



Moses Asch entered the recording industry during the first week in February 1941. Asch Recording Studios opened for business and began recording Jewish musicians singing folk songs from around the world – both in English and in Yiddish. Asch’s first major project was an album of readings from his father’s highly-acclaimed book. After that, he met up with Huddie Ledbetter, and Asch wound up releasing records by all of the most prominent folk singers of the 1940s. The label continued until the end of 1945, when Asch left it for a new venture.

### Label 41

The company is shown at the top of the label as "Asch Recording Studios."



### Label 42

The company is shown at the top of the label as "Asch Recordings."

Under "Asch Recordings" is "New York, N.Y."

The rim print reads "Made in U.S.A.. For non-commercial use on phonographs in the homes."

This label style exists with a red background in the Hebrew (H-) series in 1942; however, there may be copies of albums before A343 on this label that have yet to be discovered.



### Label 43

The company is shown at the top of the label as "Asch Recordings."

Under "Asch Recordings" is "New York."

The rim print reads "Made in U.S.A.. Not licensed for radio broadcasting."

This label style exists with a red, black, or purple background.





### Label 45

The company is shown at the left side as “Asch Records,” and the logo indicates cooperation with Stinson Trading Company.

This label style exists with a red, black, purple, yellow, or light blue background.



### Label 45i

The company is shown at the left side as “Asch International,” and the logo indicates cooperation with Stinson Trading Company.

This label style exists with a red or black background.



Stinson-Asch only used this label for a few releases.

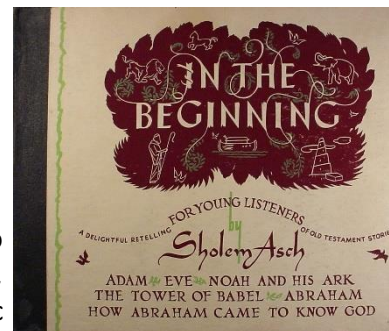
## *In the Beginning*

David Niles

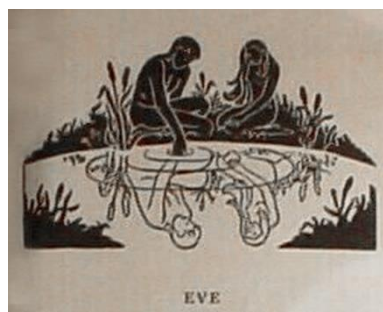
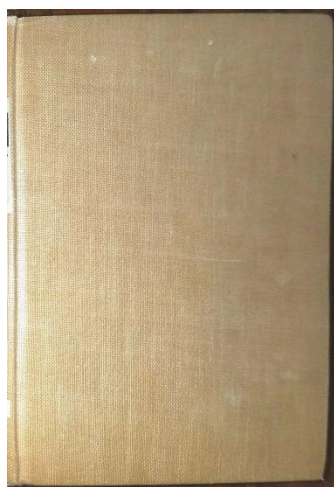
Released: April 1941

DM-101

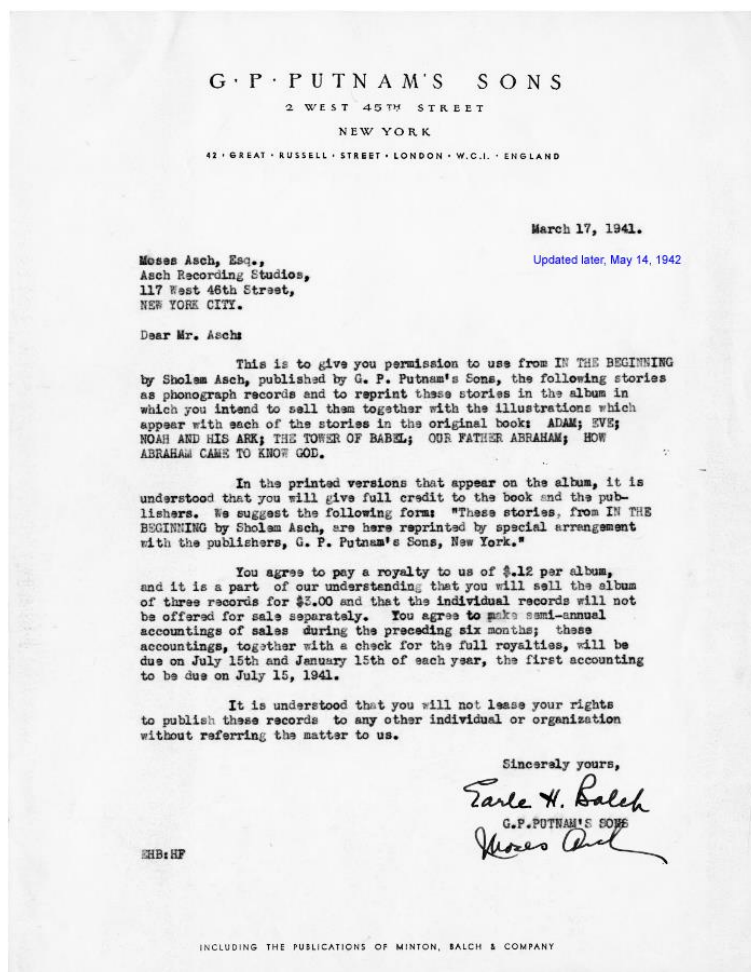
Moses Asch obtained permission from his father's publisher, GP Putnam's Sons, to release an album consisting of excerpts from Sholem Asch's book, *In the Beginning*. David Niles read the excerpts, and Bernie Weissman scored the background music for the album. Some accounts indicate that Woody Guthrie drew the artwork for the album's booklet.



The record was very well received, continuing to remain in print as a good seller for the company.



Some copies of this album exist on a label with Story Time Records markings. These copies indicate that they were made by Asch Recordings.





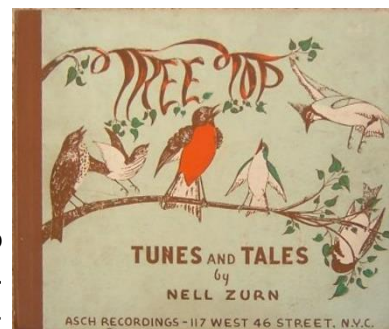
### **Tree Top Tunes and Tales**

**Nell Zurn**

Released: June 1941

**600? Or 620?**

In line with the concept of marketing to children, Moe Asch recruited Nell Zurn to put together an album about birds. Each selection is devoted to a species of bird. Zurn tells stories about them and provides the bird calls associated with each one.



Review of *Tree Top Tunes and Tales*, NY Daily News 27 JI 41

Asch Recordings releases another of its albums for children, a collection of six bird calls each woven into story and song. "Tree Top Tunes and Tales" is an attractively presented set of three 10-inch records, each side facing a page on which is printed the accompanying text and score. The stories, illustrations and calls are by Nell Zurn and there are narrators, soloists and a pianist. It seems like a wonderful thing for children.

### **Bird Album Released by Asch**

From the Asch Recording Studios, 117 W. 46th St., N. Y. C., comes a new record album for children called "Tree Top Tunes and Tales," by Nell Zurn. This album follows the very popular one "In the Beginning" by Sholem Asch, and it contains three double face records on each side of which, interwoven in story and song, are six well known birds and their authentic calls.

### **New Songs from the USSR**

**Various Artists**

Released: 1941

**A-300**

These albums contained singles collected from the early members of Asch's Hebrew (H-) series, which were largely Jewish Russian recordings.

Singles H-6001 and H-6002 had been collected previously as set A-1000 by Cantor Leibele Waldman.



### **Ukrainian Folk Songs**

**Maria Sokil and Antin Rudnitsky**

Released: March 1942

**P-9000**

Maria Sokil and Antin Rudnitsky played an album of Ukrainian folk music. By this time, Asch Recordings was developing a good reputation among fans of international folk music – and in particular Jewish music.



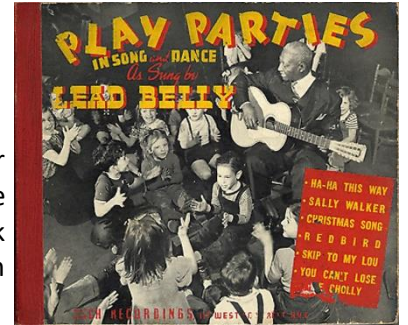
### **Play Parties in Song and Dance**

#### **Lead Belly**

Released: December 1941

A-331

The first great artist that came to Asch Records was Huddie Ledbetter, better known as Lead Belly. This album for children was his first of the kind and quite unique. Lead Belly had been with ARC, Musicraft, and Victor Records, but he struck up a good working relationship with Moe Asch and continued to work with Asch through several phases of the latter's label history.



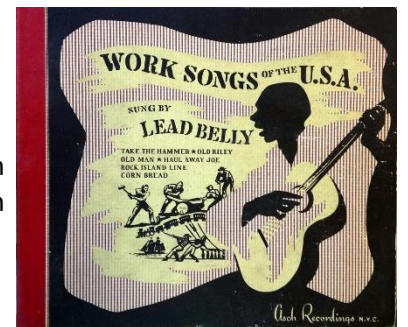
### **Work Songs of the USA**

#### **Lead Belly**

Released: May 1942

A-332

Lead Belly assembled a set of classic folk songs for Asch and recorded them in January 1942. These came out in May and sold fairly well. Lead Belly's reputation as a guitar player continued to grow with this album.



And we sold:-		PLAY PARTIES	
WORK SONGS			
May	31		7
June	16		3
July	12		
August			
September	14		9
Total	73		19
and 100 sold by (Gretsch Co.)			
Total	173		19
	19		
	192		
X .06			
\$11.58			
\$1.38			
DUE YOU TO-DATE		YOU RECEIVED	
THIS LEAVES A TOTAL AMOUNT OF \$19.90 WHICH YOU		HAVE RECEIVED IN EXCESS OF AMOUNT DUE YOU TO-DATE!	

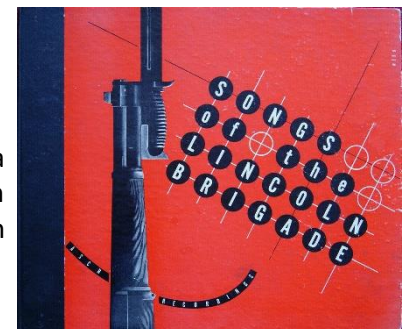
### **Songs of the Lincoln Brigade (Battalion)**

#### **Pete Seeger, Bess Lomax, Baldwin Hawes, Tom Glazer**

Released: 1943

A-330

Pete Seeger and members of what had been the Almanac Singers recorded a tribute to the group of American supporters of socialism who had fought in an international brigade against General Francisco Franco's fascist Nationalists from 1937 to 1939.





### **Folk Songs of the United Nations**

**Wallace House**

Released: April 1943

**A-340**

Following the "Declaration by United Nations" in January 1942, the allies in the conflict against the Axis came to be known as the United Nations. The governments of the nations had pledged their full cooperation and support to one another in order to defeat the Germans, Italians, and Japanese.

**Folk Songs of the United Nations. Wallace House**  
(tenor) accompanying himself on the guitar. 3-10"  
discs (A-201 to A-203) in album. Asch Set No.  
340. \$2.65.

This unusual album contains folk songs of twelve  
of the United Nations and serves as an introduction  
to Wallace House, who sings them in their original  
languages and accompanies himself upon the guitar.



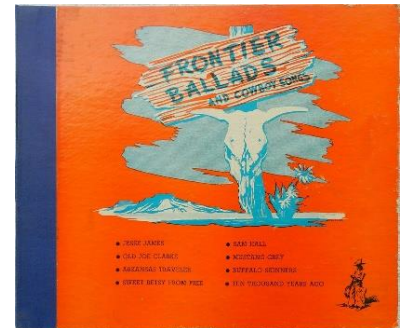
### **Frontier Ballads and Cowboy Songs**

**Bill Bender, Clayton McMichen, Mr. & Mrs. Siller**

Released: May 1943

**A-410**

From the Scranton Record Company, Moe Asch purchased the rights to reissue certain records from the United States Record Corporation, including five songs from Bill Bender's Varsity catalog, one song by Clayton McMichen on Crown, and two dances from the Sillers, who also recorded album A344 for Asch.



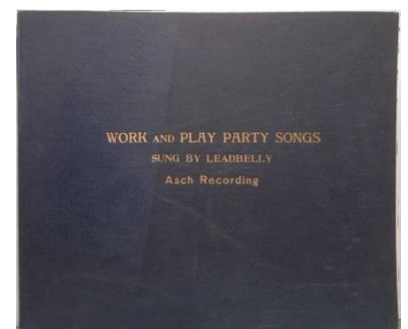
### **Work and Play Party Songs**

**Lead Belly**

Released: 1943

**A-341**

This set combines material from Lead Belly's two albums, A-331 and A-332.

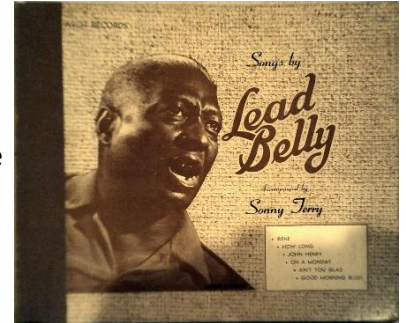


**A-343**

## Lead Belly

Released: late 1943 or early 1944

Lead Belly's latest music appeared together inside an attractive cover showing the singer's face.



**A-344**

**Mr. and Mrs. Siller, Calls by Tiny Clark**

Released: late 1943

The first cover is mostly yellow and features a drawing of a guitar. That cover was available until approximately the time that Stinson and Asch began to use Label 45. The second cover was an early cover from David Stone Martin, who went on to create hundreds of covers for Asch and other labels.



## A-400

## Oscar Julius Quartet

Released: May 1944

Oscar Julius proved that Asch had not left their original mission of producing authentic international folk music. This album contains a set of popular Jewish folk songs.



Jewish Traditional Folk Songs and Dances. Oscar  
Julius Male Quartet. 3 - 12" discs in album. Asch  
Album A'400. \$3.50.

The Oscar Julius Male Quartet has appeared on many prominent Yiddish radio programs for a number of years and is well known to the Jewish population for the many concerts it has given throughout the country. A dozen or so of the quartet's most popular numbers are included in this album. Persons who are interested in music of this character will doubtless be glad to know that recordings of this fine quartet are now available. The reproduction is excellent and the discs are housed in a very attractive album.



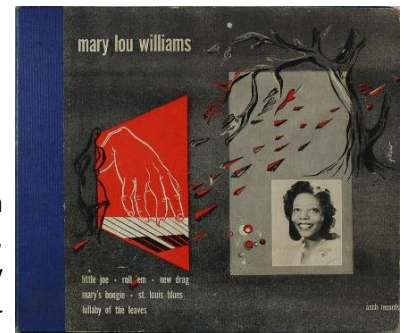
**Mary Lou Williams**

**Mary Lou Williams**

Released: July 1944

**A-450**

The artwork by Ruth Gikow helped to make Ms. Williams' first recordings for Asch an attractive package. Williams recorded more than three dozen songs for Asch, and these six provide a good introduction to her work. Artist Ruth Gikow famously had painted a mural as part of an exhibit at the World's Fair in New York in 1939-40.



**The Wayfaring Stranger**

**Burl Ives**

Released: September 1944

**A-345**

Burl Ives was already well-known by the time he recorded this album. It contains the first release of his recordings of "Poor Wayfaring Stranger" and "The Blue Tail Fly."



**Songs for Victory: Music for Political Action**

**The Union Boys**

Released: May(?) 1944

**A-346**

Josh White, Pete Seeger, Burl Ives, Tom Glazer, and others formed a one-shot group named by Asch as the Union Boys. They recorded just one album in March 1944. The album's release may have been as late as August/September.



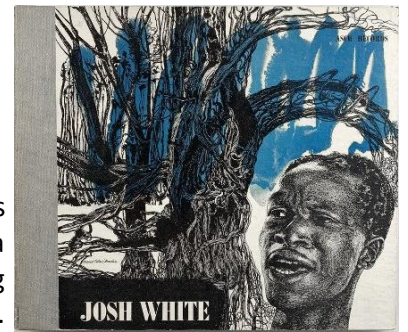
**Josh White**

**A-348**

**Josh White**

Released: September 1944

In addition to being a prominent guitar player and political activist, Josh White was also a confidante to President Franklin Roosevelt. Although White was not a Communist, he wound up being branded as a sympathizer and (in 1950) being blacklisted for a few years. This album sports an early cover by David Stone Martin.



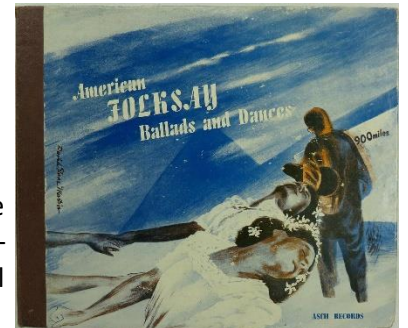
**American Folksay: Ballads and Dances**

**A-432**

**Josh White, Lead Belly, Pete Seeger, Woody Guthrie, and Others**

Released: September 1944

David Stone Martin's cover draws attention to the dancing figures and to the balladeer, and "900 Miles" refers directly to Woody Guthrie's song of that name – which appears here. The album was successful to the point of spawning several successors.



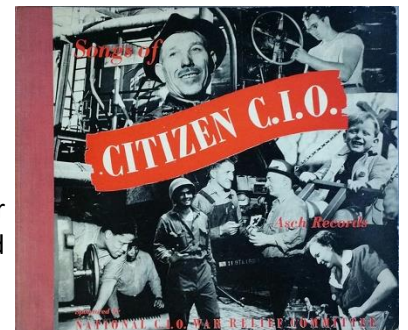
**Songs of Citizen C.I.O.**

**A-349**

**Josh White & Tom Glazer**

Released: October 1944

White and Glazer made this album to promote the work of the CIO's National War Relief Committee, who sponsored it. They recorded the record in June and released it later in the year.



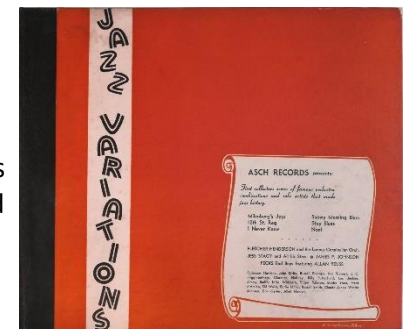
**Jazz Variations**

**A-350**

**Various Artists**

Released: November 1944

The Connie's Inn Orchestra, Jess Stacy, James P. Johnson, and Peck's Bad Boys feature on this collection of Crown and Varsity singles from the US Record Corporation catalog.





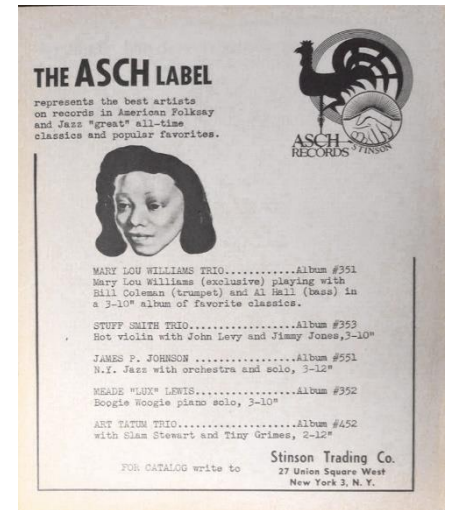
**Mary Lou Williams Trio**

**A-351**

**Mary Lou Williams Trio**

Released: November 1944

Mary Lou's second album for Asch sports a cover by David Stone Martin. Martin and Williams had a close relationship, and she helped him get a job drawing album covers for Moe Asch. Bill Coleman and Al Hall formed the other two parts of the Trio. The songs modernize and experiment with familiar jazz numbers.



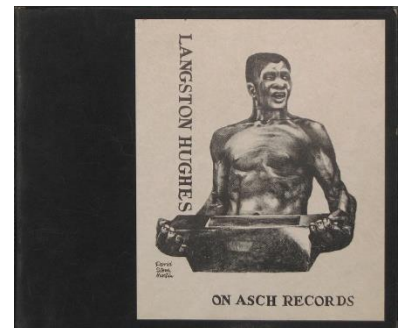
**Poems by Langston Hughes**

**A-454**

**Langston Hughes**

Released: November 1944

Hughes was an innovative jazz poet and a leader in the so-called Harlem Renaissance. Critics consider his poetry to be insightful views into the lives of African-Americans. He told the House Committee on Un-American Activities in 1953, "I became interested in whatever I could read that [Eugene] Debs had written or spoken about. I never read the theoretical books of socialism or communism – or the Democratic or Republican party for that matter, and so my interest in whatever may be considered political has been non-theoretical, non-sectarian, and largely really emotional and born out of my own need to find some kind of way of thinking about this whole problem of myself, segregated, poor, colored, and how I can adjust to this whole problem of helping to build America when sometimes I cannot even get into a school or a lecture or a concert or in the south go to the library and get a book out. So that has been a very large portion of the emotional background of my work, which I think is essential to one's understanding." Hughes never joined the Communist Party, but many of his ideas seemed to be supportive of socialist ideals.



**Blues Boogie Woogie**  
**Meade "Lux" Lewis**

**A-352**

Released: December 1944

Lewis was already well-known as a leader in the boogie-woogie jazz movement before he recorded this album of blues and jazz songs for Asch. Indeed, this album follows his early work at Blue Note. Lewis is at his best here, performing treatments that were sure to excite – and which lead to his later album for Disc Records.

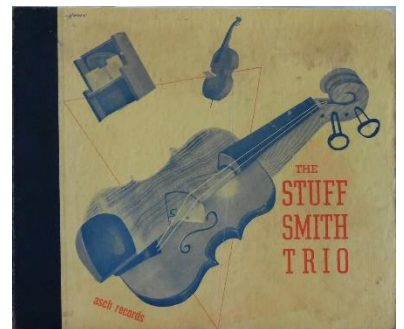


**The Stuff Smith Trio**  
**The Stuff Smith Trio**

**A-353**

Released: December 1944

Stuff Smith was an “unorthodox” jazz violinist whose works raised eyebrows. This album, recorded in September, features Jimmy Jones on piano and John Levy on guitar.



STUFF SMITH TRIO ALBUM .....		Asch 353
Desert Sand .....	Stuff Smith Trio .....	Asch 353-3
Don't You Think? .....	Stuff Smith Trio .....	Asch 353-2
Great Big Eyes .....	Stuff Smith Trio .....	Asch 353-2
Look at Me .....	Stuff Smith Trio .....	Asch 353-1
Midway .....	Stuff Smith Trio .....	Asch 353-1
Skip It .....	Stuff Smith Trio .....	Asch 353-3

**Blues**  
**Josh White**

**A-550**

Released: December 1944

Following his earlier album, Josh White released another foray into the world of blues guitar at the end of 1944.

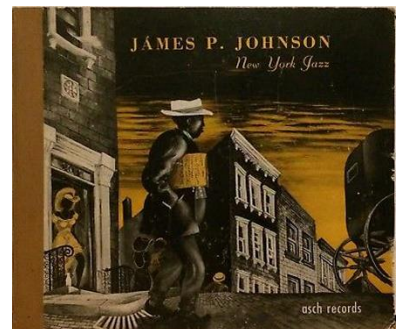


**New York Jazz**  
**James P. Johnson**

**A-551**

Released: December 1944

Johnson’s piano, Frank Newton’s trumpet, Pops Foster’s bass, and Al Casey’s guitar are backed by Eddie Dougherty’s drums on this survey of New York Jazz. Since Johnson himself was the “king of NY jazz pianists” throughout the 30s, everything here fits together to make a worthy package of songs.





**Art Tatum Trio**

**Art Tatum Trio**

Released: December 1944

Art Tatum was on top in 1944. His trio was praised by audiences and fans alike. Shortly after this album came out, he left the trio to work on his own – making a fortune at the Down Beat Club.

**A-452**



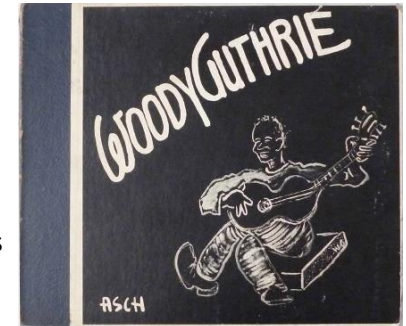
**Woody Guthrie**

**Woody Guthrie**

Released: January 1945

Woody recorded this material earlier in April and May (1944), along with a gross of other songs. The sheer volume of material was astounding.

**A-347**



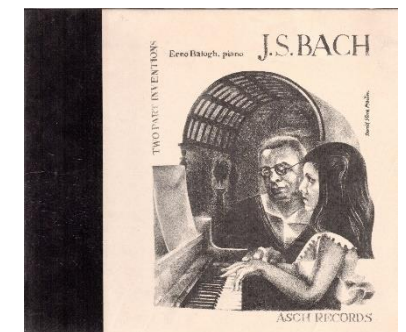
**JS Bach: Two Part Inventions**

**Erno Balogh**

Released: 1945

The first of two classical recordings in the Asch catalog.

**DM-102**



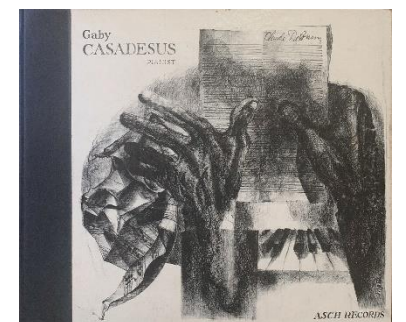
**Claude Debussy: Piano Solos**

**Gaby Casadesus**

Released: 1945

The second of two classical recordings in the Asch catalog.

**DM-103**



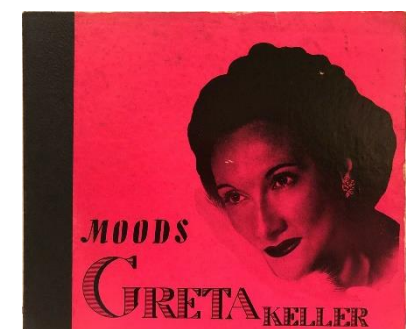
**Moods**

**Greta Keller**

Released: 1945

Greta sings stylings in several languages for people everywhere.

**SP-101**



***Jewish Folk Songs***

**Ruth Rubin**

Released: 1945

**A-607 (608)**

The first pressings show the number as 608, but later copies read 607.



The records after this point in time appear on **Label 45** unless otherwise indicated.

***El Flamenco – Guitar Solos***

**Carlos Montoya**

Released: 1945

**SP-100**

Montoya's work here was recognized as exciting and attractive. It wound up leading to several other volumes of Flamenco guitar.



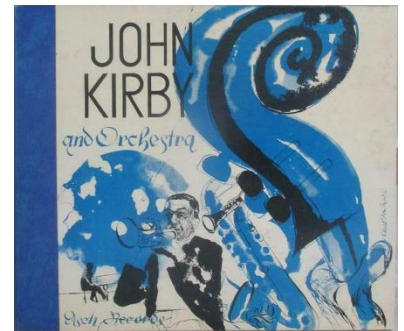
***John Kirby and Orchestra***

**John Kirby**

Released: April 1945

**A-357**

A lovely cover by David Stone Martin wraps the album in blue. Kirby's style on this album indicates a classically-influenced jazz.



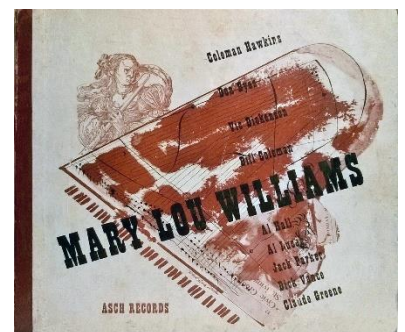
***Mary Lou Williams and Her Six***

**Mary Lou Williams**

Released: May 1945

**A-552**

The record assembles several singles, which are known to exist on the earlier label style, but copies of the album with the title on it appear on Label 45.



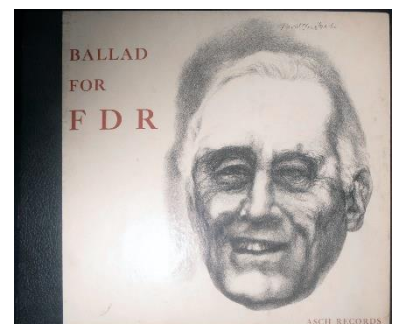
***Ballad for FDR***

**Tom Glazer**

Released: June 1945

**A-200**

This album was a tribute to the late president. The labels refer to it as "Ballad of Franklin D." The records were commissioned shortly after FDR's death in April 1945.





**Coleman Hawkins**

**Coleman Hawkins**

Released: September 1945

**A-355**

The Hawk was the dominant tenor-sax player in 1945. This album represents an evolution for him from his earlier style. He seems to ignore the supposed distinction between traditional and modern jazz.



**Art Tatum**

**Art Tatum**

Released: September 1945

**A-356**

Art Tatum strikes again with another album for Asch.



Here we see David Stone Martin next to his artwork for the covers to the Coleman Hawkins and Art Tatum albums from 1945.



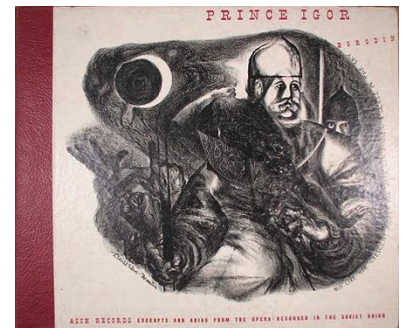
**Borodin: Prince Igor**

**Bolshoi Theatre State Orchestra**

Released: September 1945

**M-800**

Asch imported music from the Russian state label (USSR), which had appeared there in 1943 – giving the United States a taste of Borodin's classic work.



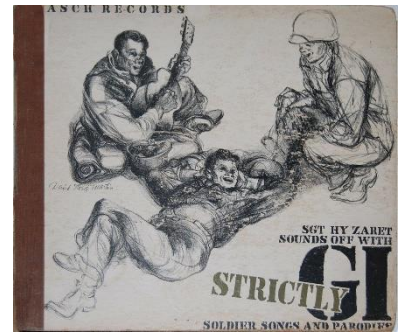
**Strictly GI: Soldier Songs and Parodies**

**A-455**

**Sgt. Hy Zaret**

Released: September 1945

Sgt. Zaret's set of parodies include songs like "Saga of the Sad Sack" and "Chicken Blues." Funny!



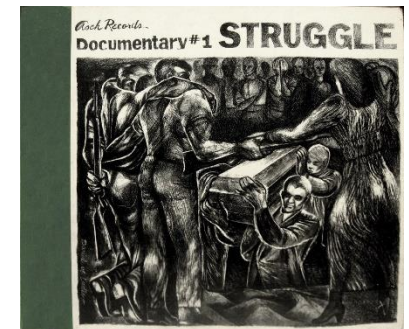
**Documentary #1: Struggle**

**A-360**

**Woody Guthrie**

Released: November 1945

This Guthrie album with a theme points to the sort of songs that he was interested in getting across to the public.



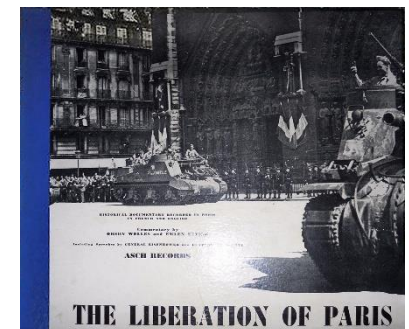
**The Liberation of Paris**

**A-50**

**Orson Welles and Emlen Etting**

Released: Fall 1945

The heroic tale of the Liberation of Paris, as told by Orson Welles.



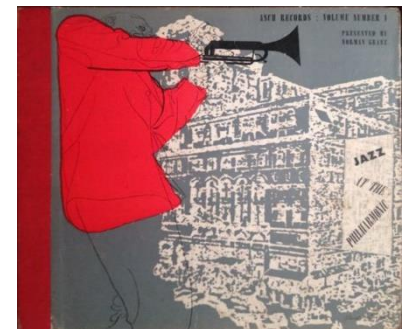
**Jazz at the Philharmonic Volume Number 1**

**A-453**

**Norman Granz (Various)**

Released: November 1945

This was the first in Norman Granz's long and successful series of Philharmonic albums.



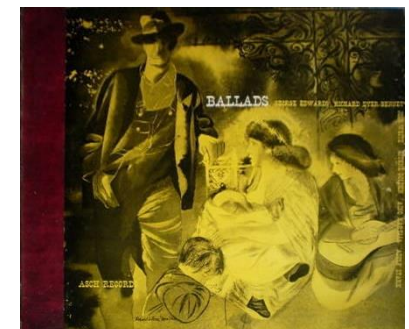
**Ballads**

**A-560**

**Various Artists**

Released: November 1945

This album consists of one ballad each from six Asch artists, including Josh White and Richard Dyer-Bennet.



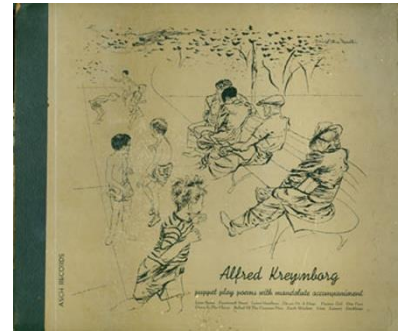
***Puppet Play Poems***

**Alfred Kreymborg**

Released: March 1946

**A-554**

This was the first in Norman Granz's long and successful series of Philharmonic albums.



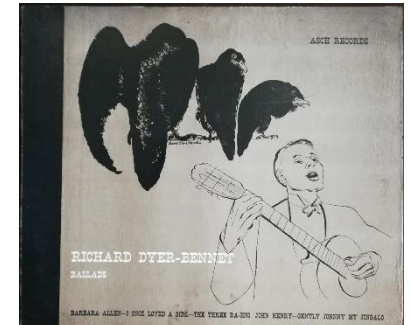
***Ballads***

**Richard Dyer-Bennet**

Released: 1946

**A-461**

Dyer-Bennet's solo album contained his recordings of six well-known folk ballads.



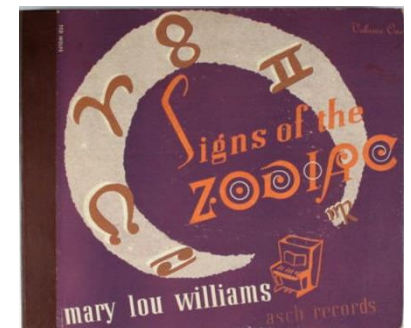
***Signs of the Zodiac, Vol. 1***

**Mary Lou Williams**

Released: May 1946

**A-620**

The two albums together form Mary Lou's Zodiac concept album.



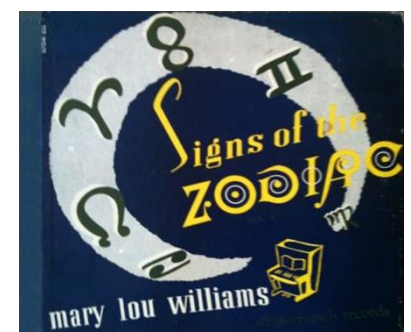
***Signs of the Zodiac, Vol. 2***

**Mary Lou Williams**

Released: May 1946

**A-621**

These albums came out on Label 45i.





**Folk Songs**  
**Josh White**

Released: June 1946

**A-358**

Josh White's album of folk songs followed the pattern that he was establishing for himself. This album appeared on Label 45i – the international label.



**Khatchaturian: Masquerade Suite**  
**Santa Monica Symphony**

Released: fall 1946

**A-800**

The Santa Monica Symphony was just getting started as they recorded this classical work for Asch. Stinson-Asch released it as the Asch material was about to be exhausted.

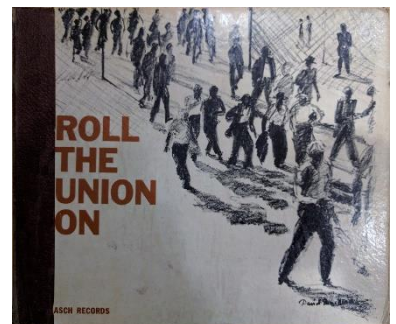


**Roll the Union On**  
**Pete Seeger, Lee Hays, and Others**

Released: Early 1947

**A-370**

Recorded on December 10, 1946. Moses Asch ceased production of Asch Recordings in September 1945, with the last record at that time being Asch A-357. From that time on, Asch was operated by Stinson. A few select Asch albums came out in 1947, including this one. Moe Asch was using the Disc label from '46 on.



By the end of 1945, Moses Asch's relationship with Stinson Trading had soured considerably, and Stinson was using some Asch masters without permission. Asch's displeasure led him to start a new label, Disc, in 1946. Meanwhile, Stinson continued to release Asch masters until the supply of new recordings ran out. At that point in time, they reissued some of the Asch records onto their own (Stinson) label.

**Asch Splits With Stinson;  
Launches Own Disk Firm**

NEW YORK, Dec. 31.—Moe Asch has split up with the Stinson Trading Company and will launch record firm of his own to be tagged Disc, it was learned here this week.

Stinson company understood to be continuing with the Asch label until present supply of masters is used up and after that, firm, run by Herbert Harris and Irving Brosky, may alter plans.

Meanwhile Asch has already started on his own, using same distrib set-up and pressing arrangements.

**Asch Recordings/Records**  
**Matrix Numbers and Sources**

Album Number	Matrix Numbers	Source?	Recorded?
DM101	SC-4-1/**, SC-12/11, SC-13/9		4103
?620 or 600?	unknown (3 discs)		Rev: 4107
P9000 Ukraine Album	SC-37/43, SC-38A/44, SC-39/40		Ad: 4203
???? (single)	SC-41/42		
H-6000 (single)	SC-46/47		
A1000 (singles 6001-2)	SC-49/48, SC-59/??		Rev: 1941
A331	SC-26/27, SC-32/34-X, SC-79/80		Ad: 4112
H-6005 (single)	SC-80/81 [note: this single reuses a number from the Leadbelly album.]		
H-6003 (single)	SC-82/83		
H-6004 (single)	SC-85/84		
H-6006 (single)	SC-87/89		
H-6007 (single)	SC-86/88		
H-6008 (single)	SC-96-2/98		
H-6009 (single)	SC-95-2/97-1		
A101-103 (332?)	SC-101/105, 104/103, 102/106		Rec: 4201
H-6010 (single)	200/201		
H-6011 (single)	202/203?		
H-6012 (single)	204/205		
H-6013 (single)	203?/205?		
H-6014 (single)	206-1?/207		
H-6015 (single)	209-1/208		
H-6016 (single)	217-1/216		
H-6017 (single)	220/221		
H-6018 (single)	219/218		
H-6021 (single)	210-2/232		
H-6022 (single)	212-2/213-1		
H-6023 (single)	211-2/235		
A330	BR-4/6-4, BR-5/1, BR-2/3		Rel: 1943
A340	243/238, 240/242, 241/239 (UN-201-3)		Rel: 4304
A410	US (Scranton)		Rel: 4305
A341	This album combines singles from albums 330 and 331.		
H-6030 (single)	250/251		
H-6031 (single)	252-1/253-1		
H-6026 (single)	256/257		
A343	SC-263/260, SC-262/261, SC-258/259		
S-150 (Folk Tunes)	LM-1/LM-2		4404
A400	401A/B, 402A/B, 403A/B		Rel: 4405
A450	652/661, 653/660, 651/662		Rel: 4407
A344	672/673, 670/504, 671/505		Rel: 4408
SI-1 was released at this time, but the masters were Signature's, from Decca.			
H-6027 (single)	502/500		
H-6028 (single)	501/503		
S359	513A/511B, 511A/514A, 510A/512A (recorded 1944?)		Rev: 4703
A345	523/520, 518/525, 522/524		Rel: 4409



500 (single)	601/603	
501 (single)	605/608	
508 (single)	??	Rel: 4407
A346	619/621, 620/623, MA-34/613	Rel: 4408
502 (single)	602/656	
627 (single)	710/MA-115	Rel: 4407
A347	MA-20/MA-17, MA-79/MA-139, MA-135/MA-21	Rev: 4501
A348	MA-162/MA-64, MA-159-1/MA-170, MA-60/MA-169	Rel: 4409
A432	MA-12/MA-85, 688/MA-56, MA-63/MA-15, MA-52/MA-27	
A349	MA-155/MA-158, MA-156-1/MA-157, MA153-1/MA-154	c. 4410
A350	C-1506/C-1503, 4/3, 322/SC-24	c. 4411
A351	Ma-710/7111, 712/711, 714/715	4411
A454	718/717, 720/716, 719/721, 724/722	c. 4411
A352	729/732, 746/728, 730/731	4412
A353	736/737, 740/738, 741/742	4412
A550	1214/1215, 1228/1229, 1231/1210	Rev: c. 4412
A551	MA-1250/1247, MA-1246/1242, MA-1248/1243	Rev: 4412
A452	MA-1251/1256-1, MA-1255/1257	Rev: 4412
A552	MA-1239/1235, MA-1236/1234, MA-1259/1302-1	Rev: 4509
DM102	CL-100/107, CL-101/106, CL-102/105, CL-103/104	1945
DM103	CL-114/116, CL-115/110, CL-111/113, CL-117/112	1945
A357	765/764, 761/760, 762/767	Rev: 4504
2001 (single)	780/784	Rev: 4505
A355	791/795, 794/793, 790/792	Rev: 4509
SP100	802/803-2, 805/804, 807/806	
A607	810-1/814, 811/815, 812/813	
A608	This was the original number of A607.	
503 (single)	819/820 [same content as Asch 1503]	
504 (single)	822/824 [same content as Asch 1504]	Adv: 4503
A356	Tatum-1/2?, 3/4, 5/6	Rev: 4509
M800	5975/5976, 3721/3722, 6253/6254, 5933/5934, 5935/5431*	Rev: 4509
A360	903/MA-57, 902/901, 679/MA-77	Rev: 4511
A50	1350/1351, 1352/1353, 1354/1355	Rev:
A453	1499/1500, 1501/1502, 1503/1504	Rev: 4511
A554	??	Ad: 4603
A461	1511/1512, 1513/1514, 1515/1516	
A358	170/MA-149, 171/174, 175/172	Ad: 4606
A455	G-2/1, G-8/6, G-3/4, G-7/5	
A620	ZO-11-1/2, ZO-4/20, ZO-22/10-1	
A621	ZO-9/12, ZO-6/7, ZO-3/8	
SP101	GK-3/1, GK-6/4, GK-2/5	
A200	FD-1/2, FD-3/4, FD-5/6	
A370	583/579, 584/578, 580/581	
A800	M-69A/M-69B, M-70A/M-71B, M-73A/M-75B	Rel: c. fall 1946

\*\*from Varsity Records singles

\*from USSR Records. Released there and in the UK in 1943.