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THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

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READING INDIAN RECORD LABELS - PART 1

THE RECORD NEWS
THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR-SURESH CHANDVANKAR

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FROM THE PRESIDENT-

I am very happy to inform you that the SOCIETY OF INDIAN RECORD COLLECTORS (SIRC) is progressing well with your kind co-operation and full support and will continue to carry out it's activities for years to come. As you know, the main objective of SIRC is to bring together all persons and institutions interested in PRESERVATION PROMOTION AND RESEARCH in all aspects of Indian musical culture. To begin with, we have started collecting information of the persons and institutions who are involved in collection of recorded music, be it on cylinders, 78 rpm's, E.P./L.P. audio/video cassettes, and compact discs. Please inform about this activity to all interested.

Although SIRC has it's headquarter at Bombay, it intends to initiate similar activities at other major cities in India and abroad, since there are many collectors and music lovers spread all over the world. Anyone who is interested in setting up a SIRC branch is most welcome.

SIRC at Bombay has begun to hold monthly meetings from June 1990. These meetings at the moment are informal and focused mainly for the sessions of listening to recorded music. Brief report of these meetings is given in this issue. SIRC committee has decided to publish a journal THE RECORD NEWS periodically. We intend to publish it quarterly but it will depend on the interest of the members. I am glad to present to you this very first- and not the last-issue of our journal.

Mr. Michael Kinnear from Australia has introduced us to this fascinating world of records research and documentation. Mr. Kinnear who is also the driving force behind the formation of SIRC is seriously engaged in records research for last twenty-five years. He has assured us every possible help from such a great distance. I am very much thankful to him for his help and support.

Finally, I am thankful to all members friends and wellwishers who have contributed to this task and look forward for their continuing interest and involvement.

(N.P.MULANI)

PRESIDENT

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FROM THE EDITOR

I am very glad to present this first issue of our journal. SIRC, established in May 1990 is set up to create a friendly atmosphere among the collectors of recorded music and music lovers. One of the ways towards reaching this goal is via communication media like newsletters, bulletins and journals. This is especially useful when members are located far apart. This journal is intended to provide a forum for a free dialogue on all aspects of collections, research, discography and related subjects.

In India, there are several individuals and few institutions engaged in collecting recorded music. It is mainly a hobby for most of the collectors, but many of them have acquired thousands of records over a very long period. Unfortunately most of them preferred to live in isolation and so far there was not any serious attempt of bringing them together for social communication. SIRC has taken a small step in this direction. More and more information on collectors, their collections and interested persons is coming in slowly. SIRC will serve as an information exchange for all individuals and institutions.

In this first issue Mr. Michael Kinnear has presented a very interesting article "Reading Indian Record Labels-Part 1". Many of us are curious about the information printed on and around the record label, record numbering codes etc. This article describes in detail the method of extracting the information like year of recording, name of the recording engineer, number of pressings and so on. Also included are photocopies of some of the labels discussed in this article. Part-2 of this article will be published in the next issue. At the end of this article, an example of writing the information from the labels is included. You will find it most useful for making lists of the records in your collection.

This issue also gives a brief write up about Surshri Smt. Kesarbai Kerkar and her recordings. Your contribution to SIRC and to this journal in terms of research articles, appeals, want/disposal lists, letters etc. are most welcome.

SURESH CHANDVANKAR

EDITOR

SIRC NEWS FROM BOMBAY

By-Suresh Chandvankar

SIRC came into existence in May 1990. A meeting of record collectors and music lovers was held in Feb.1990 to discuss the possibility of forming such a society. This meeting was attended by about thirty persons including Mr.michael Kinnear who was in India in connection with his research work.

Based on the views expressed at this meeting and subsequent discussions with senior collectors,it was decided to form SOCIETY OF INDIAN RECORD COLLECTORS.It was also decided to hold meetings where members will meet informally and listen to recorded music,and discuss on the subjects of common interest.As the Society does not have a common meeting place yet it was decided to hold these meetings at different places every month.

Details of the meetings held during last few months are-

1] June 1990.

Informal discussions with senior record collectors Mr.Madhukar Sherikar and Mr.Prabhakar Datar - at the residence of President Mr.N.P.Mulani

Both Mr.Sherikar and Mr.Datar are collecting 78 rpm records for last 40 years.They shared their experience and memories associated with their collections.Both of them gave their valuable suggestions and assured continuing support in carrying out SIRC activities.This meeting was attended by about twenty persons.

2] July 1990.

Session of Video Recordings.This programme was presented by Mr.K.R.Merchant,Treasurer,SIRC at his residence,and was attended by about fifteen persons.Mr.Merchant is interested in both film and classical music and has a large collection of 78's,audio/video cassettes.In this programme he presented two items--a)Raga Miyan Malhar-by Pandit Bhimsen Joshi and -b)A programme on Late musician N.Dutta.

3] September 1990.

Prabhat Geete-presented by President Mr.N.P.Mulani at his residence attended by about thirty persons including Mr Sharad Pai and Mr.Damle with their family members.More than forty 78 rpm records were played which took us all sixty years back.Records from films like Aadmi,Padosi Gopalkrishna,Dunia Na Mane,Ramshastri,Amritmanthan were played.At many instances both Hindi and Marathi versions of a given song were played.

4] October 1990

Old Marathi Film Songs.-presented by Mr.Prabhakar Datar,Kurla at his residence,attended by about thirty-five persons. About forty 78 rpm records from old Marathi Films representing the period 1930-1960 were played.The selection of the records was excellent and represented different Film Companies,musicians,singers,composers.Each item was a surprise to the audience especially for the younger ones. Mr.Datar gave a brief information about each record before playing it.Detailed write up about this programme is available with me for anyone who is interested.

5] November 1990.

Records of Surshri,Padmabhushan,Smt.Kesarbai Kerkar-presented by Prof.S.S.Rangachari,Colaba,attended by about thirty persons. All the available 78 rpm records were played. This programme gave some idea about the Gayaki of this great classical vocalist of early forty's. Details about Kesarbai and her discs are given in this issue.

6] December 1990.

Records on Thumri,Dadra and Lavni-presented by Mr.Ram Page at his residence,attended by about forty persons.These light classical music items were presented through about forty 78 rpm records. Records by Master Krishnarao, Faiyazz Husain Khan, Ramkrishanaboa Vaze, Maujudinkhan SahebPeara Saheb, Akhtari Bai, Bai Badi Motibai, Gangubai Hangal, Gauhar Jan,Prof.Narayanrao Vyas,Joharabai,Laxmiprasad Jaipurwale,Roshanara Begum Malka Jan, G.M.Londhe, Azambai, Indubala, Chintoba Gurav, Vishnupant Joag Chotta Gandharva,Vasant Desai,Bashirkhan and Bai Sundrabai were played.

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SIRC has planned to have monthly meeting and listening sessions for 1991.Anyone interested is requested to contact me.

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READING INDIAN RECORD LABELS

By

MICHAEL S. KINNEAR

Part One - "GRAMOPHONE" and ZONOPHONE records

Most collectors of Indian recordings issued as 78 rpm discs collect such records for the musical piece that the record contains - whether such records are single-side recorded discs or double-sided discs. Apart from the interest in the song or tune that the record contains - nearly all 78 rpm discs have labels which provide not only the name of the song or tune, and style of music along with the artists name, but also a design or trade mark of the manufacturing or distributing company.

Besides the details of the recording there are usually numbers which provide further information and a means of identifying the disc. The numbers that are printed on the labels of records serve a multitude of purposes, primarily for the manufacturer or distributor to be able to simplify the process of manufacturing or ordering the records for sale to the general public.

The several steps required to bring out a disc pressing for the record buyer are quite complicated and require several processes of manufacturing to be able to manufacture multiple copies of the same recording. The first step is that of recording the song or tune onto a 'wax' disc or 'matrix' as it is more generally known within the sound recording industry. The wax - once recorded - cannot be played back to check the sound quality or performance, thus, the matrix is sent to the factory where a "negative" or reverse copy is made - usually of a metal such as copper, and is usually known as the 'mother' or as a 'shell'. From the 'mother' negative other 'positive' copies are developed which are known as the 'galvanoes' - which are then used to replicate the 'mother' disc for as many copies or 'daughters' as are required to make pressings of the discs requested by the record buying public.

In the early years - 78 rpm discs for the Indian market were often pressed in as little as 100 copies per title and if the title was popular - it would be repressed in batches until the market demand was met or satisfied. Those records which failed to sell beyond their initial pressing quantity were quickly deleted from the catalogue, while those that remained popular - were often repressed by the use of several 'masters' which whenever they wore out - were replaced by reserve copies of the 'galvanoes' or new ones made.

To be able to identify which 'matrix' was being utilised for any recording - most recording engineers had to identify and number each 'wax' that they had recorded, and this number was referred to as the 'matrix number'. Some recording companies employed simple means of numbering and identifying recordings by beginning at number one (1) and continuing the numerical system with each new recording taken.

Of course if the recording company had taken numerous recordings then the matrix numbering sequence would just keep on growing - ad infinitum. Several early disc record companies identified both the 'matrix' and pressing with the same number, while other recording companies devised what seem like elaborate and complicated numeral and letter coding systems for the recording 'experts' as they were known, and also to identify and catalogue the records being offered to the record buying public.

a. GRAMOPHONE RECORD GRAMOPHONE CONCERT RECORD GRAMOPHONE MONARCH RECORD

Over the past eighty odd years there have been over two hundred record labels marketed in India, but by far the most famous of all of these is HIS MASTER'S VOICE. Disc records actually labelled as "HMV" with the picture of the 'dog and gramophone' were not issued until January 1916,

2. Reading Indian Record Labels

but before the The Gramophone Co., Ltd., in India had been marketing Indian repertoire under GRAMOPHONE RECORD (7"), GRAMOPHONE CONCERT RECORD (10"), and GRAMOPHONE MONARCH RECORD (12") disc records - these black labelled discs were manufactured at Hanover in Germany from 1903 up to early 1908, and all were issued as Single-side recorded discs only.

Up until December 1907, these black labelled disc records with a small monogram of the 'recording angel' were marketed by The Gramophone and Typewriter, Ltd., and Sister Companies, but from early 1908, they were the product of The Gramophone Company, Limited, and Sister Companies. The last batches of German pressings have the words "Made in Germany" stamped in indelible ink on the label, as a means of identifying the German pressings from the forthcoming Indian pressings. This description of the place of manufacture had also been recently introduced as a requirement of all imports coming into India.

In 1908, the shells and galvanoes for the Indian, Burmese and Ceylonese repertoires were transferred to Calcutta, where The Gramophone Co., had established a record pressing plant at 139 Beliaghata Road, Sealdah. This factory was to become The Gramophone Co.'s record pressing plant for the whole of Asia.

The original German manufactured Single-side disc records have - on the blank reverse side - Reproduced in Hanover, while the Indian pressings have the wording - Made in Calcutta, embossed at the edge of the printed label.

In about October 1910, the plain black labelled GRAMOPHONE RECORD (7"), GRAMOPHONE CONCERT RECORD (10"), GRAMOPHONE MONARCH RECORD (12") releases were given illustrative labels of either the 'recording angel' or the 'dog and gramophone' - but were still not called HIS MASTER'S VOICE records.

b. 'Violet Coloured labels'

In 1912 and 1913 several disc records that had been available as single-side recorded disc were re-issued as double-sided discs, and in 1915, several of the best selling discs were given Violet coloured labels and the selling price of these discs given as 3 rupees and 12 annas, compared to 3 rupees only for the regular black label discs. Although there were numerous records re-issued from the black to violet label, all recordings of the South Indian vocalist - Coimbatore Thayi - were issued - exclusively - on Violet coloured label - with her 10" inch records selling for 3 rupees 12 annas and the 12" inch discs at 5 rupees 8 annas each.

c. ZONOPHONE RECORD

Between 1908 and 1910, several record labels of European origin had issued a large number of Indian recordings and threatened to carve up the record market in India, which had grown dramatically over the past few years. Amongst those labels to be introduced to the Indian market were BEKA GRAND RECORD, ODEON RECORD, NICOLE RECORD, RAM-A-PHONE DISC RECORD, JAMES DISC RECORD, SINGER RECORD, and the SUN DISC RECORD. The SUN DISC RECORD caused a great upheaval in the Indian disc record market, in that they were being offered for 2 rupees per double-sided record, while all other makes were selling for 3 rupees or more. The Gramophone Co., answered this challenge by introducing their own 2 rupee double-sided disc under the ZONOPHONE RECORD label.

The ZONOPHONE RECORD was used to release new recordings that had been held in reserve and also to re-issue many recordings that had previously been released as GRAMOPHONE CONCERT RECORD's. By October 1914, the ZONOPHONE RECORD had become the major cheap-priced record on the Indian

3. Reading Indian Record Labels

market and was given a double-face letter prefix series beginning at N-1 for 10" inch series and V-1 for the few 12" inch ZONOPHONE RECORD issues.

d. HIS MASTER'S VOICE

In late 1915, the best selling titles in Indian repertoire of The Gramophone Co., Ltd., were issued with the HIS MASTER'S VOICE label, including the words and picture. The HIS MASTER'S VOICE label introduced a new double-face number series that began at E-1 for 7" discs, P-1 for 10" discs, and K-1 for 12" discs. With the first release of the P- series of January 1916, were some one thousand three hundred double-sided discs that had been previously issued.

Although recording of the 7" inch size had ceased some years earlier, and there were comparatively few 12" recordings being taken - all those titles still in the catalogue were given E- and K- double-face 'catalogue' numbers respectively.

Considering the above information it is possible to find three or four different pressings of the same recording, and in some cases it is possible to find the same recording under six different labels. Some recordings which were first pressed at Hanover can be found as GRAMOPHONE CONCERT RECORD (Reproduced in Hanover) an Indian pressing: (Made in Calcutta), as a ZONOPHONE RECORD: both with single-side number in the X3-series and as a re-issue in the N- series and as an illustrated GRAMOPHONE CONCERT RECORD, and as a HIS MASTER'S VOICE pressing in the P- series.

e. 'Matrix numbers'

This information about the various labels and designs used for disc records issued by The Gramophone Co. Ltd., up to 1916, simply defines the label styles used by the company, but both on the label and on the disc there are other numbers which provides comprehensive details about which record 'expert' took the recording; what type of recording it is; and how the particular recording fits into it's own category.

This information is given by a combination of the 'matrix' number which is either inscribed or embossed on the disc record face in the blank portion following the end of the recorded work, and sometimes inscribed beneath the printed label. The next piece of information concerns the coupling or catalogue number, usually given - on the early discs - beneath the artist's name. This 'catalogue' number on single-side recorded discs, or the 'coupling' number on double-sided discs, provides us with information about the type of recording for all releases of The Gramophone Co., from 1899 up to 1929, when a new system was introduced.

The 'matrix number' usually combines a number with a prefix or suffix letter which relates to both the recording "expert" who took the recording and the size of the disc.

The Gramophone Co., started with one recording "expert" in 1898, named Frederick William Gaisberg. William Sinkler Darby and William Conrad Gaisberg joined shortly afterwards, then others including George Dillnutt, the brothers Franz and Max Hampe, followed by many others. The following list gives only those recording "experts" who took recordings or who based in India as recording "expert" for the Indian and Asian region.

4. Reading Indian Record Labels.

GRAMOPHONE COMPANY - Recording experts and their Indicating codes.

	7 inch	10 inch	12 inch	Name - approximate year use in India.
prefix	E-1000	E-100	-----	FREDERICK WILLIAM GAISBERG [1903-04]
suffix	a	b	c	FREDERICK WILLIAM GAISBERG
suffix	g	h	i	WILLIAM SINKLER DARBY [1904-05]
suffix	d	e	f	WILLIAM CONRAD GAISBERG [1906-07]
suffix	n	o	p	GEORGE DILLNUTT [1908-10]
suffix		ak, AK	al, AL	GEORGE DILLNUTT (1911+ [1916-22]
suffix	q	r	s	MAX HAMPE [1910-13]
suffix	x	y	z	ARTHUR S. CLARKE [1914-15]
suffix	ag	ah	ai/aj	ARTHUR S. CLARKE

Although the 'matrix' number tells us which recording "expert" took the recording and the size of the recording - it does not provide us with any information about where and when that 'matrix' was recorded, and leads to yet another dimension of research in which - unfortunately - the leading record researchers the world over are still confounded by. Although in some cases recording ledgers or dairies have survived - for the most part - these recording ledgers have either been destroyed or lost.

The allocation of 'matrix' numbers to the 'catalogue' number seems to have been determined - simply by the arrival of the original 'matrices' at the record pressing plant of Deutsche Grammophon A.G., at Hanover, Germany. This company's method of allocating a 'matrix' number to a 'catalogue' number remained in force as far as the Indian, Burmese and Ceylonese repertoires were concerned, until the transference of activities to the Sealdah record factory in 1908.

f. 'Catalogue and Coupling numbers'

The 'catalogue' number describes the "country or region" in one digit, the type of recording in the following one or two digits and lastly the number of the particular recording in that series or style of recording.

Each coded recording of 1 = country 0000 = style - through to 19999 allows us to identify with some certainty - the vast majority of recordings made of 'oriental' music by The Gramophone Co. over a period of about thirty years.

The first digit of this 'block numbering' system indicated the language of the recording. English recordings had no language digit, 1+0000 was for all 'Oriental' or Eastern recordings from Arabic to Chinese, and includes Russian oriental such as Kazak, Usbek. Also Turkish, Japanese, Bulgarian, Serbian, Algerian etc. Bearing in mind the 'oriental' block was not used exclusively for Indian recordings, an Arabic title could be followed by a Burmese title which could be followed by a Turkish title - followed by an Indian recording - and so on.

The following chart gives the original 'block numbers' allocated for each type of "Oriental" recording of The Gramophone Co., and variations utilised for India. In any given series - once the block of numbers allocated for a particular series had been filled - the 'block' would be prefixed by a numeral, which indicates the second and subsequent use of the category.





5. Reading Indian Record Labels.

BLOCK NUMBERING Allocation

BAND	10000-10249			
	2-10000-	7-10000 Asian	8-10000	INDIAN
CONCERT	10250-10499			
ORCHESTRA	10500-10999[10610]*			
	2-10500-	7-10500 Asian	8-10500	INDIAN
TALKING	11000-11499[11122]*			
	2-11000-	7-11000 Asian	8-11000	INDIAN
(Hebrew Series)	11500-			
VOCAL - Male	12000-12999[12104]*			
	2-12000 - 3-12000 - 4-12000 - 5-12000			Oriental
	6-12000 - 10-12000 - 11-12000 - 14-12000 - 15-12000			Arabic
	7-12000 - 18-12000 - 22-12000			Asian
	8-12000 - 9-12000 - 12-12000 - 13-12000 - 16-12000			INDIAN
	17-12000 - 19-12000 - 20-12000 - 21-12000 - 23-12000			INDIAN
	24-12000 - 26-12000 - 27-12000 - 28-12000 - 80-0001			INDIAN
VOCAL - Female	13000-13999[13017]*			
	2-13000 Not used 3-13000 - 4-13000 - 5-13000			Orient
	6-13000 - 10-13000 - 11-13000 - 14-13000 - 15-13000			Arabic
	7-13000 - 18-13000 - 22-13000			Asian
	8-13000 - 9-13000 - 12-13000 - 13-13000 - 16-13000			INDIAN
	16-13000 - 17-13000 - 19-13000 - 20-13000 - 21-13000			INDIAN
DUET	14000-14399[14025]*			
	2-14000 Oriental 8-14000 - 9-14000			INDIAN
		12-14000 - 13-14000		INDIAN
TRIO, QUARTET	14400-14499	2-14400 Oriental		
CHORUS	14500-14999[14531]*			
	2-14500 Oriental 8-14500 - 9-14500 - 12-14500			INDIAN
			13-14500	INDIAN
CORNET	15000-15499 ----- SANAI, SITAR		8-15000	INDIAN
	2-15000 Oriental --- HARMONIUM 8-15250			INDIAN
PIANO	15500-15999[15503]*			
CLARINET	16000-16099[16002]*			
	2-16000 Oriental		8-16000	INDIAN
CLARINET, accmt.	16100-16249			
BANJO	16250-16499 ----- SAROD			
BAGPIPES w.Drums	16500-16699 ----- SANAI with DRUMS			
BUGLE	16700-16749			
XYLOPHONE	16750-16799			
TROMBONE	17000-17249			
MANDOLIN	17250-17499 ----- SAROD, SITAR			
BASSOON	17500-17699			
BAGPIPES	17700-17749 ----- SANAI			
BAGPIPES	17750-17849 ----- SANAI			
CELLO	17850-17899			
VIOLIN	17900-17999[17908]*SARANGI			
	2-17900 Oriental		8-17900	INDIAN
INSTRUMENTAL-DUO	18000-18499[18009]*SITAR	7-18000 Asian		
BALALAIIKA	18500-18999----- FLUTES		8-18900	INDIAN
PICCOLO	19000-19099			
	2-19000 Oriental		8-19000	INDIAN
HARMONICA	19100-19149			
FLUTE	19150-19199			
FLUTE, accmt	19200-19249			
DIVERSE INSTRUM.	19250-19799 ----- ESRAJ, BEEN, IMITATIONS			
VIOLA	19800-19999			

* = lowest known number

6. Reading Indian Record Labels.

NOTES: These 'block' numbers apply to 7"inch and 10"inch recordings only, and those titles still in the catalogue as at December 1915, were transferred to the HIS MASTER'S VOICE E- series for 7" inch records and the P- series for the 10" inch records, while new releases from then onwards had both the 'coupling' or block number and the P-series 'catalogue' or double-face number on the label.

<u>12" inch Series</u>			
	First use	Second	Third
BAND	010000	5-010000	8-010000
CONCERT	010500		
TALKING	011000	5-011000	
VOCAL - Male	012000		
	2-012000	5-012000	8-012000
VOCAL - Female	013000	5-012000	8-013000
DUET	014000		
	2-014000	5-014000	8-014000
etc.			
VIOLIN	017900		
	2-017900	5-017900	8-017900

NOTES: Those titles still on the catalogue as at December 1915 were transferred to the HIS MASTER'S VOICE K- series - with Violet coloured labels.

<u>ZONOPHONE RECORD</u>			
	First use	10"	Second 10" 12"
BAND	X3-100000		
SPEECH	X3-101000		
MALE VOCAL	X3-102000	X7-102000	Z3-0102000
FEMALE VOCAL	X3-103000		
DUET, TRIO	X3-104000		
HARMONIUM	X3-105000		
CLARINET	X3-106000		
XYLOPHONE	X3-106250		
SARANGI, VIOLIN	X3-107950		
MISCELLANEOUS	X3-109250		

NOTE: Those records still in the catalogue as at October 1914, and listed under their single-face 'coupling' number were given a double-face catalogue number beginning at N-1. New releases from that time onwards had both coupling and catalogue numbers on the label. The 12 inch discs in the Z3- series were given V-1 catalogue numbers.

Although the 'block numbering' allocations listed above generally run true to form there are anomalies and occasional exceptions of records which do not conform to their correct 'block', along with a number of recordings of Female singers - of recordings made by William Sinkler Darby in 1904-05 which were allocated to the Male vocal 'block' and retained these wrong allocations throughout their existence in the catalogue, even when transferred to HIS MASTER'S VOICE P- series.

The 'coupling' numbers originally given to GRAMOPHONE CONCERT RECORD's were replaced by the equivalent 'block' in the ZONOPHONE RECORD system when transferred to ZONOPHONE RECORD, and occasionally titles which had

7. Reading Indian Record Labels.

first appeared as ZONOPHONE RECORD releases were transferred to the "Gramophone" block system when transferred to HIS MASTER'S VOICE.

With the opening of The Gramophone Co. factory at Sealdah, the 'block' numbering system appears to have divided up into 'regions' - thus the sixth 'block' of male vocal recordings is immediately followed by the tenth. ie. 6-12999 is immediately followed by 10-12000.

The Sealdah factory was responsible for all Far Eastern records with the effect that the eighth series 8- is followed by 9- but then followed by 12- then 13-. The seventh 7- being reserved for Siamese, Malay and other "far eastern" recordings, while the 10-, 11-, 14-, 15-, series were reserved for "middle eastern" recordings. Within those series used for India are also all Burmese and Ceylonese recordings which occupy "chunks" or sections of the "Indian" blocks. While there was some back-filling of 'block' systems - the 8- series in general - marks the commencement of record production at the Sealdah factory for new Indian, Burmese and Ceylonese releases.

g.

"CINCH"

Yet another spin-off from the sequence of usual GRAMOPHONE CONCERT RECORD and ZONOPHONE RECORD releases was the immense popularity of the Hindustani vocalist and Harmonium player - Mohomed Hussain, who had made hundreds of recordings for The Gramophone Co., and just about every other recording company that had been active in India between 1905 and 1915. The popularity of Mohomed Hussain's disc records (on any label) led The Gramophone Co., to introduce a short lived but unique series of selected recordings of this artist on the CINCH label.

This curious little development - selected eighteen records of Mohomed Hussain - which had been issued as black label GRAMOPHONE CONCERT RECORD discs - re-issued as Yellow label GRAMOPHONE CONCERT RECORD's in April 1914 - under their original 'coupling' numbers - then - transferred to the yellow CINCH label in July 1915, with their own 'catalogue' numbers running from Ca to Cr - coupling Ca with Cb, Cc with Cd, and so forth to Cq with Cr. These CINCH releases were sold for the very low price of 1 rupee 4 annas - and primarily issued to combat the vast number of releases of Mohomed Hussain appearing on other record companies labels. By October 1915 there had been a further re-issue with variant re-couplings of the CINCH releases - re-issued as black label GRAMOPHONE CONCERT RECORD's - again, and these titles were then transferred to the HIS MASTER'S VOICE P-series in January 1916. The yellow CINCH label was only used in India for this little exercise and not for any other purpose.

In essence this explanation of The Gramophone Co. Ltd's matrix and numbering systems accounts for some 25,000 matrices of their Indian repertoire taken between 1903 and 1921, to which must be taken into consideration all of the other "repertoires" recorded by the company's recording 'experts' or engineers.

h.

Label Colours

The ZONOPHONE RECORD - either with their single-face coupling number under X3 or X7, and under the N- series are always deep green. The early GRAMOPHONE RECORD (7"), GRAMOPHONE CONCERT RECORD (10"), GRAMOPHONE MONARCH RECORD (12") were always black with gold printing - except for a few yellow with black printing of Mohomed Hussain - which were transferred to CINCH as mentioned above.

With the introduction of the "illustrated" black label in October 1910, there are some records which have the 'recording angel' in colours, and

8. Reading Indian record labels.

others which are in brown 'monochrome' only. The same configuration of colours - or lack of it - occurs with the 'dog and gramophone' pictured discs - and yet others have the 'recording angel' on one side and the 'dog and gramophone' on the reverse.

The introduction of the 'Violet' coloured labels in 1912 and 1913 continued this practice. There were also deep green coloured labels for several Bengali releases. Some releases by Miss Janki Bai and a couple of other popular female singers were given navy coloured labels. To begin with, the HIS MASTER'S VOICE P- series was black with gold writing with the 'dog and gramophone' illustration in colour - but may also be found with the brown or monochrome style of printed label.

The significance of the colour of these labels was related to the selling price of the record - which for the black labelled HIS MASTER'S VOICE P- series was 3 rupees, while all while green, navy and violet coloured labels were 3 rupees 12 annas. The Siamese HIS MASTER'S VOICE records had yellow labels, and the Burmese had red labels, plus there were releases with plum labels. The selling price of these records remained fairly constant from 1910 through to 1917, but in by 1918 the price structuring had moved down for some label styles and colours and up with others.

HIS MASTER'S VOICE - Green Dog Label

During 1924 releases in the ZONOPHONE RECORD - N series from N1441 upwards were given Green labels with a simply overprinting of the 'dog and gramophone' trademark in gold print. From N1441 up to N1493 the X3-, or X7- 'Zonophone' coupling numbers were used, but from N1494 all subsequent releases used the 'Gramophone' block numbering system, and with this change those ZONOPHONE RECORD's which were still in the catalogue were given HIS MASTER'S VOICE - Green Dog labels, until such titles were deleted. In essence the introduction of the HIS MASTER'S VOICE - Green dog label marks the demise of the ZONOPHONE RECORD labelled disc in India. HIS MASTER'S VOICE - Green Dog label continued to be sold at the old ZONOPHONE RECORD price of 2 rupees and 12 annas, at least up until 1928 and the introduction of the TWIN label, but by then the N- series had become the mid-priced label sandwiched between the cheaper priced TWIN label and the higher priced P- series of HIS MASTER'S VOICE label.

Losing Matrix and Coupling numbers

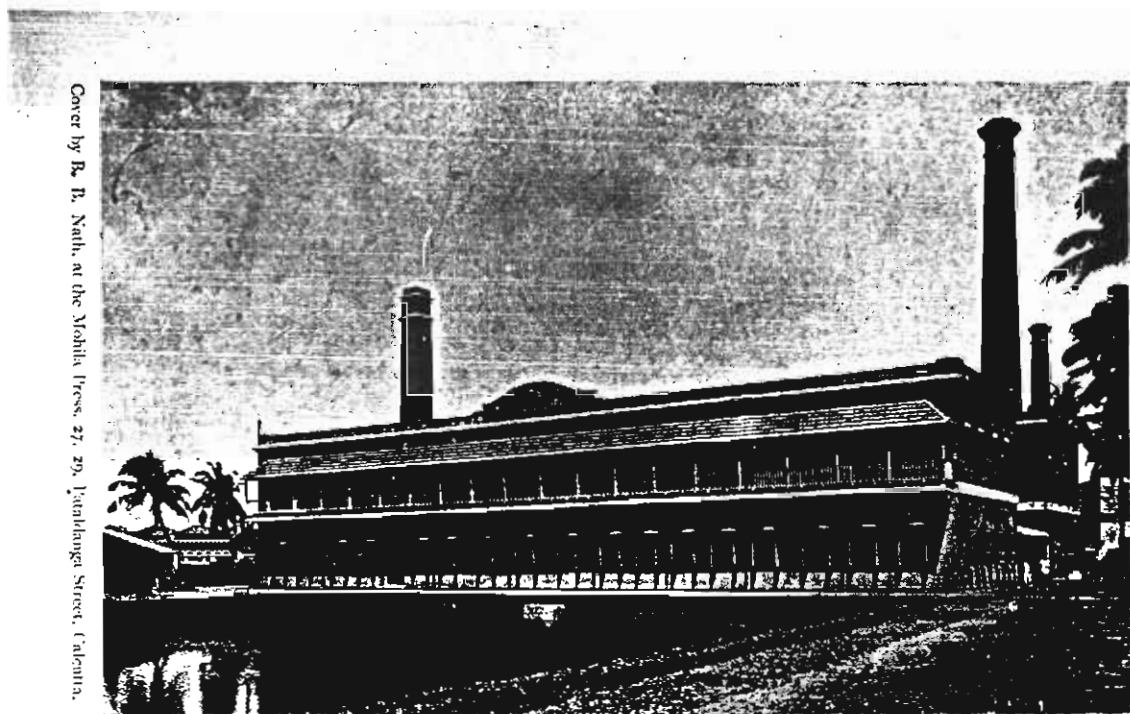
Tracing out every Indian matrix recorded by the company or just the main recordings made by a particular artist has been a complex and bewildering task for any researcher or record collector, and the above information is not the end of the story for even these 'matrix' numbers or releases under the various labels mentioned here. In several instances - recordings were held in reserve for up to ten years in some cases and only issued upon the death of a performer or in competition with another version of the same song or tune issued by a rival record company.

Many record collectors and researchers of Indian recordings have simply noted the P- number when dealing with HIS MASTER'S VOICE discs or the N-number on ZONOPHONE RECORD's and in doing so have lost the relevance of both the 'matrix' and 'coupling' numbers which up until 1928 were always accessible on the disc face or printed label. Armed with the explanation of how The Gramophone Co. Ltd., in India marketed their products, notating these other numbers provides the "real" clues as to when a recording was 'taken' and subsequently placed on the market, and thus are of far greater importance than the 'catalogue' number - which primarily is given to





OPENING OF THE GRAMOPHONE COMPANY, LTD. FACTORY
AT SEALDAH, CALCUTTA ON 18 DECEMBER 1908.



Cover by R. N. Noh, at the Mohila Press, 27, 29, Panchsagar Street, Calcutta.

Calcutta Factory of The Gramophone Co., Ltd., 139, Beliaghata Road, Seal dah.

9. Reading Indian record labels..

simplify the process of ordering the disc required by the dealer for sale to the record buying public.

To complicate matters even further - the HIS MASTER'S VOICE P- series was sectionalized in about 1919, thus the continuity of continuous numbers was broken up. In 1926, the ZONOPHONE RECORD N- series releases which were still in the catalogue were transferred to a Green HIS MASTER'S VOICE label, which by 1928 had been transformed into the basis for the Plum labelled HIS MASTER'S VOICE label. Compounding research problems even further - by 1928 the green ZONOPHONE RECORD had basically been abandoned and transformed into Green HIS MASTER'S VOICE, and in place of the cheaper priced ZONOPHONE RECORD came the yellow TWIN label, which was also used for both new releases and a profusion of re-issues of titles that had been released on a variety of other labels controlled by The Gramophone Co., Ltd. With the emergence of the TWIN label, the 'coupling' numbers were dropped from the printed label - with only the T- or FT- 'catalogue' number and the 'matrix' number being printed on the label.

THE TWIN

'THE TWIN' record label, that was introduced in India in 1928 by The Twin Record Company, Calcutta, was little more than a subsidiary concern of The Gramophone Co., Ltd., but was marketed in India as though it was a totally separate record company, with its own separate wholesale agents and retail outlets, one of which still survives, at least in name in Bombay today.

'THE TWIN' record label presents another source for tracing recordings which had been previously issued on GRAMOPHONE CONCERT RECORD, HIS MASTER'S VOICE, or ZONOPHONE RECORD. On 'THE TWIN' record label were issued many recordings which had been held in reserve stocks by The Gramophone Co., Ltd., - some for up to ten or more years, and also issued recordings that had been on the company's catalogues on various labels going back to 1905.

The first of the yellow 10 inch 'TWIN' releases were given a 'T' prefix beginning at number 151, and an 8 inch series with the 'FH' prefix which began at number 1 and ran up to FH-150. At number 198, the 'T' series was converted to 'FT' and included releases in Burmese, which were given red labels. By the end of 1931 about one thousand releases had been issued on 'THE TWIN' label, and a European series begun at number 1000, the normal Indian series continuing on at number 2000.

In the main 'THE TWIN' record label was The Gramophone Co., Ltd.'s low price label, and survived from 1928 right up to 1970. For record collectors there are many issues on this label which might not be found in their original labels, and although the 'coupling number' of the original has been removed, the 'matrix' number is always printed on the label.

The releases numbered from T-182 to T-192, and FT-198 to FT-208, and FT-412 to FT-413 replicate - song for song, coupling for coupling a series of recordings made by Peara Sahib for the 'RAMAGRAPH' record label in the RAMAGRAPH - 5000 series. During the 1930's 'THE TWIN' record label was used as a vehicle of competition for the several record companies that had started up in India, so it is not uncommon to find recordings on 'THE TWIN' record label, issued or re-issued in the 1930's of recording artists whose current success was with another record company. By the early 1930's 'THE TWIN' record label had replaced the 'ZONOPHONE RECORD' with the previous ZONOPHONE RECORD - N- series becoming the mid-priced label with a plum colour, while the red labelled P- series of HIS MASTER'S VOICE releases was the higher priced label.

By 1932 the HIS MASTER'S VOICE P- series had reached P-10740 - within which were numerical blocks that were not completed, along with blocks that were used for particular language groups - such as Hindi, Bengali, Marathi, Tamil, Telugu, Gujarati, etc. with other sub-divisions for non-Indian repertoires. Numerical blocks well beyond the Indian sequence were also in use such as P-14500 for Burmese, P-15200 for Ceylonese, P-15500 for Cantonese, and others. The P- series had essentially been used as the "premium" and more expensive label, while the N- series had been developed as the middle price label, while THE TWIN label remained as the cheaper priced label.

Caution should be taken in reading any record label of any discs issued by The Gramophone Co., Ltd., in India, for while the above information could be treated as a fairly comprehensive guide to all issues on the various labels under the control of the company - the most important piece of information on any of these disc records is in fact the 'matrix' number and the 'matrix' number is not usually printed on the paper label of these discs and has to be found by examining the incised or embossed markings of the surface of the disc usually in the area between the end of the recording and the edge of the printed label.

The 'catalogue' or 'coupling' numbers can at times identify performers recordings which are far apart in the actual number to number sequence of recordings taken. The double-face catalogue numbers such as in the P- or N- series also have no direct relevance to the progressive use of 'matrix' numbers - even though at times they may appear to be in sequence.

For those music lover's and record collector's whose primary interest is in the songs or tunes that these old 78 rpm records contain - the above information may seem an unnecessary complication to their enjoyment or love of a particular song or tune, but even a basic interest in the data printed on these record labels can reveal hidden treasure, not the least of which might be that Ustad Mustak Hossein [1880-1974] made his first recordings in Bombay in 1908 - and were issued on ZONOPHONE RECORD's as well as GRAMOPHONE CONCERT RECORD's, or that Miss Gauhar Jan [c.1875-1930] was actively recording between 1903 up to 1928. The legendary sitar player Imdad Khan, the grand-father of Vilayat Khan - made recordings in December 1904 at Calcutta - two recordings of which were re-issued in October 1931 on the TWIN label. That the 'gramophone celebrity' and legendary Sawai player Talim Hussain, made cylinder recordings along with hundreds of disc recordings - but has been totally forgotten today.

The Gramophone and Typewriter, Ltd., and Sister Companies, along with it's successor concerns in India cannot claim to be the first to take recordings in India - that honour falls to Hemendra Mohan Bose - who 'took' cylinder recordings in 1900, nor can The Gramophone and Typewriter, Ltd, claim to be the first to press disc records in India - that honour goes to Mukherjee & Mukharji, and Binapani Recording Co of Calcutta, both of whom manufactured disc records just prior to the opening of the Sealdah factory of The Gramophone Co. By mid-1908, the Sealdah factory had begun to service the Indian and Asian market for sound recordings, and this factory became the centre of the record industry in India - a virtual monopoly to itself.

NICOLE RECORD

NICOLE SCHALLPLATTE:

NICOLE "MASTER" RECORD - NICOLE "Double" Disc

[English - French - German - Hebrew - Indian - Italian - Norwegian - Swedish - Band/Instrumental]

NOTE: #1 is 7" record Blackish Brown Celluloid coated cardboard record

#2&3: 10" red label, Redish Brown

-do-

-do-

ABDUL KARIM KHAN - GRAMOPHONE RECORD (7")

[illegible]

SAMPLE PAGE FOR INDEXING YOUR RECORDS

SURSHRI SMT.KESARBAI KERKAR

BIOGRAPHICAL-

- b. July 1892 -in a village Keri at Goa.
- d. Sept.1977 -in Bombay at the age of 85.

Gurus & Talim-

- 1. Abdul Karim Khan-at Kolhapur for ten/eleven months when she was twelve years old.
- 2. Gayanacharya Ramakrishnaboa Vaze-at Goa and again in Bombay for few months.
- 3. Bhaskarboa Bakhale-for eleven months in 1917.
- 4. Barkatullakhan-for two years continuously,for four years with interruptions.
- 5. Gayan Maharshi Alladiyan Khan-for 3/4 months in 1912 & again continuously for ten years from 1921-1930.



GURU USTAD ALLADIYA KHAN SAHEB

SURSHRI SMT.KESARBAI KERKAR

CONCERTS-

She participated in several music conferences for over 35 years, and gave several solo performances. Calcutta & Banaras conferences were her favorite ones.

Her first concert was in Bombay (1929) and the last one also in Bombay (1965) in which she presented Ragas Jaijaivanti, Khokar, Basanti, Kedar, and Kaushikanada. On April 23, 1938 she gave a concert in Shantiniketan at the residence of Gurudev Rabindranath Tagore. In this evening concert she sang Lalita-Gauri & Jaitashree. Gurudev was moved with her voice & gave a letter of appreciation to her.

She had a melodious, luminous & sonorous voice which could swoop down from a splendid tarr-saptak to a deep resonant mandra saptak with incredibly uniform volume & loud enough to be heard without a microphone. Her favourite ragas were rare combinations like Basanti-Kedar Sawani-Nut, Nut-Bilaval and Sawani-Kalyan.

HONORS CONFERRED-

1. SURSHRI- By Sangeet Pravin Sangitanuragi Sajjan Sanman Samiti, Calcutta in 1948.
2. PRAMUKH ACHARYA- By Sangeet Natak Academy in 1953.
3. PADMABHUSHAN- By Govt. of India in 1969.
4. FIRST RAJYA GAYIKA- By Govt. of Maharashtra in 1969.

DISCOGRAPHICAL-

She has not cut many discs and very few recordings are available (on 78 rpm) since she remained allergic to broadcasting and aloof from All India Radio. Her only disciple is Smt. Dhondutai Kulkarni. She has cut 13 records with HMV and only four with BROADCAST. On these recordings she is accompanied by Mr. Vishnupant Shirodkar (Tabla) & Ustad Majidkhan (Sarangi).

RECORD DETAILS-

HMV (10") Play Time > 3 Minutes. All labels Saffron colored.

REC NO.	MATRIX Number	LABEL DESCRIPTION
P 10731	OJW 2390-1 BTRA	Balam Mora MAND
	OJW 2391-1 BTRA	Aankhadalya MAND
P 10732	OJW 2303-1 BTRA	Jat Kahan Ho BHAIRAVI *
	OJW 2306-1 BTRA	Ha Re Dainya TODI */#
P 10734	OJW 2298-1 BTRA	Aayeri Mere SHANKARA
	OJW 2299-1 BTRA	Piya Hum JAIJAIVANTI */#
P 10735	OJW 2295-1 BTRA	In Durjan MULTANI
	OJW 2296-1 BTRA	Atahi Prachand PURIA DHANASHRI
P 10738	OJW 2297-1 BTRB	Sur Sangat TILAK KAMOD
	OJW 2388-1 BTR	Mera Kya Bigarega BHAJAN
P 10739	OJW 2389-1 BTRA	Sainya Bhayla Jogi CHAITI
	OJW 2392-1 BTRA	Main Kain SUGRAI
P 10740	OJW 2304-1 BTRA	Kainse Samajhaun BHAIRAVI */#
	OJW 2305-1 BTRA	Mora Re BIBHAS

*/# - Reissued on EALP 1278 / 7ERE-1

HMV (12") Play Time >5 Minutes. All Labels Saffron Colored.

REC.NO.	MATRIX NUMBER	LABEL DESCRIPTION
HQ 1	2MH 8303-2	Ghatan Lagi Rain LALAT *
	2MH 8304-1	Hun To Jai Hun JONP
HQ 2	2MH 8305-2	Rasiya Hun Na Jaun MARUBIHAG
	2MH 8306-1	Main San Meet MALKAUNS *
HQ 3	2MH 8579-2	Ba Re Sainya NAND
	2MH 8581-2	Akhinya Mora PARAJ
HQ 4	2MH 8580-1	Rasikan Re DURGA
	2MH 8582-1	Nevar Baju Re NAT KAMOD *
HQ 5	2MH 8796-1	Pritam Sainya LALITA GAURI *
	2MH 8797-1	Man Na Kari GOUD MALHAR *
HQ 6	2MH 8794-2	Devi Durge KUKUBH BILAVAL *
	2MH 8795-1	Mare Dere Aao DESI*

These records have been reissued on -

* LP HMV EALP 1278 INDIA 1963 (Matrix numbers: 2XJW-1231/32)

EP HMV 7ERE1. INDIA (Matrix numbers: 7TJW-1N & 7TJW-1NT1)

This EP has Holi Khamach - Aaye Sham Mose-not recorded earlier on 78 Pr.p.m. Also a cassette of the records on LP was produced. All records are sold out and HMV has not reissued.

[Recorded by J.E.GEORGE, at 28 Rampart Row, Bombay]

First Pressing : Pressed in England

Second Pressing: Pressed in India

BROADCAST (10") Play Time > 5 Minutes.

REC.NO.	MATRIX NO.	LABEL DESCRIPTION
G 4037-A & B (Golden Label)	BHO 1250/51	Kahe Ko Dari Part 1&2 BHAIRAVI
G 4038-A & B (Red Label)	BHO 1231/32	Ab To Khel Le Phag Part1&2 TAPPA
TEST PRESSING (Slate Colored Label)	BHO 1235	Rasikan Re DURGA #

BROADCAST (12") Play Time > 8 minutes. All Labels Golden Colored.

GT 4017-A	BHT 164	Rajan Aaye	GAURI
4017-B	BHT 166	Sukh Kar Aai	KAFI KANADA
GT 4038-A	BHT 165	Aali Main Jagi	KHAMBAVATI
4038-B	BHT 167	Sakhi Mohan	DESH

[Recorded at Blatavsky Lodge, French Road, Bombay-7]

Mr. Prabhakar Datar, Kurla, Bombay has a copy with no label but from the voice, style & the matrix # the record has been identified as the test record of Kesarbai cut for BROADCAST. N.C.P.A. Bombay has acquired a sizable collection of the recordings of her concerts. Also SHAN AUDIO PRODUCTS, BOMBAY have released seven cassettes from private live recordings.

SURESH CHANDVANKAR

AN APPEAL FOR 'NICOLE RECORD's

Indian and European

Dear Record Collector,

I am seeking your assistance and co-operation in a project that has been in progress for several years now, and is nearing completion.

This project concerns the history of the musical box makers - Nicole Freres (established in 1815), Nicole Freres, Limited, (incorporated in 1897), and The Nicole Record Company, Limited. (incorporated in 1903), which was established to enter the disc record manufacturing industry.

The history of these three companies along with their associated interests, details the recording, production and manufacture of the 'NICOLE RECORD' which was marketed during 1903 and 1906, and later by the Disc Record Company, Limited, Stockport, from 1906 to 1912, and then at Harrow and Wealdstone, North-West of London, England between 1912 and 1915, The Nicole Record Company, Limited and the Disc Record Company, Limited, produced and manufactured disc record with the 'NICOLE RECORD' and 'EMPIRE RECORD' labels, between 1903 - 1906, and 1906 - 1910, and also on several other disc record labels as custom pressings, between 1907 and 1915. The Nicole Record Company, Limited, also manufactured cylinder recordings with the brand name of 'CHAMPION' cylinders in 1905-06.

The manuscript of the history of the companies concerned with the 'NICOLE RECORD' has been drafted and is currently being edited for publication by myself, with the assistance and co-operation of Frank Andrews. The text history of the Nicole companies, at present comprises over 250 pages fully illustrated and indexed, together with 150 pages of discographical information about the recordings issued by The Nicole Record Company, Limited, and later issues by the Disc Record Company, Limited, from Stockport and Harrow. In all approximately 5000 matrices were produced by The Nicole Record Company, Limited, between 1903 and 1906, in several languages and musical styles, along with Band, Novelty, Orchestral, and Instrumental recordings, including over 600 Indian titles.

Of the 5000 odd recordings taken by The Nicole Record Company, Limited, the details of about 3000 releases have been gathered and annotated by myself, with the assistance of numerous disc record collectors around the world. To complete this project, I along with Frank Andrews, would be grateful to receive any further information about any recordings on the 'NICOLE RECORD' label or any of the others labels that utilized the matrices of The Nicole Record Company, Limited. The other labels on which the matrices of The Nicole Record Company, Limited, have appeared are as follows: primarily - EMPIRE RECORD (1906-1910), SOVEREIGN RECORD (1907), MILLOPHONE (1908), WHYTSDALE RECORD (1908), BRITANNIC RECORD (1912), PELICAN RECORD (1913), and also - THE CONQUEROR, THE CONQUEROR-REGENT RECORD, SONOGRAM, UNIVERSAL, UNIVERSAL RECORD, BURLINGTON, ROYAL RECORD, THE REX RECORD, and possibly on THE LEADER, MUS-O-GRAM, BESTTONE RECORD.

The Disc Record Company, Limited, Harrow, closed it's business in 1915, whereupon the factory passed by lease to the ownership of W.H. Reynolds, Limited, who may also have utilized the Nicole matrices for the production of the 'DEFIANCE RECORD' in 1915, under the name of the Reno Works, which was converted in 1915, to the production of munitions for war, and thus ends our concern with the production of disc records. By this time many Nicole matrices may have been sold off or become un-usable.

Frank Andrews and I would be most grateful if you could furnish any information in regard to your holdings of disc records - particularly any 'NICOLE RECORD' or 'EMPIRE RECORD' labelled disc records, or any of the others makes that have been mentioned above. The epithets usually used on all of these disc records is "Made in London-England, "Made in England" or the words -- "British Manufacture", as a means of identifying the actual maker of the disc record. We would be most thankful if you could provide the details of any disc record or cylinder, or photocopies of any disc record label, catalogues, release sheets or advertisements in regard to these products that you may be able to provide.

The earliest 'NICOLE RECORD' discs are brown celluloid-coated cardboard based records with the information printed directly to the surface of the record, the later 'NICOLE RECORD' and some 'EMPIRE RECORD' discs are of a reddish-brown color celluloid-coated cardboard based construction, while later 'EMPIRE RECORD' discs and those of other labels are black in color, progressively changing from celluloid-coated cardboard base records to hard composition (shellac) type of disc record. Between October 1903 and October 1905 all 'NICOLE RECORD' disc records were single-side recorded discs, after which the double-sided "duplex" disc record was introduced with paper labels for all repertoires including recordings in the following languages: English, French, German, Hebrew, INDIAN (Bengali, Burmese, Gujrati, Hindustani, Tamil, Telugu, Urdu), Italian, Norwegian, Swedish, and instrumental recordings in several categories within these repertoires.

An example of the 'NICOLE RECORD' label and sample page from the discographical listing in progress follow this, along with a double-side page for listing any disc or cylinder records that you may have. Because several stampers - or "takes" were used in the production or manufacture of these products, we would be thankful for your assistance and co-operation in this project - even if you have only one example of the 'NICOLE RECORD' or any other label associated with it.

We want - COMPLETE details - including - catalogue number, matrix number, Artist - song title or tune - and any markings visible on the disc face.

Your co-operation and assistance to this appeal will certainly be given acknowledgment in the published edition of the work, which we hope will be ready within the next six to twelve months.

Hoping that some record collectors and readers of this 'appeal' will submit information about - any 'NICOLE RECORD' 7" or 10" - single side or double-sided - with or without paper labels - I look forward to hearing from you in the very near future, and have given both my address in Australia, and that of Frank Andrews in England - or if more convenient for you - send whatever information direct to the Secretary of SIRC - who we hope will forward it on to myself or Frank Andrews.

MICHAEL S. KINNEAR

Communications to:

MICHAEL S. KINNEAR .
Apt 12/6 Swinton Avenue
KEW, Melbourne, VICTORIA
AUSTRALIA 3101

or:

FRANK ANDREWS
46 ABOYNE ROAD
NEASDEN,
ENGLAND NW10 0HA
UNITED KINGDOM

or:

SURESH CHANDVANKAR
Secretary,
S.I.R.C.
207 Parashara
T.I.F.R. Colony
BOMBAY 400 005



		The Lighthouse Keeper (Dunville)	COMIC
89			
4290	1741-xx	EDITH MANLEY Down at the Old Bull and Bush	SERIO COMIC
4291	1743-xx-o	EDITH MANLEY Mouth Organ Brigade	SERIO COMIC
4292		FRED T. DANIELS Come, Come, Caroline	COMIC
4293	1748-xx	STEVE PORTER Bluebell	BARITONE
4294		GEORGE WARFIELD I want to see the dear old home again (with CHIMES)	BARITONE
95			
4296	1766-xx 1766-x-4	HAMILTON HILL Farewell my Little Yo San	BARITONE
97			
4298	1772-xx	LLOYD MORGAN Isn't that like a Man	BARITONE
4299		H.M. SCOTS GUARDS Sons of the Brave March	MARCH
4300	1790-xx	H.M. SCOTS GUARDS With Sword and Lance c/w 4062 .NICOLE RECORD D-119	MARCH
4301		H.M. SCOTS GUARDS Liberty Bell March	MARCH
4302		H.M. SCOTS GUARDS Washington Post	BAND
4303		H.M. SCOTS GUARDS El Capitan March	MARCH
4304		H.M. SCOTS GUARDS King Cotton March	MARCH
4305	1795-xx	H.M. SCOTS GUARDS Stars and Stripes Forever March	MARCH
4306		H.M. SCOTS GUARDS Scotch Airs - Selection	BAND
4307	1797-xx	H.M. SCOTCH GUARDS Irish Airs - Selection c/w 2751 .NICOLE RECORD D-100	BAND
4308	1798-xx	H.M. SCOTS GUARDS Earl and the Girl - Selection c/w 4063 .NICOLE RECORD D-108	BAND
4309	1800-xx	H.M. SCOTS GUARDS Country Girl - Selection c/w 2756 .NICOLE RECORD D-101	BAND
4310		H.M. SCOTS GUARDS Belle of New York - Selection	BAND
4311	2827-35	H.M. SCOTS GUARDS Veronique - Selection c/w 2815 .NICOLE RECORD D-104	BAND
4312	1804-xx	H.M. SCOTS GUARDS The Toreador - Selection	BAND
4313		H.M. SCOTS GUARDS	

[English - French - German - Hebrew - Indian - Italian - Norwegian - Swedish - Band/Instrumental

Example:					
1198	1715-xx	X1	Fred T. Daniels	Laughing Song COMIC	English

(Please indicate - S/S = Single Side D/S = Double Sided)

[illegible]

NICOLE RECORD - matrices utilized by other disc records labels and/or recording companies
BRITANNIC RECORD - BURLINGTON - THE CONQUEROR - THE CONQUEROR REGENT RECORD - EMPIRE RECORD
MILLOPHONE - PELICAN RECORD - SOVEREIGN RECORD - SONOGRAM - UNIVERSAL - UNIVERSAL RECORD
WHYTSDALE RECORD - or BESTTONE RECORD - THE LEADER - MUS-O-GRAM RECORD = all "Made in England"
POLYPHON SHALLPLATTE (Brown) - BEL CANTO RECORD - TRIUMPH RECORD.

Label_____ Please indicate S/S = Single Side or D/S = Double Sided.

Record Number	Matrix Number	Markings	Artist	Title/Style
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Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

Reverse_____

Label_____

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Reverse_____

Label_____

Reverse_____