that. These files, however, have not been updated as to spelling and accentuation so that the Zonophone files in the Orient Catalogue (above) are to be preferred, although including non Czech\Hungarian material.

As CD CAT7

Czech/Hungarian Gramophone Standard Catalogue.
Czech/Hungarian Gramophone Green Label Catalogue.
Zonophone Catalogue, part 1 (parts of OrientZ1) – not included. See Orient Catalogue.
Zonophone Catalogue, part 2 (parts of OrientZ2) – not included. See Orient Catalogue.
Registers 70-600 Prague, later 10" serial numbers.
Registers 72-600 Prague, later 12" serial numbers.

The Scandinavian Catalogue. (Gram. 80000; Zono. 70000).

My copy of this exists only in the form of a manuscript in a 3" lever-arch file. It has been partially completed but, in view of the scale and high standard of the books by the late Karleric Liliedahl, there seems to be little point in spending the time needed to reformat Liliedahl's work from its matrix-based arrangement to catalogue format. Where titles missing from Liliedahl have been discovered they have been entered into the manuscript. For details of the availability and price of Liliedahl's work please refer to:

Statens ljud och bildarkiv, Stockholm 2002. Post: Box24124. 10451, Stockholm. Email: foexp@kb.se

As CD CAT8

Not produced

The Dutch (& Belgian) Catalogue. (Gram. 90000; Zono. 30000).

This has been published by Greenwood Press with the title: *His Master's Voice/De Stem van zijn Meester*, 1997. (in collaboration with Jacques Klöters, a real Dutchman).

A version now exists in electronic form only, as CAT9. This catalogue closed in 1929, further entries after that year being listed in the Head Office 30-600 and 32-600 series.

As CD CAT9

Complete text of catalogue which includes the 90000, X-30000 and 290000 series. There are no Local Registers and later records were listed in the English Registers.

Other Catalogues.

1. Australian Local Catalogue (Register), 1925-1929.

Word File:

C:\Catalogues\AUSTRALIAN CATALOGUE.DOC

2. International Zonophone before it was acquired by the Gramophone Company. Many gaps.

Word File:

C:\Matrixes\SUFI-ZONO.DOC

3. Rebikov Records of St Petersburg, based on discs in the EMI collection and on adverts and reviews in early Russian publications from the St Petersburg Conservatory. (The loan of microfiches by courtesy of Yale University Sound Archive is gratefully acknowledged). This file is included in the CD CAT2.

4. EMI-BIRS Microfilm – List of Contents compiled by J F Perkins and A Kelly.

Word File: BIRS.DOC

5. EMI-BIRS Microfilm compiled by Tom Peel.

Word Files: PEEL1.DOC Catalogue
 PEEL2.DOC Supplement
 PEEL3.DOC Columbia Artist List
 PEEL4.DOC Supplement
 FONO.DOC Fonotopia Matrix List, 1927-34.

The Gramophone Company Recording Books (Matrix Lists).

Phase 1, 1898 to 1921.

When recording began in Europe there was only one *Expert*, Frederick William Gaisberg, and only one process, that of etching zinc matrixes. Each day the matrixes produced were numbered serially, 1, 2, 3, 4, etc and when they were registered the date on the ledger page formed an essential part of the matrix number. This is the *original series*.

On 1st November, 1898 it was decided to carry forward the matrix numbers without restarting every day. The matrix usually carried the initials of the expert who made it, F W Gaisberg and later W C Gaisberg and W Sinkler Darby. There was no indicating letter as such so that this is the *unlettered series*.

When FW Gaisberg was joined by Darby as a second expert, Darby's work was distinguished by the use of the suffix **A** (upper case only) added to the matrix number. When the wax process was introduced Darby's suffix changed to **B** (also upper case), while Gaisberg continued to use **G** or **FWG**, but began a new numerical series for the waxes. When Franz Hampe joined the team his matrixes (all by the wax process) were lettered **C** (upper case only).

In 1901 the introduction of the 10" record produced new series. Gaisberg used **G** for both sizes, though in different numerical sequences, Darby used **x** (Latin for *ten*) and Hampe used **z**. In 1902 Gaisberg visited the Far East and his matrixes from there were prefixed **E** (upper case only).

In 1903, the introduction of 12" records required the use of three more series. The first carried the initials **WCG** for Will Gaisberg, the second **y** for Darby and the third **Hp** for Hampe.

The acquisition of the International Zonophone Company in 1903 produced a whole range of new series, all invented *ad hoc* or *off the cuff* and the situation became unwieldy. The Zonophone system of matrix numbering was rationalised and the rationalisation was then applied to Gramophone matrix series as well. It is believed that this may have been the work of Will Gaisberg, but no clear evidence is known. The new system was in use from 1904 until 1921, with a few modifications.

In the new system each expert was given a triplet of three *indicating letters*, one for each size. The letters were used as suffixes and provided positive identification of every individual matrix besides marking the position of the metal plate on the shelves of the Hanover store and being used in calculating the bonuses paid to the Experts.

Matrix Series (Phase 1)(Group "suf")(1898 to 1921).

Series	Recorder		Contained on CD
Matrixes ORIG	F W Gaisberg	7" originally G, 1898	MAT101
Matrixes SUF-A(D)	W S Darby	7" Zinc etched series	MAT101
Matrixes FWG-E	FW Gaisberg	7" & 10" Early orient series, (prefix E)	MAT101
Matrixes I-ZONO		International Zonophone Co Catalogue	-----
Matrixes OLDZONO		7" & 10" Early Zono\G&T matrix series	MAT101
Matrixes MISC		Various pre-1904 series, all sizes	MAT101
Matrixes SUF-a	F W Gaisberg	7" originally G	MAT102
Matrixes SUF-b	F W Gaisberg	10" originally G	MAT102
Matrixes SUF-c	F W Gaisberg	12" originally G	MAT102
Matrixes SUF-d	W C Gaisberg	7" originally Con, rad, G2	MAT103
Matrixes SUF-e	W C Gaisberg	10" originally Con, rad, G2	MAT103
Matrixes SUF-f	W C Gaisberg	12" originally Con, rad, G2	MAT103
Matrixes SUF-g	W S Darby	7" originally B, upper case	MAT104
Matrixes SUF-h	W S Darby	10" originally x	MAT104
Matrixes SUF-i	W S Darby	12" originally y	MAT104
Matrixes SUF-k	F Hampe	7" originally C, upper case	MAT105
Matrixes SUF-l	F Hampe	10" originally z	MAT105
Matrixes SUF-m	F Hampe	12" originally Hp	MAT105
[Matrixes SUF-n]	C Wallcutt	7" originally F, but within o series	MAT106
Matrixes SUF-o	C Wallcutt	10" originally F, series of mixed sizes	MAT106
Matrixes SUF-p	C Wallcutt	12" originally F, but within o series	MAT106
Matrixes SUF-q	M Hampe	7"	MAT107
Matrixes SUF-r	M Hampe	10"	MAT107
Matrixes SUF-s	M Hampe	12"	MAT107
Matrixes SUF-t	C Scheuplein	7" originally 7000F, mixed sizes; + 5"	MAT108
Matrixes SUF-u	C Scheuplein	10" originally 7000F, mixed sizes	MAT108
Matrixes SUF-v	C Scheuplein	12" originally 7000F, mixed sizes	MAT108
[Matrixes SUF-w]		not allocated	
[Matrixes SUF-x]	A S Clarke	7" none made (see file for SUF-y)	MAT109
Matrixes SUF-y	A S Clarke	10"	MAT109
Matrixes SUF-z	A S Clarke	12"	MAT109
[Matrixes SUF-aa]	W C Hancox	7" not used	
Matrixes SUF-ab	W C Hancox	10"	[MAT110]
Matrixes SUF-ac	W C Hancox	12"	[MAT110]
[Matrixes SUF-ad]	E J Pearse	7" included in file for SUF-ae	[MAT111]
Matrixes SUF-ae	E J Pearse	10"	[MAT111]
Matrixes SUF-af	E J Pearse	12"	[MAT111]
[Matrixes SUF-ag]	H Murtagh	7" included in file for SUF-ah	[MAT112]
Matrixes SUF-ah	H Murtagh	10"	[MAT112]
Matrixes SUF-aj	H Murtagh	12" also written as ai	[MAT112]
Matrixes SUF-ak	G W Dillnutt	10" (not 7" since that size discontinued)	[MAT113]
Matrixes SUF-al	G W Dillnutt	12"	[MAT113]
Matrixes SUF-am	W J Beckwith	10"	[MAT114]
Matrixes SUF-ar	W J Beckwith	12"	[MAT114]
Matrixes SUF-HO1	Head Office	10" various experts in London	MAT115
Matrixes SUF-HO2	Head Office	12" various experts in London	MAT115

Other Files:

Deutsche Grammophon Aktiengesellschaft - post 1914. (Independent but following the HMV tradition).

Matrixes DGA-am	10"	✓
Matrixes DGA-an	12"	✓
Matrixes DGA-ao	10"	✓
Matrixes DGA-ap	12"	✓
Matrixes DGA-ar	10"	✓
Matrixes DGA-as	12"	✓
Matrixes DGA-at	10"	✓
Matrixes DGA-av	12"	✓
Matrixes DGA-ax	10"	✓
Matrixes DGA-az	12"	✓

Matrix Series, Phase 2 (Group “pre1”)(March, 1921 to December, 1930).

By 1921 many of the Phase 1 series had become very large and it was decided to replace the system with another. The precise reasons* for this change will no doubt appear in the Board Minutes of the time but the question has not been investigated and is not even mentioned in Martland's history published in 1997. It has been suggested (elsewhere) that the reason for the introduction of the new numbering system was in fact the introduction of an improved new system of recording. The new matrix system closely resembled the old except that two-letter prefixes were used. The first letter was a size indicator, the second showed who had made the matrix. Thus the first series was prefixed **BA** or **CA** where **B** indicated 10" and **C** indicated 12". It seems likely that **AA** was intended for 7" records but this was never used. Records were listed in the same numerical sequence irrespective of their size, which was indicated only by the prefix.

The second series used the letters **Bb** or **Cc**. and was the London studio series. (The prefixes **Cb** and **Bc** were never used while the use of the two lower case letters seems to have been purely accidental). In this case 7" records were prefixed **Dd** (children's records). Prefixes **Ee**, **Hh** and **Jj** were used for records produced on contract to other record distributing companies while records intended for the Zonophone label carried the prefixes **Yy** and **Zz**. All these were numbered in a single numerical sequence.

*Since the above was written the explanation for the change has come to light. In 1920/21 HMV decided on a complete reconstruction of their recording studios and methods of recording. The Victor Company which advised on the proceedings sent R R Sooy, their Chief Recording Engineer to supervise the work and on its completion he and Mrs Sooy visited Milan, where R R Sooy was invited to make the first recordings in the BA/CA series of the eminent baritone Mattia Battistini before returning to the United States. Sooy's Memoire is very interesting and can be found on the Internet at <http://www.davidsarnoff.org/soo-maintext.html>.

Series	File Name	Contained on CD
Matrixes BA / CA	BA	MAT201
Matrixes Bb / Cc	Bb	MAT201
Matrixes BD / CD	BD	[MAT202]
Matrixes BE / CE	BE	[MAT202]
Matrixes BF / CF	BF	[MAT203]
Matrixes BG / CG	BG	[MAT203]
Matrixes BH / CH	BH	[MAT203]
Matrixes BJ / CJ	BJ	MAT204
Matrixes BK / CK	BK	MAT204
Matrixes BL / CL	BL	MAT205
Matrixes BM / CM	BM	MAT205
Matrixes BN / CN	BN	MAT206
Matrixes BP / CP	BP	MAT206
Matrixes BR / CR	BR	MAT207
Matrixes BS / CS	BS	[MAT208]
Matrixes BT / CT	BT	[MAT208]
Matrixes BU / CU	BU	[MAT209]
Matrixes BV / CV	BV	[MAT209]
Matrixes BW / CW	BW	[MAT209]
Matrixes BX / CX	BX	[MAT209]

The addition of the letter **R** to any of these prefixes (e.g. BW becomes BWR) indicates that the recording was not made in the Studio but outside, perhaps but not necessarily at a live performance and relayed to the Studio by landline.

Matrix Series, Phase 3 (Group “pre2”)(1931 to July, 1934).

The reasons for changing the system yet again are quite unknown, though certain to be found among the EMI Music Archive papers. The change itself was relatively minor, with the **BA** and **CA** of Phase 2 becoming **0A** and **2A** in Phase 3. Note that the **0** is a zero and not the letter **O**. One or two series existed in several parts -thus **0P/2P** - **0PA/2PA** - **0PG/2PG**, etc. This gives them the appearance of Phase 4 series, which they are not.

Series	File name	Contained on CD
Matrixes 0B / 2B	0B	London (Head Office) Series
Matrixes 0BR / 2BR	0BR	London (Head Office) Series – Ex-Studio
Matrixes 0C / 2C	0C	
Matrixes 0D / 2D	0D	
Matrixes 0E / 2E	0E	
Matrixes 0F / 2F	0F	
Matrixes 0G / 2G	0G	
Matrixes 0H / 2H	0H	
Matrixes 0J / 2J	0J	
Matrixes 0K / 2K	0K	
Matrixes 0L / 2L	0L	
Matrixes 0M / 2M	0M	
Matrixes 0N / 2N	0N	
Matrixes 0NX / 2NX	0NX	
Matrixes 0P / 2P	0P	Contains 0PA, 0PD, 0PF, 0PG
[Matrixes 0PA / 2PA]	0P	in file 0P
[Matrixes 0PD / 2PD]	0P	in file 0P
[Matrixes 0PF / 2PF]	0P	in file 0P
[Matrixes 0PG / 2PG]	0P	in file 0P
Matrixes 0T / 2T	0T	
Matrixes 0W / 2W	0W	
Matrixes 0WX / 2WX	0WX	
Matrixes 0X / 2X	0X	no entries (Dutch East Indies; rec. A J Twine)
[Matrixes 0Y / 2Y]		part of 0B \ 2B series
Matrixes 0Z / 2Z	0Z	

Matrix Series, Phase 4 (Group “pre3”)(August, 1934 to 1954 -end of 78 rpm recording).

The matrix lettering systems of Phases 3 and 4 were very limited, and could not be expanded infinitely (as could that of phase 1) and presumably for this reason the system changed again after only three years of use. Once again, there is no information available except for what may be in the Board papers which, fifty five years after the demise of the system, can hardly be considered confidential.

The fourth system was an enlargement of the third and the change consisted in altering the series identification from a single letter to a pair of letters, while retaining the **0** or **2** which showed size. The full range of possibilities thus became:

0AA / 2AA; 0AB / 2AB; 0AC / 2AC;to.....0AZ / 2AZ
 0BA / 2BA; 0BB / 2BB; 0BC / 2BC;to.....0BZ / 2BZ
 0CA / 2CA; 0CB / 2CB; etc
to.....
 0ZA / 2ZA; 0ZB / 2ZB; 0ZC / 2ZC;.....to.....0ZZ / 2ZZ

Since the letters **O** and **I** were not used, the remaining letters of the alphabet permitted the definition of 24x24=576 different series. In the event, not all of these were used.

Most of these files exist in the form of handwritten *skeletons* only, containing the list of matrix numbers to which have been added some artists' names, take numbers and coupling numbers, taken either from the coupling cards or from published discographies. The Artistes' Sheets for this period have not been examined but are extant in the Archive and on the microfilm. Files not listed exist in manuscript only.

Series	File name		Contained on CD
Matrixes 0AA / 2AA	0AA	Sydney	✓
Matrixes 0AB / 2AB	0AB	West Africa	(manuscript only)
Matrixes 0AC / 2AC	0AC	Egypt	✓
Matrixes 0AF / 2AF	0AF	East Africa	✓
Matrixes 0AS / 2AS	0AS	South Africa	(manuscript only)
Matrixes 0AT / 2AT	0AT	Overseas	✓
Matrixes 0BA / 2BA	0BA	Milan	✓
Matrixes 0BF / 2BF	0BF		✓
Matrixes 0CS / 2CS	0CS	Copenhagen	(manuscript only)
Matrixes 0DK / 2DK	0DK	Budapest	✓
Matrixes 0EA / 2EA	0EA	London	(manuscript only)
Matrixes 0EB / 2EB	0EB	London (private)	✓
Matrixes 0EF / 2EF	0EF	London (Foreign interests issues)	✓
Matrixes 0EL / 2EL	0EL	Waterford, Ireland	✓
Matrixes 0ER / 2ER	0ER	London	✓
Matrixes 0EW / 2EW	0EW	London, American Forces	✓
Matrixes 0FA / 2FA	0FA		✓
Matrixes 0GA / 2GA	0GA	Athens	✓
Matrixes 0GF / 2GF	0GF	London (Gracie Fields)	✓
Matrixes 0HB / 2HB	0HB	?Teheran	✓
Matrixes 0HC / 2HC	0HC	Prague	✓
Matrixes 0HD / 2HD	0HD	Bucarest	✓
Matrixes 0HL / 2HL	0HL	Czechoslovakia, recorded Vienna	✓
Matrixes 0HR / 2HR	0HR	Bucarest	✓
Matrixes 0KA / 2KA	0KA	Barcelona	✓
Matrixes 0LA / 2LA	0LA	Paris	✓
Matrixes 0LB / 2LB	0LB	Brussels	
Matrixes 0NA / 2NA	0NA	Scandinavia	✓
Matrixes 0NX / 2NX	0NX	(belongs to previous phase)	✓
Matrixes 0PA / 2PA	0P	(belongs to previous phase)	✓
Matrixes 0PC / 2PC	0PC	Portugal	✓
Matrixes 0PD / 2PD	0P	(belongs to previous phase)	✓
Matrixes 0PF / 2PF	0P	(belongs to previous phase)	✓

Matrixes 0PG / 2PG	0P	(belongs to previous phase)	√
Matrixes 0SB / 2SB	0SB	Stockholm	(manuscript only)
Matrixes 0SW / 2SW	0SW	Paris – “Swing” records	√
Matrixes 0TB / 2TB	0TB	Istamboul	(manuscript only)
Matrixes 0VH / 2VH	0VH	Vienna	(manuscript only)
Matrixes 0WX / 2WX	0WX	(belongs to previous phase)	√
Matrixes 0ZA / 2ZA	0ZA	Switzerland	√

The Gramophone Company Coupling Series.

Although from as early as 1906 black and green label records had been issued in double-sided form, each record carried two different numbers, one for each face, and these were for years printed in the catalogues. Before the first war, however, printed catalogues showed only one number and the other could be obtained only by looking at the other face of a pressing. In Germany around 1912 double-sided records were allocated a coupling (*Bestell*) number in a single series beginning at 1 and eventually reaching over 25000. For details of this series see the appendix to the German Catalogue. In Cairo they used a different system, where 1/1; 1/2; 1/3.....; 2/1; 2/2; 2/3; etc indicated the artist's name and the order number for the record. In Russia, three blocks in a single series were allocated coupling numbers starting at R1 (P in Cyrillic) for 10" blue labels, V2000 (B in Cyrillic) for 10" dark green labels and N9000 (H in Cyrillic) for 12" dark green labels. In Britain, only the cheap Zonophone-Twin and cheaper Cinch records were issued double-sided, in series beginning at 1 and 5000 respectively, without any letter (later taken as T) being shown on the labels.

Around 1915 Head Office began to issue other British records in double-sided form and at the same time took charge of the system worldwide. The system used was the simplest possible - each series was allocated a prefix letter, beginning at **A** and ending at **Z**. When those were used up a second series began at **AA** and ran to **ZZ**. Then followed a third series beginning at **AAA** and running to **ZZZ**, and a fourth, **AAAA** to **ZZZZ**. In practice, of course, not every combination was used, nor were the letters always used in sequence. Ten-inch and twelve-inch records were listed in separate series and where pressings were made from plates numbered in any of the first three phases of the matrix system they showed the face number and the matrix number *in the wax* between label and grooves. If the plate belonged to the fourth phase, there was no face number and only the matrix number is found.

In the present case, all the known coupling series have been copied from the Coupling Cards on the microfilm. The Coupling Cards give only face numbers (Phases 1-3) or matrix numbers (Phase 4). Some of the series have been filled out by the addition of other details, and some are virtually complete. However, the task of rewriting matrix and catalogue details in coupling format is immense and would take many years. The bulk of this material is therefore still in manuscript.

List of Coupling Series known to have been allocated.

Series	size	label colour	allocated to / pressed at	File transferred to:
1	10"		Egypt (1-1 to 93-10)(File: C:\ONE\Couplings.DOC)	Word
A	12"	red	England (Zono)(Hayes)	Word
B	10"	plum	England (Hayes)	(Separate production by Andrews & Bayly)
B(=V)	10"	dark green	Russia (Hayes)	CAT2
C	12"	plum	England (part)	(Separate production by Andrews & Smith)
C	12"	plum	England (Hayes)	(Separate production by Andrews & Bayly)
D	12"	black	England	not
E	10"	black	England	not
F	10"	plum	Belgium	Word
G	10"	plum	Malta	Word
H	12"	plum	Belgium	Word
H(=N)	12"	dark green	Russia (Hayes)	CAT2
J	12"	black	Belgium	Word
K	10"	plum	France	not
K	12"		India	not
L	12"	plum	France	not
M	12"	black	Scandinavia (Separate production by Nationaldiskoteket, Denmark)	
N	10"	plum	Vienna	Word
N	10"	green	India (Zono)	not
P	10"	black	France	not
P	10"	black	India	not
P(=R)	10"	blue	Russia (Hayes)	CAT2
Q	12"	plum	Vienna	Word
R	10"	green	Milan (R1 & R2)	Word
S	12"	green	Milan	not
T	10"	green	England (Zono-Twin)	Word (part)
U	10"	violet	France	Word
V	10"	black	Scandinavia (Separate production by Nationaldiskoteket, Denmark)	
W	12"	black	France	not
X	10"	plum	Scandinavia	not
Y	12"	violet	France	Word
Z	12"	plum	Scandinavia	not

AA	10"	black	Spain (Barcelona)	Word
AB	12"	black	Spain (Barcelona)	Word
AC	10"	violet	Spain (Barcelona)	Word
AD	12"	violet	Spain (Barcelona)	Word
AE	10"	green	Spain (Zono)(Barcelona)	Word
AF	12"	green	Spain (Zono)(Barcelona)	Word
AG	10"	maroon	Spain (Barcelona)	Word
AH	12"	maroon	Spain (Barcelona)	Word
AJ	12"	plum	Hungary (Budapest)	Word
AK	10"	plum	Hungary (Budapest)(as part of file AJ)	Word
AL	10"	dark blue	Scandinavia (Hayes)	not
AM	10"	plum	Czechoslovakia (Prague)(Aussig/Hayes)	Word
AN	12"	plum	Czechoslovakia (Prague)(Aussig/Hayes)	Word
AO	10"	plum	Greece (Athens)(part)	Word
AP	12"	plum	Greece (Athens)	Word
AQ	10"	plum	Vienna	Word
AR	12"	blue	Denmark (Copenhagen)(Hayes)	Word
AS	7"	orange	England (children)	Word
AT	10"	black	Belgium (Hayes)	Word
[AU	12"	black]	Belgium (Hayes)(as part of file AT)	Word
AV	10"	black	Italy (Milan)	not
AW	12"	black	Italy (Milan)	not
AX	10"	plum	Turk/Persian (Istamboul/Hayes)	not
AY	7"	orange	Italy (Milan)(children)	Word
AZ	12"	plum	Iraq	Word
BA	10"	blue	Vienna	not
BB	12"	blue	Vienna	Word
BC				
BD	10"	magenta	London (Hayes)	not
DA	10"	red	International (Hayes)	not
DB	12"	red	International (Hayes)	not
DC	10"	green	International (Hayes)(no issues)	Word
DD	12"	green	International (Hayes)(no issues)	Word
DE	10"	pink	International (Hayes)(no issues)	Word
DF	12"	pink	International (Hayes)(no issues)	Word
DG	12"	dark blue	International (Hayes)[should be 10"](no issues)	Word
DH	12"	dark blue	International (Hayes)(no issues)	Word
DJ	10"	buff	International (Hayes)	Word
DK	12"	buff	International (Hayes)	Word
DL	10"	pale green	International (Hayes)	Word
DM	12"	pale green	International (Hayes)	Word
DN	10"	pale blue	International (Hayes)(no issues)	Word
DO	12"	pale blue	International (Hayes)	Word
DP	10"	dark blue	International (Hayes)[should be 10" white]	Word
DQ	12"	white	International (Hayes)	Word
DR	10"	red	International (Hayes)(Tamagno only)	Word
DS	12"	red	International (Hayes)(Tamagno only)	Word
EA	10"	plum	Australia (Sydney)	not
EB	12"	plum	Australia (Sydney)	not
EC	10"	black	Australia (Sydney)	not
ED	12"	black	Australia (Sydney)	not
EE	10"	green	Australia (Sydney)(Zonophone)	not
EF	12"	green	Australia (Sydney)(Zonophone)	not

EG	10"	plum	Germany (Berlin/Hayes)	not
EH	12"	plum	Germany (Berlin/Hayes)	not
EI	10"	black	Germany (issued as EW)	not
EJ	12"	black	Germany (Berlin/Hayes)	not
EK	10"	plum	Russia (Hayes)	CAT2
EL	12"	plum	Russia (Hayes)	CAT2
EM	10"	dark blue	Latvia (Hayes)	Word
EN	12"	dark blue	Latvia (Hayes)(in EM file)	Word
EO	10"	dark blue	Estonia (Hayes)	Word
[EP	12"	dark blue]	Estonia (no issues)(in EO file)	Word
EQ	10"	plum	Portugal (Hayes)	not
ER	10"	black	Czechoslovakia (Aussig)	not
ES	12"	black	Czechoslovakia (Aussig)	not
ET	12"	plum	Portugal (Hayes)	Word
EU	7"	orange	Holland (Hayes)(children)	Word
EV	10"	dark blue	Russia (Hayes)	Word
EW	10"	black	Germany (Berlin/Hayes)	Word
EX	10"	blue	Belgium	Word
EY	12"	blue	Belgium	Word
EZ	10"	green	West Africa (Zonophone)(Hayes)	not
FA				
FB	10"		Talking films (Hayes)[?=TB]	not
FC	10"	black	Overseas (Holland)(Hayes)	Word
[FD	12"	black]	Overseas (Holland)(Hayes)(in FC file)	Word
FE	10"	black	Turkey	not
FF	12"	black	Turkey	not
FG	7"		India (not listed at Hayes)(Dum Dum)	Word
[FH	8"]	India (not listed at Hayes)(Dum Dum)(in FG file)	Word
FJ	10"	plum	South Africa (Hayes)	Word
FK	10"	plum	Switzerland (Hayes)	not
FL	12"	green	France (Salabert-Zono)	Word
FM	12"	plum	Switzerland (Hayes)	not
FN	10"	black	Switzerland	Word
[FO	12"	black]	Switzerland (in FN file)	Word
FP	12"	plum	South Africa (Hayes)	Word
FQ	10"	violet	Turkey (Istamboul)	Word
FR	10"			not
FS				not
FT	10"	green	India (Zono-Twin)(Calcutta)	not
FU	12"	green	West Africa (Zono)(Hayes)	Word
FV	10"	red	Egypt (Hayes)	Word
[FW	12"	red]	Egypt (Hayes)(in FV file)	Word
FX	10"	plum	Egypt (Hayes)	Word
[FY	12"	plum]	Egypt (Hayes)(in FX file)	Word
FZ	10"	green	France (Salabert-Zono)(Ivry)	not
GA	10"	red	Vienna (Hayes)(& Parlo & Syrian)	not
GB	12"	red	Vienna (Hayes)(& Parlo & Syria)	Word
GC			India (Calcutta)	not
GD	10"	plum	Iraq (Hayes)	Word
[GE	12"	plum]	Iraq (Hayes)(in GD file)	Word
GF	10"	plum	Persia (Hayes)	Word
[GG	12"	plum]	Persia (Hayes)(in GF file)	Word
[GH	10"	black]	Persia (Hayes)(in GF file)	Word
GJ	10"	black	Greece (Athens)	Word
[GK	12"	black]	Greece (Athens)(in GJ file)	Word

GL	12"	black	Persia (Hayes)	Word
GM	12"	black	India (Dum Dum)	Word
GN	12"	plum	Malta (Hayes)/GN5000 France - Swing)	Word
GO	10"	red	England (Zono)(Hayes)	Word
GP				
GQ	12"	black	Denmark	Word
GR	10"	white	England (Private)(Hayes)	Word
[GS	12"	white]	England (Private)(Hayes)(in GR file)	Word
GT	8"/7"	orange	India (Dum Dum)	Word
GU	10"	yellow	South Africa (Hayes)	Word
GV	10"	magenta	West Africa (Hayes)	not
GW	10"	dark blue	Italy (Milan)	not
GX	10"	yellow	South Africa (Hayes)	Word
GY	10"	blue	Spain	part
GZ			Holland	not
HA	10"		England (Special Products)(Hayes)	Word
HB	12"		England (Special Products)(Hayes)	Word
HC	10"		Egypt (Alexandria)(Hayes)	Word
HD	12"		Egypt (Alexandria)(Hayes)	Word
HE	10"	magenta	Switzerland	not
HF	12"		Japan (as HE)	not
HG	12"		England (BBC Private)(Hayes)(and HGS)	Word
HH	10"		Japan	Word
HJ	10"	plum	Malta (Hayes)	Word
HK	10"		International (Hayes)	Word
HL	10"		Malta (Hayes)	not
HM	10"	plum	Malta (Hayes)	Word
HN	10"	plum	Italy (Milan)	not
HO				not
HP				not
HQ			India (Calcutta)(Dum Dum)	not
HR	10"		New Zealand	not
HS	10"		South Africa (Hayes)	not
HT	12"		India (Calcutta)(Dum Dum)	Word
HU	10"		Hungary (Budapest)	Word
HV	12"		Hungary (Budapest)(in HU file)	Word
HW	10"	plum	Overseas (Palestine)(Hayes)	Word
HX	12"	plum	Overseas (Palestine)(Hayes)(in HW file)	Word
HY	12"		Japan	Word
HZ	10"		England (Samplers)(Hayes)	Word
IM	10"	magenta	Ireland (Waterford)	not
IN				not
IO				not
IP	10"	plum	Ireland (Waterford)	not
IQ				not
IR	10"	red	Ireland (Waterford)	not
IS				not
IT				not
IZ	10"	purple	Ireland (Regal-Zono)(Waterford)	not
JA	10"	yellow	South Africa	Word
JB	10"		Rumania (Bucarest)	Word
[JC	12"]	Rumania (Bucarest)(in JB file)(none found)	Word
JD	10"		Poland	not
JE	12"		Poland	not

JF	10"		Holland	not
JG	12"	yellow	England (Special Recordings Dept)(Hayes)	Word
JH	10"	yellow	England (Special Recordings Dept)(Hayes)(in JG file)	Word
JJ				not
JK	10"	plum	Switzerland	not
JL	10"		West Africa	not
JM	12"		Spain (Barcelona)	not
JN	10"		Norway (Oslo)(Zono)	not
JO	10"		Overseas (Hayes)	not
JP	10"		South Africa	not
JQ	10"		Portugal	not
JR	12"		Portugal	not
JS	10"		Jugoslavia	Word
JT	12"		Jugoslavia	not
JW	10"	plum	Czechoslovakia	Word
JX	12"	plum	Czechoslovakia	Word
JZ	10"		West Africa	not
KK	10"		West Africa	not
LS	10"		Sweden (Stockholm)	not
MA	10"	green	East Africa	not
MB	10"		HMV (Hayes)	not
MC	12"		Marconiphone (Hayes)(& MCS single-sided)	Word
ME	10"		Regal	not
MG	10"		Holland	not
MH	10"		Overseas	not
MQ	10"		Portugal	not
MR	10"		England (Regal-Zono)	not
MZ	10"		Switzerland (Columbia label)	not
NE	10"		India (Calcutta)	not
NF	10"		France	not
NO	10"		Italy (Nero)	not
NS	10"		India (Dum Dum)	not
NT	10"		India (Dum Dum)	not
OA	10"		Australia	not
PA	10"	red	England (US Forces)(1 to 78)	not
RG	12"		England (Royal)	not
RO	10"		England (Columbia)	not
RR	10"		Persia	Word
SE	10"		Egypt (Cairo)	not
SF	10"		Egypt (Cairo)	not
SG	10"	green	France	not
SH	12"	green	France	not
SK	10"	blue	France (Paris)	not
SL	12"	blue	France (Paris)	not
SN			India (Calcutta)(Dum Dum)	not
SP	10"		France (Paris)	not
SP	10"		Ireland (Private)(Waterford)	not
SS	10"	white	England (Sales & Service)(Hayes)	Word
SS	10"	white	Holland (Hayes)(in SS file)	Word
SW	10"		[France]	not
TA	10"		Australia	not
TB	10"		England (Private)	Word
TC	12"		England (Private)(in TB file)	Word
TG	10"	plum	Finland	not
TH	12"	plum	Finland	not
TJ	10"	magenta	Finland	not
TK	12"	magenta	Finland	not

TM	10"		West Africa	not
TN	12"	green	Finland	not
VA	10"	white	Archive Series (historic reissues)(shellac)	Word
VB	12"	white	Archive Series (in VA file)	Word
VC	10"		West Africa (Chuckwuana)	not
VS	10"		(England)	not
XW	12"		England (Dummy)	not
XX	10"		England (Dummy)	not
YB	10"		(Columbia)	not
ZN	12"	plum	Norway	not

ABZ	10"		Overseas	√
AHG	12"	dark blue	(Angel)(Hayes)	not
AHH	10"	dark blue	(Angel)(Hayes)	not
AKB	10"		West Africa (HMV)	not
ALF	10"		(Amaraphone)	not
ALS	10"		Norway	not
AMC	10"		Overseas	not
AOA	10"		Australia (Greek issues)	not
BBS	10"		England (Private HMV single-sided)	Word
BKB	10"	flint green	United Africa Co	not
BLL	10"	red	England (Private)(Kompalu)	not
CCS	12"		England (Private HMV single-sided)(in BBS file)	Word
CRS	10"	green	England ("Kay" for Trinidad)	not
CTO	10"		Overseas	not
DAD	10"		West Africa (HMV)	not
EGA	10"		Australia	not
EME	10"		England (Emeraude)	not
FKX	12"	plum	Switzerland	not
GBP	10"		Belgium (HMV)	not
GSC	12"	white	England (Private, Gramophone Shop)(Hayes)	not
GSS	12"		England (Artistes' Dept)(in GR file)	Word
HAS				not
HDP	10"		East Africa (HMV)	not
HEX	12"	plum	Switzerland	Word
HGS	12"		England (Private BBC single-sided)(Hayes)(in HG file)	Word
HMA	10"	blue	England (Historic Masters)	Word
HMB	12"	blue	England (Historic Masters)(in HMA file)	Word
HMS	12"		England (History of Music)	not
HNA	10"		Australia (HMV)	not
HSB	10"		Iceland	not
HUC	10"		Hungary (Budapest)	not
HUX	12"	plum	Hungary (Budapest)	Word
IFB	10"	magenta	Ireland (Columbia)(Waterford)	not
ILX	12"		Ireland (from IRX)(Waterford)	not
IPX	12"	plum	Ireland (Waterford)	not
IRX	12"	red	Ireland (Waterford)	not
JBP	10"			not
JLC	10"		United Africa Co	not
JLK	10"		United Africa Co	not
JNG			India (Calcutta)	not
JOD	10"		India (Calcutta)	not
JOE	10"			not
JOF	10"		France (Paris)	not
JOG	10"		Greece	not
JOL	10"			not
JOM	10"		Italy (Milan)	not
JOR	10"	plum	Iceland	not
JOS	10"		Spain	not
JOT	10"			not
JOX	12"	plum	Overseas (Hayes)	Word
JUP	10"		West Africa	not
JVA	10"		United Africa Co	not
JZA	10"		West Africa	not
JZB	10"		West Africa	not
JZM	10"		West Africa	not

KDF	10"		Pakistan	not
MCS	12"		England (Marconiphone single-sided)(in MC file)	Word
MGX	12"		Holland	not
MHB	10"		Belgium	not
NAC	10"		Singapore	not
NAM	10"		Malay	not
NAT	10"		Siam	not
NBS	10"		New Bazaar	not
POP	10"		England (Hayes)	not
PSA	10"		South Africa	Word
RAF	10"		England (Royal Air Force)	Word
RJZ	10"		West Africa	Word
SAB	10"		South Africa	not
SAC	12"		South Africa	not
SAD	10"		South Africa (Indian)	not
SAG	10"		South Africa	not
SAM	10"	plum	South Africa	not
SAT	10"	orange	South Africa (Carnival series)	not
SCB	10"			not
[SSX	12"	white	England (Sales & Service)(in 10" SS file)	Word
SSZ	16"	white	England (Sales & Service)(Hayes)(in 10" SS file)	Word
SUR	10"		Surinam	not
SZN	12"		Hungary	not
YBA	10"		United Africa Co	not

ABHA	10"	blue	England (Historic Masters for IRCC)(Hayes)	Word
ABHB	12"	blue	England (Historic Masters for IRCC)(in ABHA file)	Word
AGSA	10"	lavender	England (Historic Masters for AGS)(Hayes)(in ABHA file)	Word
AGSB	12"	lavender	England (Historic Masters for AGS)(in ABHA file)	Word
AMCX	12"			not
JOBX	12"	plum		not
JOLX	12"	plum		not
JORX	12"	plum	Iceland	not
JZMX	12"		West Africa	not
POPH	10"		India	not
POPV	10"		India	not