

RAHIMAT KHAN 2

Rahimat Khan, born in about 1860. The younger Haddu Khan was at the Durbar of Banda for some years during the 1840's, but returned to Gwalior in his later years. Haddu Khan also had a daughter who was given in marriage to Bande Ali Khan, the legendary Beenkar of Kairana.

Following the death of his father, Haddu Khan in about 1870 and his elder brother Chote Mohammed Khan at Gwalior, Rahimat Khan is thought to have resided at Husanpur-Lohari for some years and then wandered about India for some time earning his living as a 'street musician'.

At Varanasi in the early 1890's, Rahimat Khan came into contact with Vishnupant Chhatre (b. 1840 at Akalkhopar, Jamkhandi State - d. 1905 or 1908 at Indore) Vishnupant Chhatre had learnt music from Haddu Khan at Gwalior, and later set up a touring 'circus company' in which he engaged Rahimat Khan as a musician in about 1892. Rahimat Khan is said to have remained with 'Chhatre's Circus' up to 1899 at least. In 1900, Rahimat Khan attended a music conference held at Khatmandu, Nepal, under the auspices of the Maharaja.

With Vishnupant Chhatre's support, Rahimat Khan gave recitals in many princely states, and at the turn of the century he took up residence at Kurundwad, a town and state of the same name some sixteen miles south of Miraj. Although the Chiefs of Kurundwad, particularly Chintaman Rao Raghunath (b. 1850 - r. 1876?) [alias Bala Saheb Patwardhan] and his son Balchand Rao Chinatmanrao [alias Anna Saheb Patwardhan] were known as great patrons and sponsors of music, there is no evidence to confirm if they patronized Rahimat Khan. Following the death of Vishnupant Chhatre in about 1905 (or 1908) Rahimat Khan is said to have had little interest in giving recitals, although he was always obliging when asked to do so, including public concerts held at Wilson College, Bombay.

Pandit Vishnu Digamber Paluskar (b. 1872 - d. 1931) who had been born and raised in Kurundwad, was a great admirer of Rahimat Khan and often presented him in recitals put on by the branches of the Gandharva Mahavidyalaya. The close proximity of Kurundwad to Miraj gave Abdul Karim Khan the opportunity to listen and share his music whenever the opportunity arose, and is said to have been greatly influenced by him.

In 1919, Rahimat Khan made a dozen recordings for The Gramophone Co., Ltd., at Bombay, in recording sessions that included Bal Gandharva, Master Krishna Rao, and Bai Sundara Bai of Poona. Rahimat Khan is said to have been a simple man of great charm and to have had a fondness for sweetmeats and to have been addicted to 'pan' chewing. His singing style was thin but melodic, and he was known as 'Bhoo Gandharva' on account of the sweet delivery of his songs.

Rahimat Khan died at Kurundwad in 1922, at the age of 62 years, and is buried there in a small cemetery to the east of the town. Apart from a few photographs and the gramophone records, there is very little other information to substantiate the life and work of this legendary musician.

*

Michael Kinnear

Acknowledgments to Suresh Chandvankar and Hafizullah Khan

Pillars of Hindustani Music. [Chapter on Pandit Vishnupant Chhatre]

B.R. Deodhar, (translated by Ram Deshmukh) Published by Popular Prakashan, Bombay, 1993

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RAHIMAT KHAN - HADDU KHAN

Discography

* The Gramophone Co., Ltd., Calcutta and Bombay

Recordings taken at BOMBAY by GEORGE DILLNUTT c. 1919

7083ak	16-12563	RAHIMAT KHAN - HADDU KHAN Sayan Daman - BHAIKAVI TAPPA [HINDUSTANI] c/w 16-12564 .HMV P 4696 June 1921
7084ak	16-12565	RAHIMAT KHAN - HADDU KHAN Piran Ja - MALKAUNS [HINDUSTANI] c/w 16-12566 .HMV P 4697 June 1921
7085ak	16-12564	RAHIMAT KHAN - HADDU KHAN Jamuna Ke Teer - HORI [HINDUSTANI] c/w 16-12563 .HMV P 4696 June 1921
7086ak	16-12567	RAHIMAT KHAN - HADDU KHAN Eri Main Kaib Jatan Se - HORI KAFI [HINDUSTANI] c/w 16-12568 .HMV P 4698 June 1921
7087ak to 7093ak		[Recordings by BAL GANDHARVA]
7094ak	16-12566	RAHIMAT KHAN - HADDU KHAN Ghan Ghanai Ghan Ghan Tore - YAMAN [HINDUSTANI] c/w 16-12565 .HMV P 4697 June 1921
7095ak	16-12569	RAHIMAT KHAN - HADDU KHAN Javsang Tum Man Lagan - BHOOP [HINDUSTANI] c/w 16-12570 .HMV P 4699 June 1921
7096ak	16-12570	RAHIMAT KHAN - HADDU KHAN Jay Kahan Kubare - TILANG [HINDUSTANI] c/w 16-12569 .HMV P 4699 June 1921
7097ak		RAHIMAT KHAN - HADDU KHAN (Not issued) [HINDUSTANI]
7098ak	16-12568	RAHIMAT KHAN - HADDU KHAN Chal Paykanon - TAPPA [HINDUSTANI] c/w 16-12567 .HMV P 4698 June 1921
7099ak	16-12571	RAHIMAT KHAN - HADDU KHAN Pat Bhijana - BASANT [HINDUSTANI] c/w 16-12572 .HMV P 4700 June 1921

RAHIMAT KHAN 4

Great Luminaries -

Rahmat Khan • Mirashi Bua
Vinayakrao Patwardhan
D.V. Paluskar
Krishnarao Shankar Pandit
B.R. Deodhar • Kumar Gandharva
Haribhau Ghangrekar

- 7100ak 16-12572 RAHIMAT KHAN - HADDU KHAN
Murala Bele Gero Ka - PILU [HINDUSTANI]
c/w 16-12571 .HMV P 4700 June 1921
- 7101ak 16-12573 RAHIMAT KHAN - HADDU KHAN
Maikao Na Chode Jai - BHAIRAVI [HINDUSTANI]
c/w 16-12574 .HMV P 4701 June 1921
- [7071ak 16-12574] [Recording by Master KRISHNA RAO]

7102ak to 7108ak [Recordings by BAL GANDHARVA]

GWALIOR

*
Article and Discography by Michael Kinnear.

Photographs from the collection of Michael Kinnear

SIDE A: Kumar Gandharva - Sohini Bhatnagar, Vinayakrao Patwardhan - Bhupal Todi, Krishnarao Shankar Pandit - Gaud Sarang (Tarana) - D.V. Paluskar - Marwa, Vinayakrao Patwardhan - Bhajan

SIDE B: B.R. Deodhar - Sindhu, D.V. Paluskar - Hanskrinkini, Rahmat Khan - Yaman, Haribhau Ghangrekar - Sedha Kalyan, D.V. Paluskar - Meera Bhajan, Krishnarao Shankar Pandit - Japjivanti, Mirashi Bua - Adana, Vinayakrao Patwardhan - Svar Malina

ONLY FOR SALE IN INDIA. NOT TO BE EXPORTED OUT OF INDIA

P 1997, Owner manufacturer The Gramophone Company of India Ltd.

33, Jessore Road, Calcutta 700 028 C 1997 MADE IN INDIA



Prof. Rahimat Khan

85 B

SIDE A: B.R. Deodhar - Hindol Bazar, Kumar Gandharva - Malavati, Vinayakrao Patwardhan - Puriya, D.V. Paluskar - Kalyan, Vinayakrao Patwardhan - Jaijivanti, Haribhau Ghangrekar - Khumbavali, D.V. Paluskar - Meera Bhajan

SIDE B: Vinayakrao Patwardhan - Mishra Kafi, Rahmat Khan - Malkaus, Vinayakrao Patwardhan - Adana, Mirashi Bua - Bahar, D.V. Paluskar - Bahar, Krishnarao Shankar Pandit - Durbati, Bhairavi Tappa

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33, Jessore Road, Calcutta 700 028 C 1997 MADE IN INDIA

Record labels of old Gujarathi / Parsi / Urdu / Hindi theater songs.



The Gramophone and the Theatre Music.

By - Mr.Narendra Kamal Sreemali, Baroda.

In ancient India, theatre tradition was very rich as mentioned in the Natyashastra of Bharatmuni. The plays were mainly in Sanskrit language and presentations were often in folk style. Music was an integral part of these plays/skits etc. The professional theatre started in India in mid 19th century with the emergence of Parsi, Urdu, Gujrathi and Marathi theatre. The significance & role of music in theatre was so high that the songs of that period are still remembered today & some of them have been well preserved on the gramophone records.

MUSIC OF GUJARATI THEATRE

Although earliest Gujarati play dates back as early as 1850, systematic theatrical activity began around 1880 with the emergence of the Parsi theatre. Number of dramatic companies became operational in Mumbai, Gujarat and Saurashtra. In the beginning, Gujarati companies adopted many ideas from Parsi and Urdu theatre. In the Gujarati theatre, several music directors and singers have contributed significantly during 1870-1950, some of these –

MUSIC DIRECTORS –

Ustad Vadilal Nayak , Hamirji Ustad, Mulchand Vallabh Nayak (Mama), Bapulal, Punji Ram, Ustad Narayandas, Mansukhram, Master Kasam, Mohan Junior

SINGERS

Himmatram Meer, Ashraf Khan, Jayshankar Sundari, Anandji Kabutar

Jayshankar was known as 'Jayshankar Sundari' after this popular role.



‘સૌભાગ્ય સુંદરી’ નાટકનું એક મનોરમ દશ્ય ‘સુંદરી’ તરીકે જયશંકર અને ‘સૌભાગ્ય’ તરીકે બાપુલાલ. ગેઇટી થિયેટર. મુંબઈ (૧૯૦૧)

Jayshankar (Sundari) and Bapulal (standing)
in a scene from Gujrathi drama 'Saubhagya Sundari'
at Gaiety Theater, Bombay (1901)



Among the singers listed in Table 1, Master Himmatram Meer was the most prominent and popular singer-actor of Gujrathi stage during 1890-1930. Although Jayshankar Sundari was also a great actor/singer playing female roles, the title of 'Balgandharva of Gujarati Stage' was given to one and only Himmatram. Perhaps he was the greatest stage singer of all time. He was the best selling artist of many recording companies. He was also one of the earliest singer recorded from any theatre. He was the only singer whose most of the songs were released on many different record labels, often a given song recorded by four or five different companies. Another great actor / singer was Master Ashraf Khan. He started with Parsi-Urdu theatre and finally settled on Gujarati stage. He was plying male role and was popularly known as 'Saigal of Gujarati Stage'. He was very good classical singer with a melodious high-pitched, fascinating voice. He recorded many private classical and light classical songs along with theatre songs. Although classical raagdari music was the base of music on Gujrathi stage, it never became as popular as the music on Marathi stage.

Table 1 – List of actor/singers on Gujrathi stage during 1890-1950.

NAME OF ARTIST	PERIOD OF ACTING	PLAYING	RECORDED OR NOT
Dalsookhram Thakor	1890 to 1900	Male Role	Yes
Himmat Ram Meer	1890 to 1930	Female Role	Yes
Jayshankar Sundari	1900 to 1932	Female Role	Yes
Ashraf Khan	1910 to 1950	Male Role	Yes
Anandji 'KABUTAR'	1919 to 1940s	Female Role	Yes
Master Trikam	1913 to 1940	Female Role	Yes
Master Fakir	?	Female Role	Yes
Master Bhagwan Das	?	Male Role	Yes
Master Vasant Nayak	@ 1917 to 1964	Male Role	Yes
Master Kasam	1915 to 1950s	Male Role	Yes

મા. ત્રીકમ



Master Trikam

શ્રી બાપુલાલ નાયક



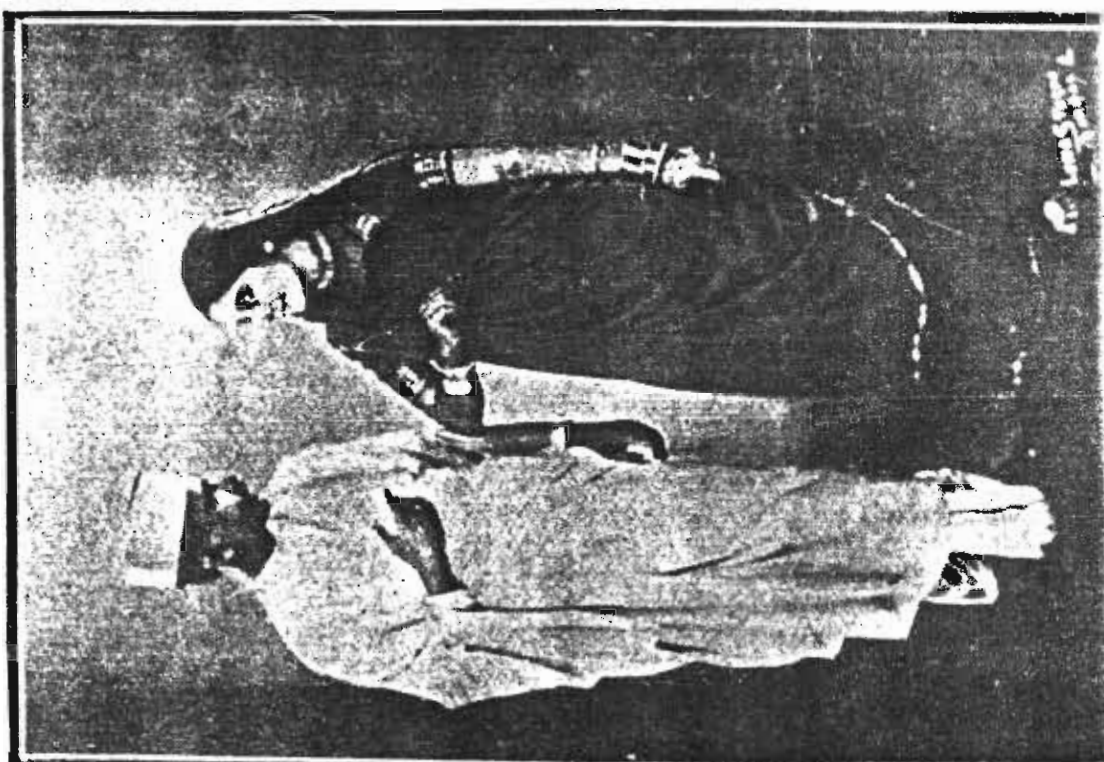
Bapulal Nayak

મા. મોહન



Master Mohan

Master Kasam with Motubai
in Gujarathi Drama 'Vadilo Na Vaanke' [C.1938]



MUSIC OF PARSI – URDU THEATRE

The first Parsi theatrical company, “ PARSİ NATAK MANDALI “, was established by Framji Gustadji Dalal in year 1853. He started activity by staging first drama – “ RUSTAM – SOHRAB “. During the period 1853 to 1869 about 20 different amateur dramatic companies were established many of, which were short, lived and others were converted in to professional Theatrical Companies. Around 1867, Kekhushru Kabraji established “ Victoria Theatrical Company “ in Bombay, which became milestone in the history of Parsi Theatre later. In 1871, another important theatrical company was established – “ ALFRED NATAK MANDALI “. In the same year, Dadi Patel staged first ever-Urdu drama (translation of Gujarati drama “ Suna Na Mul Ni Khurshed “) in Victoria Natak Mandali and started Urdu Theatrical activity. In the initial period, Music was not considered as a part of drama but was used to present at middle or end of drama in the form of a concert. In the middle or at the end of drama, all actors used to sit down in one row or in chairs and sing few songs. This tradition continued up to 1866. The instruments generally used were Sarangi, Tabla, Harmonium & Violin.

Basically following factors influenced the music in Parsi Theatre - Music of Sanskrit and medieval period theatre, music of folk theatre, music of western opera & ballet, North Indian Classical and light classical music tradition. In case of pure classical tradition, Khayal, Thumri, Dadra, Hori have influenced greatly. The ragas often used in Parsi theatre were - Bhairavi, Mand, Asavari, Kalyan, Kalingada, Yaman Kalyan, Piloo, Sarang, Kafi, and Darbari, Jilha, Barwa. In Urdu Theatre, the ragas used were - Yaman Kalyan, Mand, Asavari, Bhimpalas, Zinzoti, Bhairavi, Bihag, Jangala, Dhanashree, Puriya, Sindh Bhairavi, Kafi, Jilha, Barwa, Pahadi, Darbari Kanda, Khamaj, Kalingada, Sarang.



Master Himmat (Meer)



Besides original music compositions, many songs were set in styles of famous Thumri, Dadra etc. These were sung and popularized by stalwarts like Gauhar Jan, Pyara Sahib, Janki Bai, Malka Jan (Agrewali), Zohrabai (Agrewali) and others. Some examples are -

DRAMA	SONG	THEATRE	MUSICAL TYPE
Baag – E – Iran	Bashar ko chahiye jikra - e – Khuda	URDU	MAND DADRA
Mahabharat	Madbhari hai ankhiyan tumri	URDU	BHAIRAVI DADRA
Asir – E – Hirs	Bolo bolo sanwariya pyare nazariya	URDU	KALYAN DADRA
Hamara Din	Chun chun kaliyan ghadiyan	URDU	KALYAN THUMRI
Hamara Din	Chhod mohe aur se kyun yaari	URDU	DES THUMRI

One important type to notice was the COMIC SONGS simply described as only COMIC which has been well borrowed by Gujarati Theatre and it is a unique feature which is significantly found in Parsi – Urdu & Gujarati theatre. Basically, this element seems to have been derived from the folk theatre tradition of different regions. It seems to have derived the elements from 'BHAVAI' of Gujarat. Phirozshah Mistry, Sorabjee Dhondi, Master Mohan etc. were famous comic artists of that time. Their records were also cut in large numbers, which remained popular for a long time. In fact, this element of comic was one major factor of the popularity and wide spread Parsi drama in society. Some of the famous comic songs were: Sorabji R. Dhondi सौराबजी आर. धोंडी.

From HMV catalogue P [C.1921-22]



- | | | |
|-------|---|---|
| P 12 | { | धुंएकी गाडी उडाय लीये जाय (रेल्वे स्टेशन) |
| | | चल घोडे असवार रे चल घोडे (संगीत बकावली) |
| P 161 | { | भंगका लोटा (हथिचंद्र) |
| | | फुलवाली और मुरगीचोरका झगडा (चंद्रावली) |
| P 163 | { | मुझे रेशमकी साडी पहनावों (मुरदेशक) |
| | | हैं बिबीजान सुनिये जरा (अब्बाउद्दीन) |
| P 289 | { | कि मैं बन चली हुं मालिनिथा (आबेइबलीस) |
| | | एक एक दिन में छय छय अण्डे देती (भुरगीचोर) ताजनेकी |
| P 292 | { | सुनो मेरे यारी यह छैलका कहना (नाजी) |
| | | तेगी मेगी जोडी बनी (भुलभुलैया) |
| P 317 | { | काम कर मेरे हाल पर ए करीम (हामी) |
| | | तोरी छलबल है प्यारी (असिरे हिर्स) |

Cover of the book containing full song texts of Gujarathi drama songs.
The new phonograph khubsoorat gayanmala Part 1-8 (1925)
By-Mr. Chotalal Damodar. Vadodara. (Baroda). 2nd Edition. copies-6000.

Song from Gujarathi drama
Veer Kunal - C. 1921. Raga-Gazal ૨૦૫૧

૫૨૧૦

અસલ પ્રખ્યાત

શ્રી રાણી દેશન

ગાયન માળા

ભાગ ૧ થી ૨૪ સાથે.

વીર—કુબુલ. —રાગ ગાઝલ

અમારા દેશને છોડી, અમે યાનાર પરદેશી
હૃદયને મેળવી દેશે, અમારો પ્યાર પરદેશી
થયાં દુર્કાળીયાં એવા, તબ્બી દેશની મેવા
ભરકથું પારકા ધરમાં, બની લાચાર પરદેશી.
અમારી ધર્મ નીતિથી, અમારી સત્ય રીતિથી;
અમે સ્તંભથી ચક્રું હૃદયના કાર પરદેશી,
અમારા દેશ બંધુઓ અમારી જન્મ ભુમીમાં;
હવે દેલ્લા પ્રભુમો છે, અમે હવેપાર પરદેશી.

૨૦૫૧
૧૦
૫૨૮

શ્રીકૃષ્ણાવનમઃ

ધી ન્યુ દેનોગ્રાફ

અંબસુરત ગાયનમાળા

ભાગ ૧ થી ૮

સંગ્રહ કરી છપાવી પ્રસિદ્ધ કરનાર,
શા. હોટાલાલ દામોદર

૨૦ અમદાવાદી પોળના સામે મું વડોદરા.

આવૃત્તિ ૨ છ] [પ્રા ૬૦૦૦
સંવત ૧૯૮૨] [સને ૧૯૨૫

કીમત રૂ. ૦-૮-૦

SONG	DRAMA	SINGER	RECORD DETAILS
Rang Bhang Ka Lota	HARISHCHANDRA	Mr. Muradaly	Ramagraph 179 (1907 A.D.)
Aa Duniya Chhe Juno Khataro	DHARTI KAMP	Master Mohan	Zonophone N 768
Sidhi Soti Jevi Chhe Ek Naar	DHARTI KAMP	Vallabh K. Nayak	Zonophone N 1000
Dhuve Ki Gaadi Uday Liyo Jay	KHURSHID-E-JARNIGAR	P. M. Mistry	The TWIN FT 653
Murgichor Ka Gaana	CHANDRAVALI	S.R. Dhondi	G.C.-3-12238 * 1905 A.D.
Mala Mumbai la Jaaicha	BHUL BHULAIYAN	S.R. Dhondi	G.C.-4-12347 1905 A.D.
Jhatpat Chalu Agin Botwari	DIL FAROSH	S.R. Dhondi	G.C.-4-12279 1905 A.D.

* Note: G.C. - Gramophone Concert Record label of The Gramophone Company.

INFLUENCE OF WESTERN MUSIC:

Apart from Classical based comic songs; we find one more type of songs, which is significant and found only in Parsi Theatre viz. English songs or Western Music based songs. Many times such songs were also comic songs.



PHONOGRAPH & THEATRE

By beginning of 20th century, sound recording industry had established well in India. In first decade number of record company's were operational and were facing a tough competition in the business. All were trying to capture Indian market and obviously, theatre became the media for all of them. Due to high exposure to the society and high potential for marketing theatre music soon attracted record companies and they started recording theatre songs. Gramophone company recorded first drama song in as early as 1902, which was a song from Urdu drama '**KHUN-E-NAHAQ**' titled 'Dukhiya Sukhiya Banake Tune' in duet voices of Miss Soshimukhi and Miss Fanibala. It was eighth recording taken in 'First far eastern recording tour (1902-03) lead by Mr.F.W. Gaisberg and was released as 7 inch single sided 'Gramophone Record', number **E 1007 (G.C.-14026)** In subsequent years, from 1906, many record producing companies were established that produced records of drama songs. These were - Beka Grand Record, James Opera Record, Ramaphone (later on Ramagraph), Sun Disc Record, Viel-O-Phone Record. Although The Gramophone Company was the major record producing company, first rank artists like Jayshanker Sundari, Master Mohan, Bal Gandharva and others were not recorded as much.

In Zonophone label however, a very huge repertoire of theatre recording is found in which most of the popular artists were recorded. This might be due to the increased demand or spreading popularity of company's recordings or due to the availability of record pressing facility at Calcutta since 1908. Ramaphone, Beka, Sun, Singer and others recorded very popular artists of different theatres like Master Mohan (Urdu Theatre), Sorabjee Katrak (Parsi Theatre), Himmat Ram Meer (Gujarati Theatre) Many of these artists can be heard only on these records.

STATUS OF THEATRE RECORDINGS:

Although research and analysis of sound recordings of theatre is very difficult, the available reference material and actual discs reveal many interesting facts. It is estimated that more than 400 different artists/voices were recorded during first twenty-five years of this century. Out of this around 100 artists have found to sing theatre songs. Again all these were not directly belonging to theatre or some theatrical company. Gramophone Company's recordings include many unknown singers whereas cumulative study of total recording repertoire of Ramaphone, Beka, Sun, Singer and James Opera records shows that they had recorded many famous singers of different theatres. For example, two legendary artists in Indian Theatre history Jayshankar 'Sundari' (Gujarati Theatre) and Balgandharva (Marathi Theatre) were not recorded first by The Gramophone Company although it was the biggest sound recording enterprise. Ramaphone Company first recorded Jayshankar 'Sundari' in 1907 and Beka Record company first recorded Balgandharva in the same year. However the Gramophone Company recorded Balgandharva later in 1914 for its Zonophone label but The Gramophone Company never recorded Jayshankar 'Sundari' till he retired from stage in 1932. Moreover the theatrical activity started almost half century before Sound Recording technique came in India, and hence songs of many dramas, famous in early period i.e. 1850 – 1900 were later recorded due to their popularity.

RECORDINGS OF DRAMA SET :

After the introduction of the electrical recording, one more tradition began. It was the production of complete drama in series of records as a one set. In this, Gramophone Company started producing dramas written by famous writers of stage itself under the name of The Gramophone Dramatic Party or H.M.V. Dramatic Party. It was sold as a set only in the form of a beautiful Album along

with complete script of drama as printed booklet. These dramas were written exactly in similar style as that of the actual show, i.e. beginning with ringing of bells, then explosion of Potash & then Nandi in chorus. Such recordings are very important as they give complete idea of theatrical performances of that time.

Some more interesting facts come in to picture on careful study of such recordings. It is found that many dramas were having names identical to some very famous drama of professional stage. These were 'Satyawadi Raja Harishchandra', 'Buddha Dev' etc. In absence of availability of full script of that professional theatre, it becomes very difficult to study their relation with recorded drama set. However, some changes should have been made due to the limited time available on record than the actual performance. Usually, such dramas were released in a set of three to six records (20 to 40-45 minute play time), however some exceptional examples of long duration drama set records are also found. For example Urdu Drama **'VEER ABHIMANYU'** was released in a set of 11 records (22 parts) by H.M.V., which was running for total time duration of 75 minutes. Another fact is found from the study that although the artist names were not given on records & only H.M.V.Dramatic party or such group name was given, many popular artists of professional stage had giving their voice for such records. This might have been done in order to hide identity of the artist that was bound in contract with different theatrical companies. Thus, we can here voices of Ashraf Khan, Bhagwandas and others on such records without any mention of their name on record labels or on the sleeve notes.

- Narendra Kamal Sreemali, Baroda.

NOTE: This article is based on work done under 'MAJLIS' fellowship program 1999.



CENTENARY OF INDIAN GRAMOPHONE RECORDS

SURESH CHANDVANKAR

HON. SECRETARY, 'SOCIETY OF INDIAN RECORD COLLECTORS'

110 Parashara, TIFR housing complex, Navynagar, Colaba, Mumbai - 400 005.

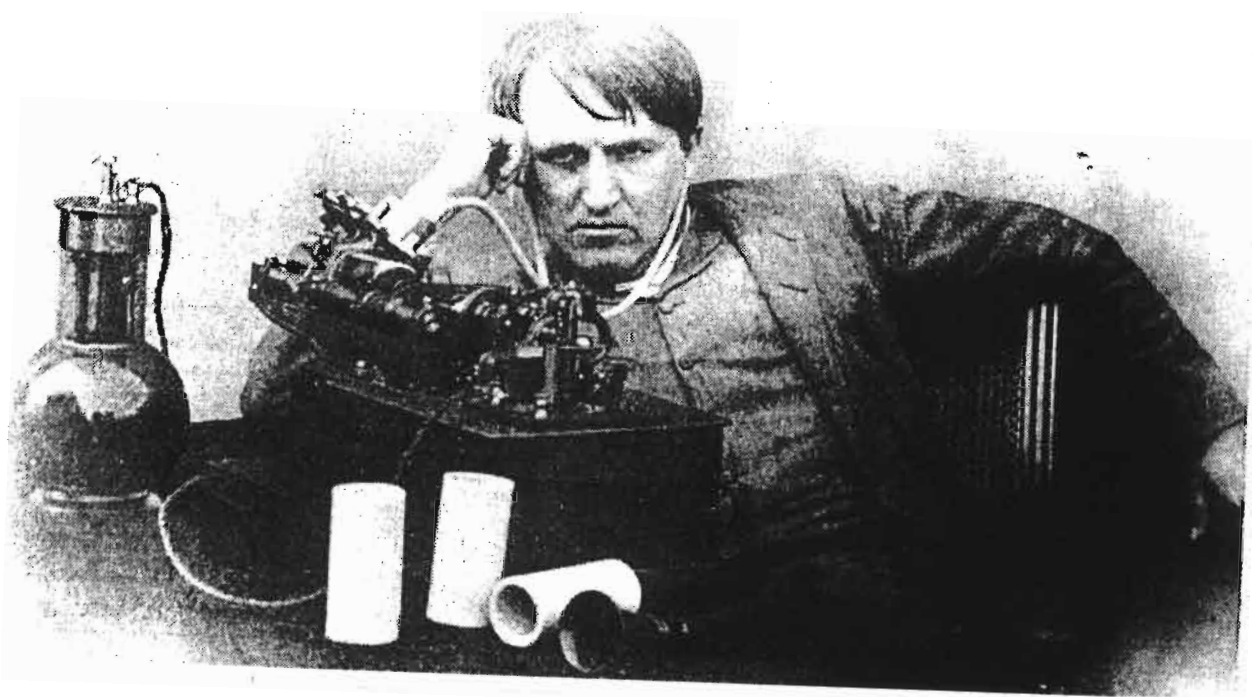
India.

Telephone - 022 218 9726. E-MAIL - SSCHAND@TIFR.RES.IN

ABSTRACT

Gramophone Company recorded first voice of Indian person in 1899 at London. In 1902, first gramophone disc was cut at Calcutta. [Kinnear, 1994] While celebrating centenary of these historical events from 1999 - 2002, it will be interesting as well as instructive to review the achievements. During this long period, many record manufacturing companies have recorded Indian music. Although HMV - His Master's Voice - continues to enjoy their monopoly in this field, about half million gramophone records have been manufactured and marketed in India under variety of banners and labels. Large number of artists has recorded various musical forms and styles from different regions of Indian subcontinent. Of course, major portion of these recordings belongs to Indian film songs. However other forms like classical, light classical, folk, religious music etc. have been recorded extensively.

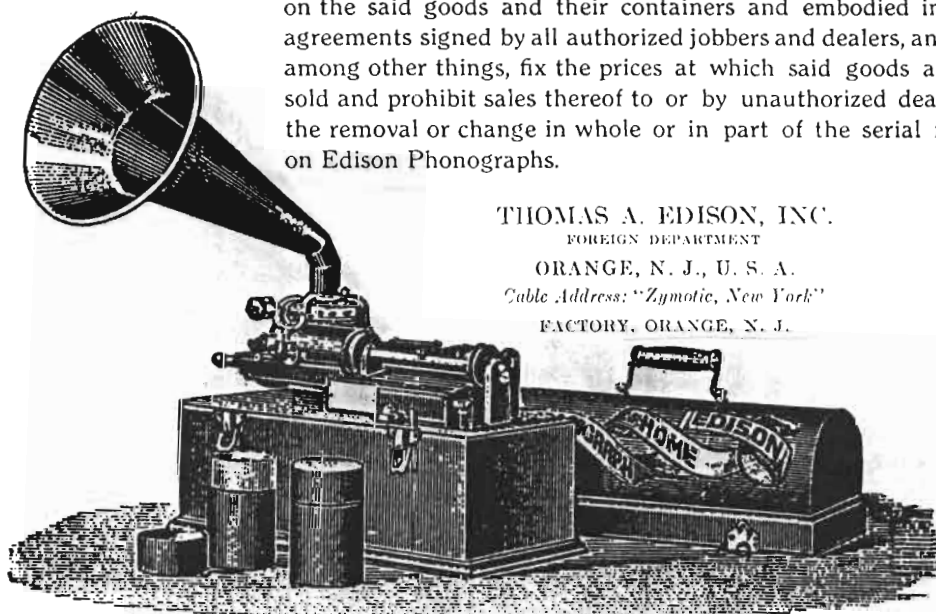
Due to the advancement in science, new technologies have emerged in last one hundred years. This has led to variety of formats of sound recording and reproduction ranging from cylinders to compact discs and from talking machines to laser disc players. Of these formats, gramophone records have stayed for almost eighty years and have played a significant role in preserving the musical heritage of India. Although Indian musical culture is inscribed in the microgrooves of these records, very little attention is paid in preserving it for posterity. This paper attempts to present an overview of gramophone records in India with special emphasis on 78 rpm and EP/LP records. Some aspects of collection, promotion, preservation and research of gramophone records are discussed. Efforts towards documentation and archiving have been noted.



Much-publicized photograph of Edison, "as he appeared at 5 A.M. on June 16, 1888, after five days without sleep," working on the improved model of the phonograph. Actually the vigil lasted seventy-two hours.

*Every Edison Phonograph bears my
signature; without it no machine
is genuine*
Thomas A. Edison.

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Cylinders and sound recording/reproduction.

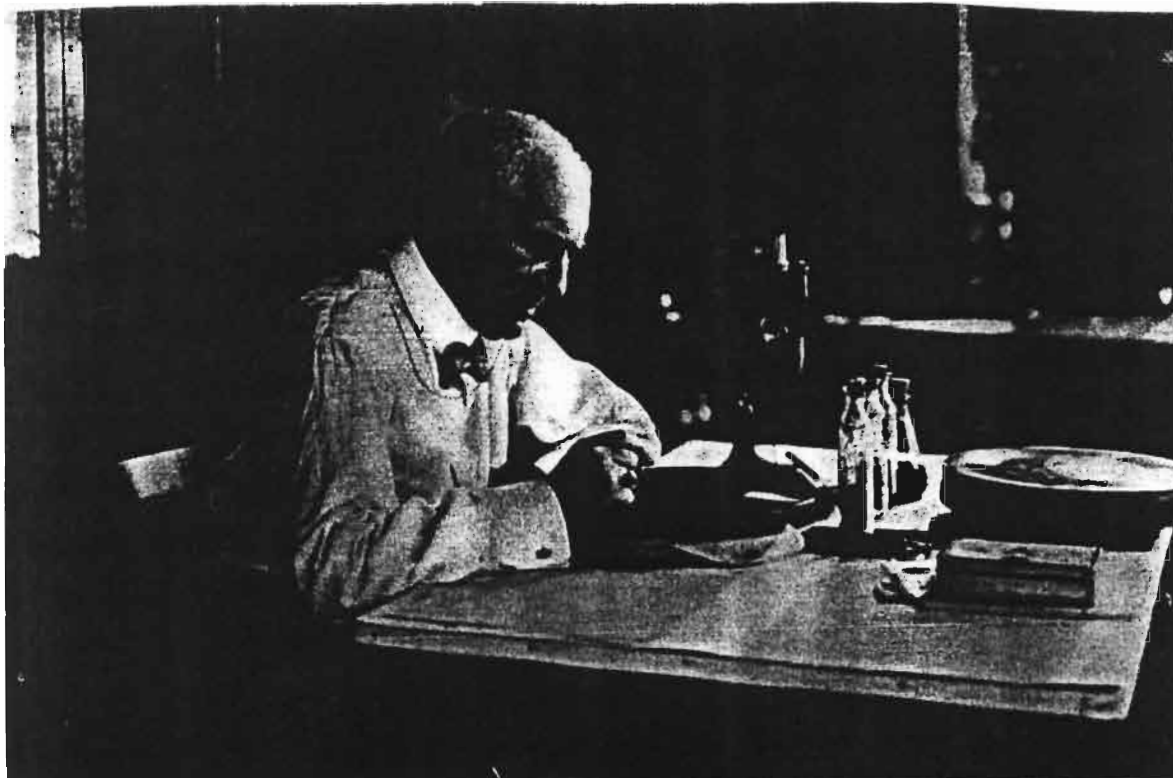
November 29, 1877. 'The Invention Factory', located at Menlo Park, some 25 miles away from New York city. John Kruesi, an expert technician was busy making a novel machine as per the drawing given by his master - 'Thomas Alva Edison'. The cost of the machine was mentioned around - \$ 18 with the remark - 'This should talk'. Many colleagues laughed while watching John working on this machine made up of brass and iron cylinders, diamond styli and arrangements made for rotating these cylinders. Most funny thing was a metal cone (like a horn) with tiny needle at the narrow end.

Soon the machine was ready and Edison entered the laboratory for its inspection. He was very much pleased with the workmanship of his technician/colleague. He wrapped a tin foil around the curved surface of the cylinder tightly, placed the diamond stylus gently at one end of the foil. Using the handle on right, he began to rotate the cylinder gently but at somewhat uniform speed. Ensuring that the needle is cutting uniform groove in the tinfoil, he then shouted in the horn - reciting the famous rhyme of Mother Goose -

*" Mary had a little lamb, Its fleece was white as snow
And everywhere that Mary went, the lamb was sure to go. "*

Everyone was watching breathlessly. Edison was pleased to see that his shouting has produced zigzag grooves in the tin foil of one-foot long cylinder. He then brought the horn and the needle in the original starting position, changed the stylus, placed the needle in the newly formed grooves and began to rotate the cylinder as before. Initially, lot of noise came out of the horn. As the needle began to pass through the zigzag groove, feeble voice of Edison came out distinctly reciting back the same Nursery rhyme that he had shouted (due to his partial deafness since childhood) in the horn a minute ago.

All the persons present in the laboratory were stunned. Edison himself could not believe, since it was a rare occasion that the experiment was successful in the very first attempt. With great enthusiasm and vigor, they worked very hard, made improved versions of the machine and repeated the experiment number of times for confirming its reproducibility. On 6 December 1877 he rushed to the Patent office in New York with his machine and filed claim for the patent. On December 22, 1877, he demonstrated this machine in the office of 'Scientific American' and this journal reported this discovery to the rest of the world. Again, Edison had proved himself to be [what some journalist used to call him] - 'The Wizard of Menlo Park'. On January 19, 1878, he received the patent for the invention of his cylinder phonograph. Edison wrote in his diary - 'The machine does not have much value'. The invention was shelved for over ten years and in June 1888, he



Emile Berliner, inventor of the gramophone. This picture shows him as a man in his sixties machine for playing these records.

Berliner records



worked for seventy-two hours without sleep working on his improved model of phonograph which had a battery operated motor for attaining the uniform speed. [See the picture]. Later until 1911, he improved upon the models, founded Edison Phonograph Company but never liked his invention used for the entertainment purposes. Around the same time, Hester Bell and Charles Tainter did some improvements in Edison's tin-foil phonograph. These were the evolutionary changes to make machine more suitable for storing messages, letters etc. Nobody including Edison realized the hidden commercial and entertainment potential in this invention at that time.

When did the first cylinder phonograph come to India? There are several stories and a detailed account has been given by Amitabha Ghosh in " The Record News " - TRN - 1999. Pages 73-97. As per this article, the first demonstration of the cylinder phonograph was around December 1878 (within a year of its invention) at Calcutta. The oldest dealer of HMV in Delhi, Maharaj Lal & Co. was founded in 1895. At that time, they were selling cylinder records. These looked like a stack of bangles worn by women, and hence common person named them as 'Bangles' and the music from the records as 'sound from bangles'. Professor H. Bose, the renowned businessman of Calcutta entered this new business of cylinder records under the banner of 'H. Bose records' and later 'Pathe-H. Bose records'. His catalogue of 1906 lists number of cylinder recordings of Rabindranath Tagore. Most of these have been lost to history except the 'Bande Mataram' sung by Rabindranath Tagore. Cylinder records were in market until 1906-10, even in the presence of single and double side flat discs of Gramophone and Nicole companies. Although there is no systematic catalogue found so far, it is believed that several hundreds of cylinders were recorded both privately and commercially. Unfortunately, no working cylinder machine or cylinder is found with any collector in India so far. Some of the museums and archives have stored broken, worn out machines and cylinders in the showcases as antique pieces.

Sound from flat discs

Several young persons were fascinated with the Edison's tinfoil phonograph of 1877 that had practically reached everywhere in next ten years. One such person was in Washington City - an emigrant twenty years old young man, Emile Berliner from Hanover, Germany. He made his living as a draper's clerk but devoted his spare time to solve the electrical problems connected with telephones and phonographs. For his patent on telephone transmitter, he received 75,000 \$ in cash from the Bell Telephone Company and this helped him in experimenting with the phonographs. He had an idea of using flat disc in place of a cylinder. Mr. F.W. Gaisberg has written an interesting story about this invention in his book - 'Music on Record'. He writes -

“ It was Bill Golden who asked me one day in 1891, if I would go with him to see a German who had started experimenting with a flat-disc talking machine record and make some trials. We found Emile Berliner in his laboratory, moving up and down in his small studio buzzing on a diaphragm, “Hello, hello!” and in his guttural, broken English, “Twinkle, twinkle little star, how I vonder vot you are.” I was introduced to the inventor and invited to witness the making of the *first gramophone record*. Berliner placed a muzzle over Golden’s mouth and connected this up by a rubber hose to a diaphragm. I was at piano, the sounding box of which was also boxed up and connected to the diaphragm by a hose resembling an elephant’s trunk. He asked, “Are you ready?” and upon our answering yes, he began to crank like a barrel organ, and said, “Go.” The song finished and Berliner stopped cranking. He took from the machine a bright zinc disc and plunged it into an acid bath for few minutes. Then taking it out of the acid, he washed and cleaned the disc.

Placing this disc on a reproducing machine, also operated by hand like a coffee grinder, he played back the resulting record from the etched groove. To our astonished ears came Billy Golden’s voice. He explained to us how this method was superior to the phonograph. I was spellbound by the beautiful round tone of the flat gramophone disc. Before leaving, I exacted a promise from Berliner that he would let me work for him when his machine was ready for development.”

Soon Berliner invited Gaisberg and their association lasted for several years. They did every possible thing to promote, popularize and market this new invention. Improved machines with clockwork motors and springs were made. They found financiers, recording artists, and above all a simple method of stamping endless copies from the master disc. In order to cash in on his European rights before rival inventors could steal his market, Emile Berliner sent his agent W.B.Owen to London and subsequently Gaiseberg went to London in 1898 for taking the recordings. Berliner sent his nephew Joe Sanders to Hanover to erect the record pressing plant at Hanover in Germany.

This was followed by series of recording expeditions in Europe, Russia and Asia including India. Michael Kinnear has given detailed history in his book - “ The gramophone company’s first Indian recordings [1899-1908] ”, Popular Prakashan, Mumbai, [1994]. The first ever-Indian voice was recorded in London in 1899. These were 7” diameter records with recording on one side only. These 44 records were by Captain Bholanath, Dr.Harnaamdas and Ahmed who sing or recite in various languages. The collectors find none of these records but these were listed in gramophone company’s ‘foreign’ list of 1904.

In 1901, J.W.Hawd came to Calcutta and soon a branch office was opened. F.W.Gaiseberg arrived in 1902 for his first recording expedition and recorded about five hundred songs. These were then sent to Joseph Berliner’s pressing factory at Hanover in Germany. In order to have recorded documentation, for

making paper labels, the artists were asked to announce their names in English at the end of singing. This helped the technicians in Germany in making the final records ready for sale. Hence, several records of that period have words 'Made in Germany/Hanover' printed on label and the announcement at the end. Initial recordings were taken from 'Nautch Girls' (dancing girls) and 'Baiji's' or 'Kothewalis'. Later celebrities like 'Gauhar Jan of Calcutta', 'Jankibai of Allahabad', 'Peara Sahib' recorded prolifically for the company. This continued for two more recording expeditions and about 3000 wax records were made, pressed in Germany and brought back to India for marketing. F.W.Gaisberg writes, " All the female singers were of course from the caste of the public women, and in those days it was practically impossible to record the voice of a respectable woman. The songs and dances were passed by word of mouth from mother to daughter. They began public appearances at the age of ten to twelve years. The clever ones went up to the top and sometimes traveled all over the country in great demand at the wedding feasts of the wealthy. As they began to make names for themselves, many of them insisted that the word 'amateur' should be printed on record label. Fees as a rule, were very reasonable in comparison to those paid in Europe, but recording expenses were heavy, since most of the artists had to be trained over long periods before they developed into acceptable gramophone singers."

By this time, the recording medium changed from zinc to wax and the record copies were pressed in lac. Lac, Lacca, Lakh or Laksha is a hardened resin secreted by the tiny lac insects that settle closely on the twigs, suck up the plant sap and grow up to form encrustation. These are then scrapped from the twigs of host plants. This raw lac called 'sticklac' is crushed to small grains, sieved, winnowed, washed and dried. This semi-refined product is the 'seed-lac', which is further processed by hot melting system, filtered and stretched into thin sheets, called '**Shellac**.' This shellac is non-toxic and is used in many different applications including base for the gramophone records. Annual 'stick lac' production of India is about 15,700 metric tons which is about 75% of world lac production. Bihar, Madhya Pradesh, West Bengal are the major centers for the lac production. During the First World War (1914-1919), the gramophone record industry depended largely on India for the supply of 'shellac'. Due to high demand from gramophone record companies, India faced extensive export orders and was the single largest supplier for about 75 years.

Availability of plenty of lac/shellac was one of the reasons for setting up a record pressing plant at Sealdah, Calcutta in 1908. As the complete factory was built there was no need to send the wax masters to Germany and therefore announcements at the end of the song disappeared. Common workers employed in this factory called it - "Bajakhana", - as if it was a gymkhana of sound. In this factory, baja (Harmonium) was the main instrument used in accompanying the singers and the product was the pressed record. This name sounds like 'Davakhana' (Medical dispensary), 'Chhapkhana' (Printing Press), and

" ACOUSTIC RECORDING "



DELHI BEAUTY



PUNJAUB BEAUTY

" ELECTRICAL RECORDING "



'Darukhana' (Ammunition store). Incidentally, Michael Kinnear's web page address on Internet contains this word 'Bajakhana' as - "www.bajakhana.com.au" and it gives a detailed history of sound recording in India in last one hundred years.

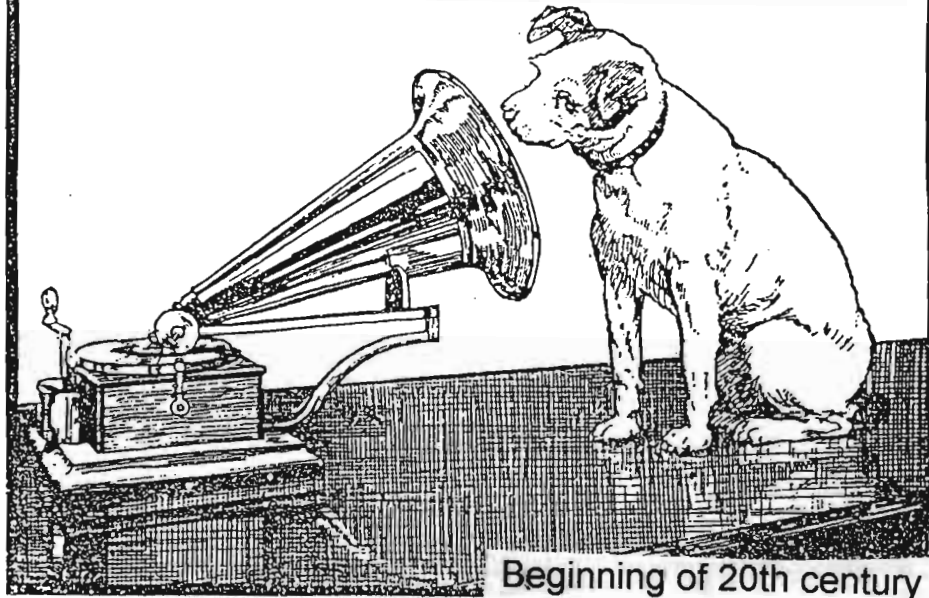
Considering the enormous market in India, several rival gramophone companies from Germany, France and England entered the market [like the present multinational companies]. Until 1916, about 75 different record labels/brands were seen in Indian market, the important ones being - Nicole, Universal, Neophone, Elephone, H.Bose, Beka, Kamla, Binapani, Royal, Ram-a-Phone (Ramagraph), James Opera, Singer, Sun, Odeon, and Pathe. With time, all these companies either disappeared or were merged with Gramophone Company. The name His Master's Voice (HMV) and the label first appeared in 1916 and soon established their monopoly in the market. 'Section One' gives a chronology of the events in the history of recording, whereas 'Section Two' describes 'Records and recordings.' 'Section Three' lists the major recording companies and their estimated output.

Sound on vinyl discs -

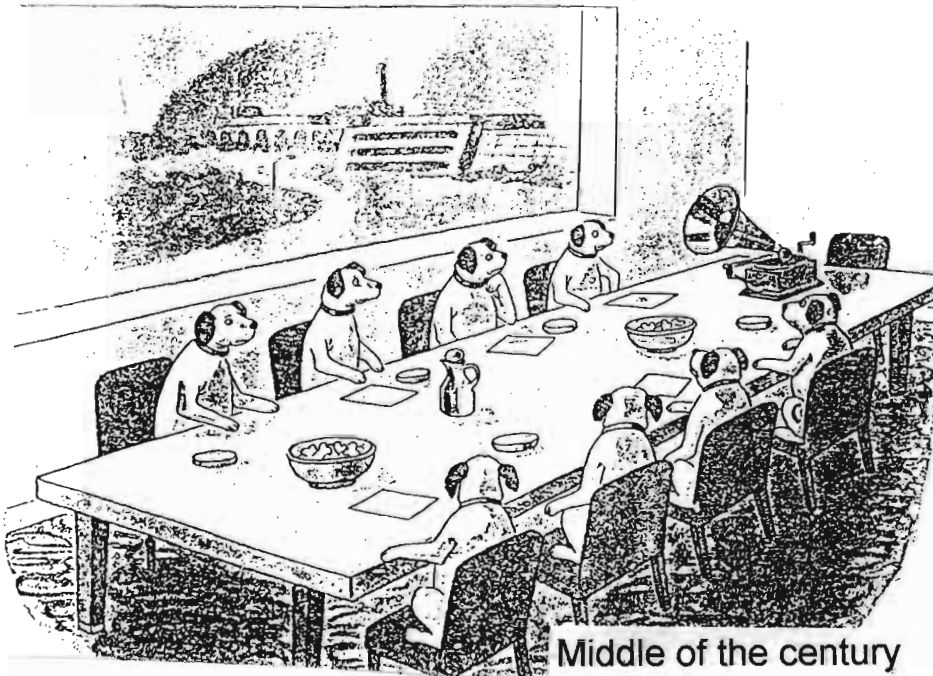
Sound recording and reproduction technology was constantly changing. Initially everything was mechanical and was termed as 'Acoustic' era. Around 1925, 'Electrical' technique using carbon microphone was introduced. Around Second World War, came the magnetic heads and tape recorders. In 1931, Gramophone Co. and Columbia Graphophone Companies were merged to form - 'Electrical and Musical Industries Ltd.' (EMI). In 1952, EMI launched its first 33 1/3 rpm (revolutions per minute) microgroove Long Playing record, along with 7" diameter 45 rpm microgroove singles of both classical and pop music. In 1954, first 7", 45 rpm extended play (EP) record was launched.

Soon, these vinyl records appeared in India too. The first microgroove record from Gramophone Co. was introduced in 1958. These were 45 rpm 7" extended play (EP) records. Of the early releases, one by Ustad Ali Akbar Khan's (no. 7EPE 1201) 'sarod' recital record became very popular. In 1959, LP record plant was established at Dum Dum factory of Gramophone Company and Pt. Ravishankar inaugurated it in May. The first LP record was released in June. In the first year, about 125 LP records were issued. In LP/EP era, HMV released lot of records with social consideration. A bunch of lectures of Pt. Jawaharlal Nehru, was issued on ECLP 2302. Its mother shell was presented to President of India for preserving it as a national heritage. 'A battle not for seeking' (ECLP 2315) had lectures by Dr. S. Radhakrishnan, Dr. Zakir Hussain and Lal Bahadur Shastri. Around 1965, first stereo LP was issued in India whereas EMI had released its first pre-recorded cassette in 1966.

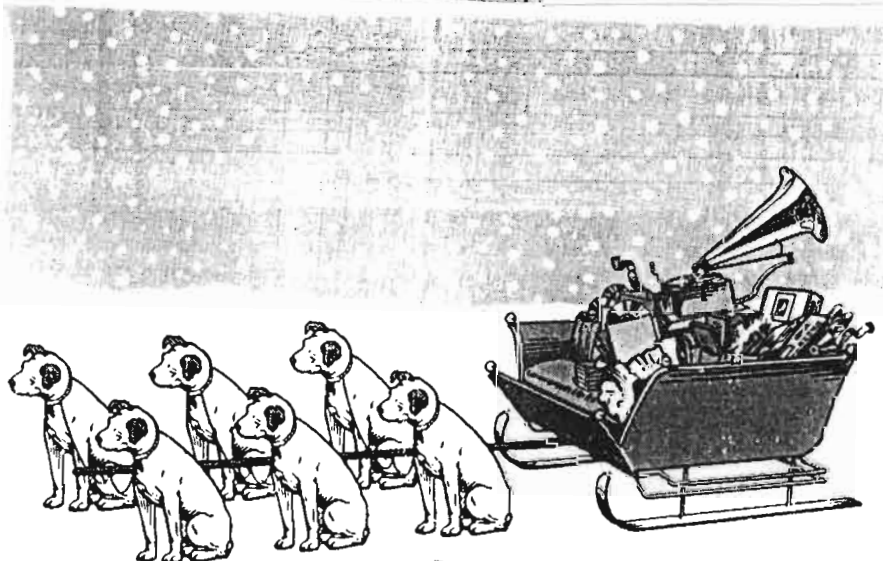
HMV Nipper [dog] in three stages -



Beginning of 20th century



Middle of the century



At the end of 20th century

Unbreakable, long lasting and long playing records became very popular and slowly superceded the shellac 78's. Ultimately, the production of 78's was stopped completely in late 70's. Thus, a long era of 3.5 minutes music on a gramophone record ended. Audio and Video music cassettes took over LP's and EP's in about twenty years until another form of disc viz. **'Compact Disc'** was produced in EMI factory in 1986. The 'Disc' and 'The Groove' returned with new optical technology that employed Semiconductor Lasers. A new era has begun at the turn of the century and the millennium, which will probably lead, to a 'World library of sound and pictures' which could be accessible to anyone through Internet in the cyberspace.

Preservation **Documentation, Archives and Research -**

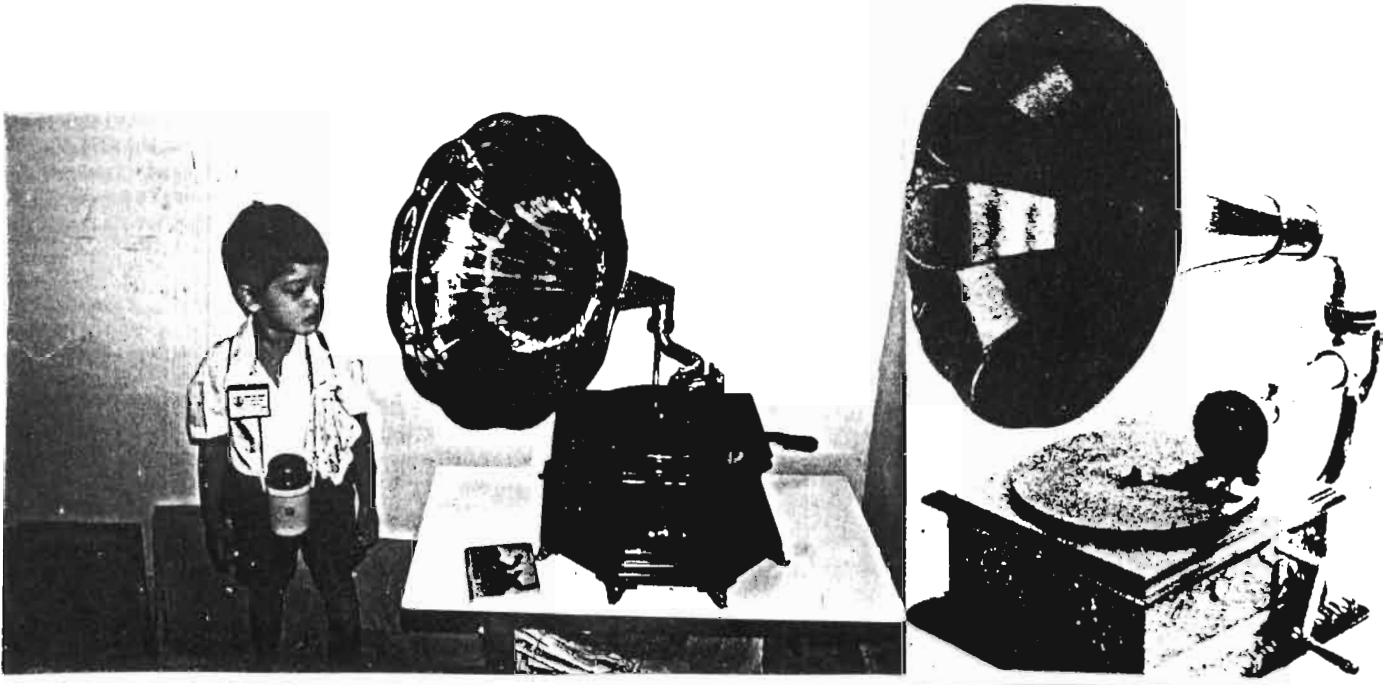
During last one hundred years, over half million records were issued, spanning all musical styles in all Indian languages. Although the recording activity began with the cylinder recordings, the major portion of the records was issued on breakable shellac 78rpm format. Towards the end of this century, we find that not a single recorded cylinder is available in India. It is the fate of early shellac records and soon LP/EP and cassettes will disappear. Thanks to several individuals and few institutions who have preserved some of these records. An attempt is made here to collect the information of such efforts. Section four lists some of the known collectors of Indian gramophone records. The largest collection of about 35,000 records rests with Mr.V.A.K.Rangarao, at Chennai (Madras). There are at least 100 collectors in India who has records from few hundreds to few thousands in their personal collections. These individual collections reflect the taste and the liking of the collector. Majority (almost 95%) of these collectors have records of film music. The major source of collection is a junk or flea market located in various townships and big cities. Delhi, Mumbai, Bangalore, Kanpur, Madras has large number of such music shops and stores who trade and sell old records. Besides, old records from the family friends and relatives also enrich the collector's mini-archive. Of course, with time, this number is becoming small. Since 1980, large number of young music lovers has also begun to collect audio and video cassettes. Similar collections of CD's will also commence soon. Unfortunately, these collectors are not organized.

Ten years ago, some of the collectors in Mumbai came together to form a group of record enthusiast. With the help, support and guidance of Mr. Michael Kinnear (discographer and researcher of Indian records) from Australia, **"Society of Indian Record Collectors"** was founded in Mumbai. Monthly listening sessions are held and a magazine titled **'The Record News'** is published. Society has over 150 life members from all over India and abroad, and its units at Nanded, Solapur, Tuljapur and Baroda are functioning very well with the aim of

Gramophone Machines -

1] HMV No.31-A, 2] HMV NO.102 3] HMV Camp model No.114

4] HMV Model No.130 Table Grand.



१. एच्. एम्. व्ही. कंपनीने तयार केलेल्या ग्रामोफोनांचे विविध प्रकार : (१) एच्. एम्. व्ही. मॉडेल क्र. ११-ए, (२) एच्. एम्. व्ही. मॉडेल क्र. १०२ (सुत्राद्य), (३) एच्. एम्. व्ही. कॅम्प मॉडेल क्र. ११४, (४) एच्. एम्. व्ही. मॉडेल क्र. १३० (टेबल ग्रँड).

preserving this treasure for posterity. This is probably a unique organization in India.

These small efforts may not be sufficient and archival tasks involving large number of individuals and institutions will have to be taken up. Of course, the Gramophone Company should be the prime mover. However in an interview (ref. 'Songs from records'-by Shibashis Bandopadhyaya, "Desh", Bengali weekly C.1994 ?) the then Chairman of HMV Mr. Pradeep Chandra said, ' For reissuing our own records we have to approach private collectors. Yes, we ought to have collected and saved our properties properly. Our archive, though not very old, have some old records, may not be all. Firstly, we have to look into the state of business. The condition is very bad! Due to government's apathy, the business of fake/pirated cassettes is increasing at alarming rate and we are facing grimmer situation. In these financial circumstances, it is impossible for the company to build the archive from the scratch. '

While this is true for the manufacturers who still hold the copyright of their products, it will be interesting to note such archival efforts in Europe and in America. In addition to individual collections and depositories, France (Phonotheque), England (British Library, National sound archive and EMI Archive) and Germany have their own archives. Internet lists over 2000 such sites giving details about the archives of gramophone records in various countries in world including continents like Africa and small Scandinavian nations like Norway.

As Indians, where do we stand? Well, yet National Sound Archive is a distant dream like a mirage. There are several institutions, music departments of various universities, All India Radio stations, Sangeet Natak Academy, American Institute of Indian Studies, New Delhi, Sangeet Mahabharati and National Center of Performing Arts, Mumbai (NCPA) have large collections of gramophone records with adequate listening facilities. These are accessible to music lovers and researchers. Unfortunately, these institutions prefer to work in isolation and there is a lack of communication among them.

In last 20/30 years, sizeable number of books and periodicals related to gramophone records have been published. Section five lists some of these. So, with the help of written, audible and visual matter available in the country, it might be possible for a researcher of 21st century to take initiative in writing history of sound recording in India.



Raga “Jaat Kahan Ho”

One of my favorite transitions on the Voyager record comes when “Flowing Streams” ends and we are transported, quick as a curtsy, across the Himalayas to the north of India, and from the sound of one musical genius, Kuan Ping-hu, to another, Surshri Kesar Bai Kerkar. Born in 1893 in the province of Goa, she was awarded the honorific title Surshri in 1938 by Rabindranath Tagore on behalf of the residents of Calcutta, and subsequently was presented with the same title by the president of India on behalf of the nation as a whole. The warm tone of her voice invites comparison with Valya Balkanska of Bulgaria, and her effortless three-octave range does not suffer from comparison with Edda Moser’s. These gifts she combines with deep resourcefulness in improvisation. It adds little to our appreciation of this raga, but may add something to our delight over Kesar Bai’s abilities, to note that she made this recording when past the age of seventy.

The word *raga* means “color,” “mood” or “passion,” and in the classical music of India, as in that of other societies, considerable thought has been devoted to how music can be preserved for posterity without losing its passion and immediacy. The Hindu approach has been to evolve a scale of twenty-two tones, of which five, six or seven main tones are selected for any given raga. The intervening tones are employed for improvisation or embellishment. The Hindu word for musical fundamentals means “ancestor,” while the microtones between are known as “successors” or “descendants.” The performing musician works within the precepts of his ancestors, as is appropriate for a dutiful son or daughter, but improvises and elaborates within that framework. In this way both past and present are honored.

The standard of performance is rendered more complicated by the fact that many of the forms of improvisation have taken on specific emotional and intellectual meanings in Indian culture and even within regional cultures; the sophisticated listener, acquainted with the significance of these variations, receives messages from the performer, to which the performer may add further comment.

Something of this sort occurs in music all over the world, as when an African raps a drum tattoo that reminds his fellows of the day the elephant was killed, or an aborigine sounds a set of flute notes associated with the spirit of his great-grandfather, or a Canadian pianist assails a romantic keyboard tradition by doubling his tempo. But for complexity of dialogue between performer and audience, and between tradition and innovation, no music surpasses that of India.

The raga heard on Voyager is formally designated for morning performance, but its popularity has led to its use as a closing number, a kind of encore, for concerts day or night. Sitar, drum and drone are employed, but the featured instrument is Kesar Bai’s voice. She sings in seven primary tones, with soaring excursions into secondary tones at almost every phrase. The drum accompaniment is in the *dipachandi*, a stately 14/4 rhythm that arouses the sense of timelessness valued in Hindu art. The words are those of a mother asking her child not to go to a festival because she is still too young. Kesar Bai sings them in a tone that indicates she thinks the child will go anyway.

Despite her obvious virtuosity, Kesar Bai sings with no apparent self-importance. The music sounds humble. Indian virtuosos presumably are as susceptible to egoism as anyone else, but their professional ideal is summed up in an old story about the Mogul emperor Akbar, who asked his famous court musician Tan Sen, “How much do you know of music?”

Tan Sen replied, “My knowledge is like a drop in a vast ocean of promise.”

Surashree Kesarbai Kerkar, 1892-1977



An Unusual Record **Sent in space by NASA in August 1977**

This unusual record was sent in "Voyager spacecraft I and II" in search of interstellar intelligence. This was a 12" diameter double-sided record for one-hour playtime at 16 2/3 rpm. 'The Voyager Interstellar Record' consisted of number of assorted items listed below -

118 pictures, the first two bars of the Beethoven Cavatina, greetings from the President of the United States, congressional List, greetings from the Secretary General of the United Nations, greetings in fifty-four languages, UN greetings, whale sounds, the sounds of earth and "Music".

In music section, sound clippings from various countries were selected. The only criteria for the selection were that - 'the music should touch the heart as well as mind (?)'. Music from seven states in America, 8 from European countries, two from Africa and three from Asia were chosen. Among Asian countries, there was only one song chosen from India. The song was from old 78-rpm record of Surashree Smt.Kesarbai Kerkar-"Jaati Kahan Ho - Bhairavi Hori". There is an interesting story from selecting the song to locating the record for the voyager project and details could be read in a book by Carl Sagan titled -

"Murmurs of Earth": The Voyager Interstellar Record" pages-19, 163,196-97. Random House, in U.S.A. publishes the book in November 1978 [Also web site - www.seds.org/nineplanets/spacecraft.html]

Two Voyager spacecraft were launched to the stars on August 20 and September 5, 1977 along with the recorded messages inscribed in the 'Voyager Record'. Incidentally, this was the centenary of the invention of sound recording. Kesarbai Kerkar passed away on September 12, 1977 without knowing that her voice has been sent in space. Now 25 years have passed and one does not know the status and the whereabouts of this spacecraft. However, if aliens find it and they could listen to the music on the record, they would listen to the only recording from India.

Section One

" Historical events in sound recording "

1877 - Thomas Alva Edison's discovery of sound recording and reproduction. Early recordings were taken on wax-coated cylinders. [cylinder records]

1888 - Emilie Berliner, (a German emigrant in America) invented flat disc format for sound recording. The first trial disc was 5" diameter made of rubber. Later, 7" diameter zinc and lac records were commercially released and were known as E.Berliner Records.

1898 - Foundation of Gramophone and Typewriter Co. (G & T) in London. The Gramophone Company officially registered by William Barry Owen with provisional arrangements made to manufacture gramophones, records and assembly of machines in Germany. The famous 'Recording Angel' trademark, devised by Theodore Birnbaum, first appears on the company's record label.

1899 - Recording of first Indian artists in London - Dr. Harnamdass and Mr.Ahemad - songs from Ramayan and Aayats from Koran. In the same year, Francis Barraud's famous painting [of dog speaking / listening into the horn] - " His Master's Voice " was purchased by the Gramophone Company and first used in the Record Supplement of January 1900.

1900 - Manufacture of Lambert typewriters also taken up. Hence, the name of the company changed to 'The Gramophone and Typewriter Ltd'. This name also appeared on record labels. [Later, in 1907, as the typewriter line was discontinued the word 'typewriter' was dropped both from the name of the company and the record label.]

1902 - First recording expedition of F.W.Gaisberg at Calcutta.

1902 - 1908 - Three recording expeditions in India taking about 5000 recordings.

1908 - Establishment of record pressing plant at Calcutta - announcements at the end of the songs stopped. In the same year, the Hayes factory in England also became operational.

* Around 75 different record companies were operating in India until about 1910.

1910 - A gramophone and records were sent with Captain Scott on his Antarctic Expedition. The gramophone was brought back to Britain and is now part of the EMI archives, which houses about 5 million items.

1915/16 - Nipper, the Gramophone Dog, makes first appearance on Indian record label. [In Britain it appeared in 1909]

1925 - 'Electrical' recording replaced 'Acoustic' recording. Electrical recording introduced in Britain using the Western Electrical System.

1931 - The Gramophone Company Ltd. and the Columbia Graphophone Company Ltd. merge and register a holding company - Electrical and Musical Industries (EMI). Stereo recording and reproduction patented.

1930/31 - Bombay radio became operational. Sound entered Indian films.

1952 - EMI launches first LP & EP/SP microgroove vinyl records.

1958 - EMI launches first stereo LP.

1960 - The last 78rpm record on EMI labels is issued in Britain - 'Rule Britannia' and 'Royal Event' by Russ Conway.

1966 - EMI releases its first pre-recorded cassettes.

1971 - EMI changed to EMI Ltd.

1973 - The Gramophone Company changes its name to EMI Records Ltd.

1970-80 - Production of 78-rpm records reduced and ultimately stopped. Indian Television entered the entertainment scene.

1986 - EMI opens its first-ever CD factory in England.

1980-90 - Market flooded with hi-fi equipment, audio/video cassette recorders / players. [Two in ones, VCR's and VCP's].

1997 - EMI celebrates its first centenary.

1990-2000 - Records began to slowly diminish turning into decorative pieces and antique items or 'collector's items'. Compact audio/video discs and related reproducing equipment flooded the market. CVD [Compact Video Disc] and DVD [Digital Video Disc] along with computer floppy discs took over all kinds of reel tapes - both in audio and video world. Satellite television with multiple cable

networks changed the whole concept of personal recorded music and its collection.

2000 ++ - 21st Century - World library of music - sound and pictures - accessible to anyone through a Personal or a lap-top computer or through Cable network.

Section Two - **Records and Recordings -**

Material used -

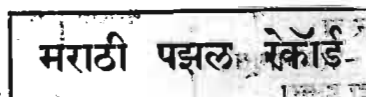
Wax, zinc, tinfoil, cardboard, plastic (vinyl), aluminum, brass, copper metal plates and thin films. Lac was used for 78 rpm records for almost 80 years. India was the major source for the raw material of lac. Regions around Calcutta and Bihar had large number of deposits of lac and this might be one of the reasons for the establishment of the first record pressing plant at Sealdah in 1908. Thickness of the flat discs of these materials varied from few millimeters to now few micrometers [in Compact Discs].

Sizes, speeds and play times -

Flat disc records were made in sizes varying from 5" to 16" diameter with thickness of about 3-5 mm. Large size records were made for the transcription and studio recordings of All India Radio. The speeds at which these records play are - 16 2/3, 33 1/3, 45, 78, 80 and 100 r.p.m [revolutions per minute]. The playtime varied from few seconds to about one hour depending on the size and the speed of the record. Usually one side of a standard 78 rpm record played for 3 minutes and 15-30 seconds, 45 rpm SP [Short Play] for 3/4 minutes, EP [Extended Play] for 6/7 minutes and the LP [Long Play] for 20-30 minutes.

More than 98 % of the 78-rpm records were in the 10-inch diameter size. A few, mostly classical were in the 12-inch format. The early discs were one sided. They had only the matrix number-the number given at the time of recording. After about 1910, double-sided records were issued. These records had different matrix number on either side or a common catalogue number printed on the label on both sides. Manufacturers, suppliers, dealers and customers referred this catalogue number.

Recordings / Reproductions -



राजकमल कला मंदिर : फिल्म-‘अमर भूपाळी’
N: 89043 { धनःश्याम सुंदरा-सिंगा मुकुंद : नको दूर देशी फि. ‘अमर भूपाळी’
लटपट लटपट तुझं चालणं : तुझ्या प्रितीचें : तुझी माझी ” ”

Recordings of Indian music in various languages viz. Hindi, Urdu, Bengali, Gujrathi, Gurumukhi, Marathi, Marwari, Nepali, Bhojpuri, Sindhi, Canarese (Kanadi), Telugu, Tamil, Malayalam, Sanskrit etc. Method was used for the recording also changed - Acoustic/mechanical (1877-1925), electrical (C.1926-), magnetic (C.1940 -) and optical (C.1960/70 -).

Reproduction of the recorded sound was done through various types of machines-

Edison Home Phonographs were used for playing cylinders whereas 78 rpm records were played on hand cranked machines with huge metal / brass horn. Around 1920, the box type gramophones replaced these with spring wound motors. Later, compact size electrically driven motors was put up for rotating the discs at uniform and reliable speeds. These players and the record changers, large sized phonograms with radio and the juke boxes were very popular both at public places and in the individual houses. In old machines, steel or brass needles were used and these were available in needle tins. The gramophones used diaphragm type heavy sound boxes fitted to the machines and the needle would become blunt after playing the record for few times. Later, lightweight small size picks ups with diamond / sapphire needles (styli) became very popular and replaced the old heavy sound boxes. The new needles had very little wear and tear and hence could be used for playing the record almost any number of times.

Types of the recordings -

The earliest record of Indian music was recorded in 1899 in London whereas the first records were cut at Calcutta in 1902. [Kinner Michael, 1994]. 'Gauhar Jan of Calcutta', 'Jankibai of Allahabad' were some of the professional entertainers who recorded prolifically for the gramophone company. These wax masters were then sent to Germany/Britain for making single-sided records and exported back for the Indian market. These records invariably contain an announcement at the end in English - like e.g."My Name is Gauharjan". While this may sound amusing now, it was a very useful announcement for the engineer who would design the paper label for pasting on the pressed record.

Some of the styles of recordings - film songs (Hindi and regional), classical music (vocal and instrumental in both Hindustani and Carnatic style), folk and religious music, imitations, educational, mimicry, popular, speeches, announcements and advertisements, anthems, descriptions, bird/animal sounds, sound effects, readings and recitations, self-hypnosis, laughing, professional weeping, drama sets. The oldest and longest drama set is K.M.Mitter and party's



Some record labels of Indian records.

'Jaydev' in Bengali, recorded around 1910, in 30 parts and duration is almost two hours.

Although majority of 78 rpm records was made using lac and EP/LP's using vinyl, there are some special records. These were in translucent plastic (Film-o-Phone), bendable and non-bendable cardboard (Durium, Nicole), in various colors - brown (Young India), yellow and red (Bulbul). There are records that play from inside to out (Pathe). These have grooves cut differently and recorded at 100 rpm. Therefore, they need a special turntable that rotates at 100 rpm and special needles for playing. These records have etched labels as against paper labels used by the records of other companies.

The 'puzzle' records were introduced around 1910 and continued until fifties. Each side had three different songs (of about one minute duration) not one after the other but in three separate, concentric grooves. With a slight variation of the start point, a different song would come out each time, astonishing (or as the name suggests-puzzling) the listeners. These were produced in small numbers. Early puzzle records were on Zonophone labels and featured voices of Jankibai, Mohd.Hussain and instrumental music by Talim Hussein (Shahanai). Puzzle records of films 'Awara' (Hindi), 'Amar Bhoopali' (Marathi), and others were produced and are found listed in HMV catalogues but it is extremely difficult to find the copies of these records now.

A standard 10 inch diameter 78 rpm record, which plays for about three and a half minute will have a groove length of about 1.5 Km. Its speed will be 26 Km per hour and it will revolve 273 times.

Estimated number of songs / records - Total number of films produced in last 100 years is about 35,000. The ratio of Hindi/Regional films is 1:2-3. Average of 8/10 songs per film give about 320,000 / 350,000 film songs, out of which 100,000 Hindi film songs and rest from the regional language films. Besides film songs, about 200,000 songs of non-film music have been recorded. Old 78-rpm records had two songs per record. Hence, about 250,000 titles produced. This is a rough (over) estimate and a good starting point for the researchers in 21st century.

हिंदी पझल रेकॉर्ड्स

आर. के. फिल्मस

N 80080 { हवामें उड़ता जाये : बरसात में : आवारा हूं फि. - 'बरसात व आवारा'
छोड़ गये बालम : एक दो तीन : दम भर जो

N 88152 { मेरा जुता है : हचक दाना : प्यार हुआ फि. - श्री 88152
ठहर जरा : चली कौनसे : लपक सपक : फि. - 'बूढ़ मोंलीश'



Section Three

Record manufacturing companies in India

Name of the company, Period, Approximate output
Size, Special features etc. [No. of records]

=====	
1] Gramophone Company, England Calcutta. [1899-08] / 7, 10, 12" Single/double side shellac records	5000
2] Nicole Records, England. [1905-09] Cardboard single/double side records	1000
3] Beka Records, Germany [1908-10]	1500
4] Pathe, H. Bose/Pathe Records. [1908-14] France, Calcutta. Shellac [10-12"] / cylinders Center starts - 100-rpm records.	1000
5] Odeon Records, Germany [1906-37] 10-12" North/South Indian music	3000
6] Zonophone Records, England, India [1910-20] / 10" low priced records.	1000
7] Singer, James Opera, Sun Disc records [1907-10] Bombay based records.	1000
8] Ramaphone / Ramagraph records [1905-30]. Bombay based German company	1000
9] Broadcast / Jay Bharat records [1930-40] British company with business at Bombay and Madras / 8, 10, 12" records.	1000
10] Hindustan / Megaphone, Senola records Calcutta based company [1930-]	5000

11] Young India, Bombay. [1940-50]
Films, educational, various subjects

2000

12] The Gramophone Company of India
Ltd. Calcutta, Bombay, Madras. [1908-]
HMV, Columbia, Twin, Odeon etc.

~ 500,000

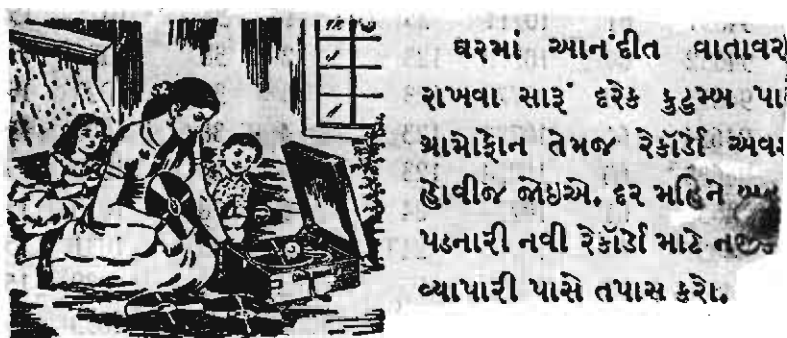
Total output of the gramophone records is about half million records [titles]. The number of copies of any given record varied from minimum of 500 to few lakhs, depending upon the popularity / sale.

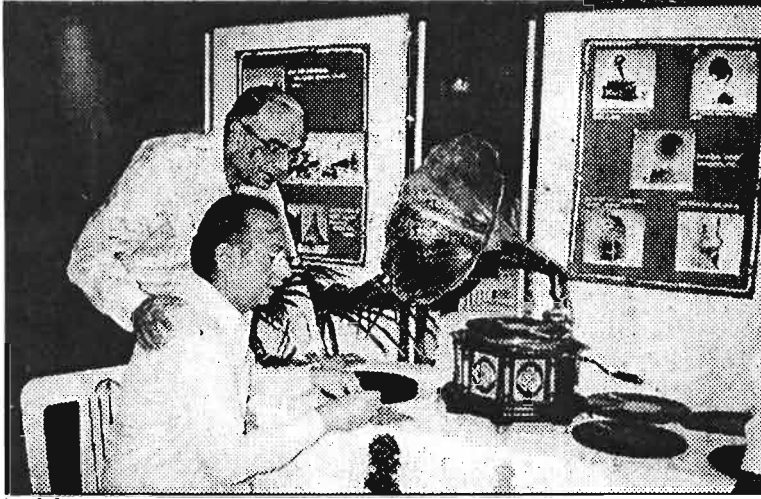
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Although number of gramophone companies were established in India until about 1910, HMV (Gramophone Company of India Ltd.) survived through long years and virtually took all other companies under its wings. Some of the interesting record labels that collectors often come across are -

Gramophone Concert Record, Gramophone Monarch Record, Beka, Beka Grand Record, Zonophone, Nicole, Odeon, Royal, Rama-o-phone, Ramagraph, James Opera Disc Record, Singer, Sun Disc record, Kamla, Binapani, Cinch, H. Bose and Pathe records, The Twin, H.M.V., Columbia, Jien-o-phone, Broadcast, Jay Bharat, Young India, Aerophone, Bande Mataram, Bharat, Diamond, Dilruba, Excelsior, Megaphone, Film-o-Phone, Hindustan, Senola, Maxitone, Parlophone, Victoriaphone, kid Kord, King, Limophone, Kohinoor, Hutchins, Movietone, New Theaters, Prabhat Records, Nishan, Nizam, Noor-E-Islam, Pioneer, Phoenix, Marwari, Regal, Rameshwar, Senola Sangeet, Saraswati Cinetone, Shahenshai, Surbharati, Swarganga, Taj, Tansen etc.

Complete alphabetical list of the record labels during 1899-1908 is published in the book - 'Gramophone Companies First Indian Recordings (1899-1908)' [Kinnear, 1994]





कृष्णराव मर्चेट और नारायण मूलानी

Krishnaraj Merchant [standing] and Narayan Mulani.

द सोसायटी ऑफ इंडियन रेकॉर्ड्स कलेक्टर्स

हिंदी फिल्मों के ही नहीं बल्कि हर तरह के संगीत और महापुरुषों की दुर्लभ वाणी और वचनों को सहेजने और भारतीय ध्वनि मुद्रण को सहेजने और प्रचारित करने की गरज से 'एसआईआरसी' की मई '१९९० में स्थापना की गई। जुलाई '९१ से इसके आयोजन शुरू हुए। सदस्यगणों के बीच कलाकार विशेष की प्रमुख रचनाएं व जानकारी आदि रखी जाती हैं। सदस्य बनने के लिए लांग प्ले (एलपी), एसपी, ईपी या ७८ आरपीएम (जिन्हें पत्थर की रेकॉर्ड्स कहा जाता है) होनी चाहिए।

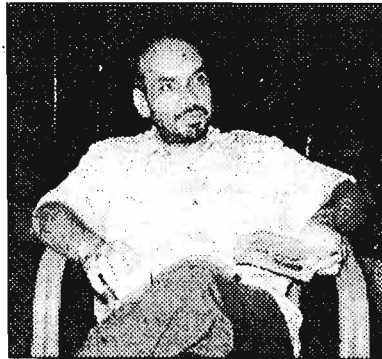
भारत भर में करीब ६० और विदेशों में कोई ४० यानी कुल लगभग सौ सदस्यों की है यह संस्था। अकेले मुंबई में इसके ३०-३५ सदस्य हैं। संस्था की मासिक पत्रिका प्रकाशित होती है जिसमें विभिन्न शहरों में संस्था की संबद्ध शाखाओं के आयोजनों, नई हासिल होनेवाली दुर्लभ रेकॉर्ड्स, पुराने रेकॉर्ड्स का उल्लेख आदि होता है।

नारायण मूलानी संस्था के अध्यक्ष हैं जिनके पास करीब साढ़े तीन हजार रेकॉर्ड्स हैं। रफी साहब, त्रैगम अख्तर, बाल गंधर्व, सिद्धेश्वरी देवी, पंडित ओंकारनाथ ठाकुर आदि हस्तियां उनके संग्रह को देखने आ चुके हैं। एचएमवी अपनी कई 'विंटेज' सीरिज के निर्माण के लिए मूलानी जी की आभारी है।

सुरेश चांदवणकर संस्था के सचिव हैं। पांच हजार के करीब रेकॉर्ड्स हैं आपके पास। गौहर जान की आवाज भरी १९०२ की रेकॉर्ड से लेकर अब्दुल करीम खां की अनुपलब्ध रेकॉर्ड्स तो हैं ही, पृथ्वी की १९५० में कांग्रेस का प्रचार करती

रेकॉर्ड भी है जो कहीं ढूँढ़े ना मिले। चांदवणकर साहब चाहते हैं कि एक रेकॉर्ड्स संग्रहालय हो, जहां जाकर संगीतप्रेमी दुर्लभ रेकॉर्ड्स को सुन तुप्त हो सकें। उनके मुताबिक एसआईआरसी एक 'न्यूक्लियस' है और इस दिशा में पहला प्रयास है।

कृष्णराव मर्चेट कोषाध्यक्ष हैं। देना बैंक से सेवा निवृत्त हुए मर्चेट साहब के पास कोई दो हजार से निकलती रेकॉर्ड्स होंगी। आप इनके घर जाकर हिटलर की आवाज सुन सकते हैं। आइजनहावर की, रिचर्ड निक्सन की, रुजवेल्ट की या जॉन एफ. कैनेडी को सुन सकते हैं। राष्ट्रपिता गांधी के अलावा सुभाषचंद्र बोस का ओजस्वी अंदाज सुन सकते हैं। चर्चिल को सुन सकते हैं या डा. राधाकृष्णन के सुलझे विचारों को भी। जर्मन



सुरेश चांदवणकर Suresh Chandvankar

'पाथे' रेकॉर्ड्स का आनंद भी उठाया जा सकता है जिन पर सुई उलटी घूमती है यानी जहां भारतीय रेकॉर्ड्स खत्म होती हैं, वहां से ये रेकॉर्ड्स शुरू होती हैं। ऐसी पांच रेकॉर्ड्स हैं इनके पास।

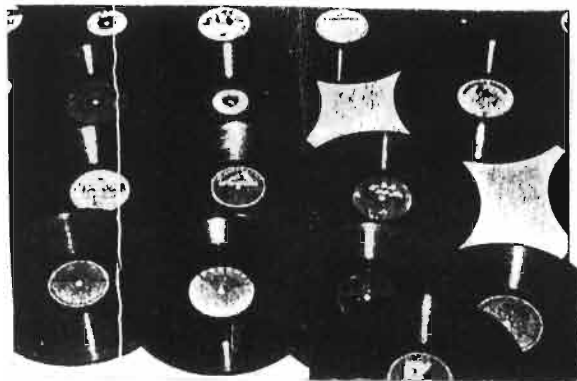
चैन्नई के वीएके रंगाराव जो रेकॉर्ड संग्रह के मामले में 'नंबर वन' माने जाते हैं, को संस्था की मानद सदस्यता दी गई है।

बालचंद्र जगन्नाथ मेहेर संस्था के सक्रिय सदस्यों में से हैं। डेढ़ हजार रेकॉर्ड्स में अंजनीबाई लोलेकर को भी सुना जा सकता है और दस विभिन्न भाषाओं में भक्ति गीत गाते हुए एमएस सुब्बुलक्ष्मी का भी लता मंगेशकर की अप्रोकिन 'स्वाहिली' भाषा में गाई हुई ईपी भी है और एचएमवी की रेकॉर्ड नंबर एक की द्योतक केसरबाई की रेकॉर्ड भी। कुमार गंधर्व के अनुपलब्ध निर्गुणी भजन भी हैं। जर्मनी, आस्ट्रेलिया, अमेरिका, कनाडा, फ्रांस, इंडोनेशिया, हालैंड, जापान और इंग्लैंड में संस्था के सदस्य हैं जो रोचक रेकॉर्ड्स व तथ्यों का आदान प्रदान करते रहते हैं।

गौरतलब तथ्य है कि रेकॉर्ड्स का दौर भी तब तक रहा जब तक संगीत का स्तर एकदम न्यून नहीं हो गया। तब अमर संगीत बनता था जो रेकॉर्डों में छप कर अमर हो जाता था। जब से कैसेट्स हावी हुई संगीत भी कैसेटों की तरह अल्पजीवी रह गया। इसीलिए रेकॉर्डों के संग्रहकर्ताओं की अपनी दुनिया है, संस्था है, पूछ-परख है।

आंध्र प्रदेश के बोबिली राजघराने से संबद्ध वी. आनंद कृष्णा रंगाराव करीब ३५ हजार रेकॉर्ड्स के साथ सबसे बड़े संग्रहकर्ता हैं। उनके संग्रह में २५ विदेशी और २० भारतीय भाषाओं के रेकॉर्ड्स हैं। उन्होंने रेलवे स्टेशन के चाय-खोमचे वालों की गुहार के मिले-जुले माहौल को भी सहेज रखा है और गांधी, चर्चिल, नेहरू, पं. मदन मोहन मालवीय आदि के भाषणों को भी। अकबर शाह के पास भी कोई २८-३० हजार रेकॉर्ड्स होंगी।

पर स्वर्गीय मोहम्मद रफी के समस्त गीतों की अनुक्रमणिका भरी पुस्तक 'मेरे गीत तुम्हारे' के लेखक द्वय में से एक प्रीतम मेंधानी (साथ में अजित प्रधान) का संग्रह 'यूनिक' है। उनके पास अलग-अलग 'लेबल' (बिल्ले) चढ़े आठ हजार रेकॉर्ड्स जमा हैं। उनका दावा है कि जो अपने पास २०-२५-३० हजार रेकॉर्ड्स होने का दम भरते हैं उनके संग्रह में बमुश्किल ५०-७५ विभिन्न 'लेबल' मिलेंगे। व कहते हैं इस तरह का संग्रह दुनिया में कहीं नहीं है। ढाई इंच की 'स्टैम्प' आकार की रेकॉर्ड्स से १६ इंच तक की और विश्व के अधिकांश राष्ट्रों की रेकॉर्ड्स उनके पास मौजूद हैं। रफी साहब पर संदर्भ ग्रंथ लिख चुके प्रीतम साहब को उनके वे गीत अधिक पसंद हैं जिसमें जीवन की सच्चाई छिपी हो या सामाजिक संदेश हो, यथा- 'ये जिंदगी के मेले दुनिया में कम ना होंगे' या 'दुनिया में मेरी आबरू रखना मेरे अल्लाह'।



Section Four

Record Collectors from India

Here is a list of the known record collectors from various cities in India. The names are followed by main interest area of these collectors. Personal collections range from few hundreds to few thousands, the largest collection being with Mr.V.A.K.Rangarao, Madras [over 30,000 discs]

Maharashtra

1] Mumbai - Mr.Madhukar Sherikar (classical and light classical music), Mr.Prabhakar Datar (Marathi Drama and Film songs), Mr.Narayan Mulani (Hindi film songs, classical), Mr.Krishnaraj Merchant (various including western classical music), Mr.K.R.Tembe (classical especially Ravishankar and Kumar Gandharva), Mr.B.Shobhraj Waswani (Light classical and religious), Mr.S.Jayraman, Mr.Bhalchandra Meher (film, classical, light classical), Mr.Dhananjay Sangolkar, Mr.Pradeep Acharya, Mr.Vijay Nafde, Dr.Prakash Joshi, Mr.Mukund Acharya, Mr.Preetam Menghani (Hindi film songs), Mr.Shreeram Sukhtankar, Mayekar Brothers, Mr.Sharad Dalvi, Mr.Yande, Mr.Ashok Thakurdesai (Marathi and Hindi film songs), Mr.Ram Page (classical, drama and south Indian music), Mr.Deepak Kanegaonkar (Hindi and Marathi film and non-film music), Late Mr.S.T.Athalye and Dr.Arun Athalye (Marathi songs), Dr.Anjan Ray (western classical), Dr.Ajay and Ajit Kanbur, Mr.Amiya Chakravarty, Mr.Ameen Sayani, Mr.Kishore Merchant, Mr.D.N.Nadkarni, Dr.Sharatchandra Gokhale, Mr.Rajeev Goenka (classical), Mr.Navelkar, Dr.G.B.Nadkarni, Mr.C.P.Padhye, Mr.Sharad Desai, (Late) Dr. Arun Athalye, Mr.T.H.Bhatodekar, Mr.Watson Kurup, Mr.Suresh Chandvankar (various).

2] Pune - Mr.Shashikant Kinikar, Mr.C.D.Pai, Dr.Prakash Kamat, Mr.Vijay Joshi, Mr.Uday Dravid, Late Mr.Susheer Dodwadkar, Mr.Riswadkar (film, non-film, drama).

3] Solapur - Mr.Mohan Sohoni, Mr.Jayant and Nikhil Raleraskar, Mr.Ashok Thobde, Mr.Basappa Aankalgi (film,drama,classical), Prof.Vilas Patil (Marathi film and non-film songs), Mr.Manavendra Birulkar (songs of Mukesh), Mr.Sudheer Peshwe, Tuljapur (film music), Mr.Godbole.

Prof.[Late]S.R.Mehta, Nadiad, Gujrat.



Professor Mehta among his collection: unending search

A personal obsession

For the most part of his life, Sharad Mehta has been involved in collecting old records and documents on music



Mr.K.R.Tembe, Dombivli, Maharashtra.

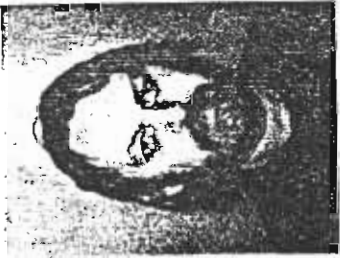
From Left - Mr. Pradeep Acharya, Sharad Dalvi, Bhalchandra Meher, Ashok Thakurdesai, Mr. V.A.K. Rangarao, K.R. Merchant, Suresh Chandvankar



Mr. Ram Page [R] felicitating Mr. Prabhakar Datar [L] Mr. V.R. Joshi, Pune

Mr. Michael Kinnear, Australia

Michael S. Kinnear was born at Adelaide, South Australia in 1945. He began his working career in the music industry in 1962. He has worked in all aspects of the music and sound recording industry including recording, producing, marketing, research and collecting of all types and styles of music, as well as involvement in presentation and production of live concerts and tours of both Western and 'Oriental' musicians.



Over the past three decades he has been very deeply involved in research into the origins and developments of the sound recording industry, particularly in regard to annotating the sound recordings of India, Asia and the Middle East.

He has published a number of articles in a variety of journals with a specialized interest in sound recording along with giving many talks on the subject in Australia, England and India.

His book *A Discography of Hindustani and Karnatic Music* was published by Greenwood Press, USA in 1985. Since then he has been preparing materials for a comprehensive discography of Indian recordings, and to detailing the activities of the numerous sound recording companies that have been active in India, Asia and the Middle East over the past several decades.

He is a Founder-member of the Society of Indian Record Collectors, and is presently engaged as a special consultant to major record companies with an interest in preserving and promoting the musical heritage of India as represented in sound recordings.

MAKING A DIFFERENCE

A grocer by trade, this 69-year-old is the preserver of old record tunes

By SUNITA PATTNAIK

OUTLOOK 07-02-2000

DUST motes dance in the sunlight, old wall clocks mark time lazily and cobwebs flutter in the musty air as the black box comes alive with the timeless rendition of Banikantha Nimai Harichandan's Odissi number *Sri Rudha batuli, premara satuli*. The song more than matches the ambience—it was the first song to be broadcast on Cuttack AIR when the station was inaugurated on January 28, '48. The owner of this rare 78 rpm gramophone record is Indramani Sahu, a 69-year-old grocer from Ranihat, Cuttack. And this unlikely collector has many other such gems in his possession.

Sahu has built up a treasure house of gramophone records which includes Oriya, Hindi, Bengali, English film and non film music, speeches, plays, even jingles. In all, he has 2,900 records, the oldest being an English 78 rpm record of the Edison Bell Co. Ltd—an 1898 rendition of the Slavonic rhapsody, Part I and II by the New Margate Concert Orchestra, London. Sahu's collection also includes the playback album of the first Hindi talkie *Alam Ara*, the first Bengali film and the first Oriya film, *Sita Vivaha* (1934), and Oriya cinema playback records up to '87 when cassettes and CDs took over.

"A record is something that lasts for posterity," says Sahu, who has 1,500 Oriya records alone. Many are the only existing copies of classics recorded by HMV. Other rarities include the album of Krushna Prasad Basu's first-ever rendition of an Oriya play *Bamanavata*, collections by old greats like Aparna Panigrahi, Gokulananda Mohanty and Dulai Das, propaganda songs by Nimai Harichandan on the Dhenkanal peasant revolt in 1938 and on the inauguration of the Hirakud dam in 1962 and anti-British satires and jingles by folk poet and singer Banchanidhi Mohapatra. From 1907 to 1987, his dingy room in the heart of Cuttack shelters a century of music history. Many of his albums aren't available in individual or institutional collections. In fact, HMV came to Sahu

to record some rare songs and singers for its golden voice series. The collection also has great historical and archival value—Sahu boasts of records of speeches including Mahatma Gandhi's Round Table speech in London in 1932, Nehru's independence speech and recordings of John Kennedy, Tagore and Vinobha Bhave.

Born in a Teli family in 1931, Sahu's obsession with records began early in life when, hearing a favourite song by Aparna Panigrahi, he was struck by the wonder of the gramophone that could

reproduce and preserve the beauty of a human voice for posterity. The magic took hold and he bought a 1930 model turntable by HMV. For this man of limited means, building this amazing collection wasn't easy. Money to buy stocks for his shop or essentials for his family was often spent on rare records. Locating them entailed travelling all over Orissa and frequent trips to Calcutta. The search meant haunting second-hand shops, auctions, antique stores and pavement markets. But then, his was a perseverance born of passion.

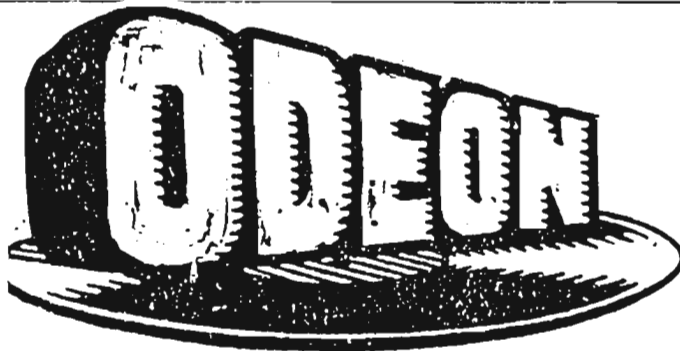
The records, lovingly tended and regularly cleaned with

chemicals are in a good condition. During the recent cyclone, he wasn't one to flee and abandon his treasure—he just shut all doors and windows and sat guarding them. Fortunately, no damage was done. The catalogued collection is accessible to any music lover for a nominal fee. The money collected is used to give a weekly meal to beggars. This did lead to his being reviled by friends and family. "I was like the drunkard who craves for his daily fix. Sometimes, I could not even get two meals a day as I preferred to spend my meagre earnings on records," he says. But today, people have come to appreciate the devotion which fed this hobby.

Ever since the age of 15 when Sahu left school to sit in his shop, he's funded his passion single-handedly. His only desire is to hand over his legacy to another lover of music. "Someone who will give my 'children' more care and attention than I can." His address: Indramani Sahu, Teli Sahi, Ranihat, Cuttack. ■



It's Indramani Sahu's labour of love—2,900 records that form a century of music history.



१० इंची दोन ग्राजुची ब्ल्यू लेवल रेकॉर्ड प्रत्येकी किं. रु. ३-८-०

4] Nanded - Mr.Prabhuraj Kulkarni, Mr.Shreekant Deshpande, Mr.Fatehsing Today, Prof.Shreekant Deshpande (Film songs, Classical), Mr.Madhukar Dharmapurikar.

5] Other cities -

Mr.Hasmukhbhai Dalwadi, Nagpur, Mr.C.V.Chandekar, Aurangabad, (film songs).

Bengal

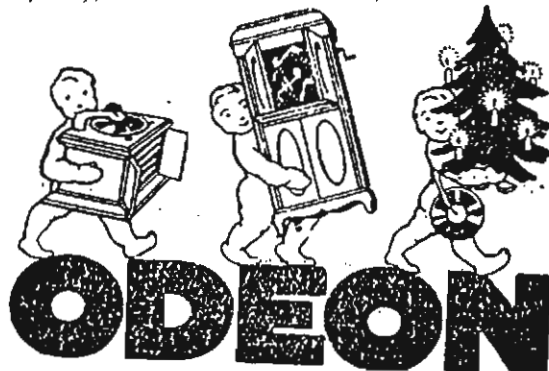
Calcutta - Mr.Sushantakumar Chatterjee (various), Mr.Rantideb Maitra (classical), Mr.Amitabha Ghosh, Mr.Amlan Dasgupta, Mr.Sarbariroy Chowdhury, Late Mr.Surajlal Mukherjee alias Harubabu (classical, largest collection in Calcutta), Mr.Vinodkumar Sonthalia (film music), Mr.Snehasis Chatterjee (songs of Lata Mangeshkar), Mr.Mohammad Ilyas.

Other states -

Late Prof.Sharadbhai Mehta, Nadiad, Gujrat (classical and light classical), Prof.Yasin Dalal, Mr.Pushpendrasing Jadeja, Rajkot, Gujrat (film music), Mr.Narendra Kamal, Baroda (old drama and classical music), Mr.K.C.Nayak, Baroda (film songs), Mr.Suman Chaurasia, Indore - Madhya Pradesh (various), Dr.Ferzzan Engineer, Mr.Vidyadhar Chavda, Ahmedabad (old gramophones and 78 rpm records), Mr.V.A.K.Rangarao, Madras (various), Mr.N.Parthasarthy, Hyderabad, Mr.Vijay Verma, Jaipur, Mr.Prithviraj Dasgupta, Bangalore, Mr.M.Sulaiman, Cochin.

Overseas Collectors of Indian records/music

Mr.Michael Kinnear, (Australia), Mr.Nandkumar Balwally, Mr.Sunil Dutta, Dr.Brian Q.Sliver, Mr.Krishna Hegde, (USA), Mr.Andre' Brunel, Dr.Phillippe Bruguere, Mr.James Stevenson, (France), Mr.Hans Neuhoff, Dr.Rainer Lotz, Mr.Srinivas Paruchuri (Germany), Mr.Arthur Levine, Mr.Romesh Aeri, Dr.Regula Quereshi, Prof.John Campana, (Canada), Dr.Joep Bor (The Netherlands), Mr.Nakamuro Toyo, (Japan), Mr.Youssaf Khan, Mr.John Payne, Mr.Bill Dean Myatt (UK).



१०. हंसी दोन बाजुची व्हु लेवल रेकॉर्ड प्रत्येक ची किंमत रु. ३-८-०.



Indian Exp. 29/9/1999

The Record Man

WITH the Jama Masjid in Old Delhi as its majestic backdrop, burkha-clad women and bleating goats in the alleys, and men playing *chaupad* in the corners, it seems like a set from a Mani Ratnam movie. As you make your way through the narrowest possible streets to Shop No. 256, Meena Bazaar spreads out like a mesmerising maze. Syed Akbar Shah owns the famous Shah Music Centre here. He possesses innumerable gramophone records of all types — LPs, SPs and 78 rpms. Valued at over Rs 40 lakh, it is one of the finest collections of film and non-film music in India, much sought out by the big-wigs of the music industry for the past 23 years.

It all started with his father, Syed Ahmad Shah, way back in 1928. "With my son Syed Zafar Shah by my side, you can say we are like Prithviraj Kapoor, Raj Kapoor and Randhir Kapoor of the film *Kal, Aaj Aur Kal*," Shah jokes. Whether it is the movies of Raj Kapoor and Dilip Kumar, the soundtracks of Naushad and Krishna Kalle, the voice of Mohammed Rafi or a rendition of thumri, his collection has it all. Qawwali by Ismail Azad sits easily with the entire lot of Beatles' LPs. And between 1950 and 1990, he is sure that he can tell anyone the lyrics of any film song. Teheran, Amsterdam, Ankara, Hyderabad's Old City, Lahore, Karachi, Barbados, Singapore, Hong Kong — he's procured records from every corner of the world. At least 80 of his records have been re-copied by HMV. Shah looks wistful as he says there's just one film record that's eluding him. It's a Feroze Khan-Mumtaz film called *Apradh* (1972). With his persistence, there's no way that film can stay out of his grasp for long.

The Bombay Tribune

VOL 1 NO 1 MURBEE/139/05

APRIL 9 - 15, 1995 31 pages Rs 4

WEEKLY

Asha beats Lata in numbers game

By Santosh Vallury in Bombay

THE AUTHENTICITY OF THE doyenne of Indian music, Lata Mangeshkar's claims of having sung the most number of film songs, thereby securing a mention in the Guinness Book of World Records, could be disputed if the facts mentioned in her bibliography are to be believed.

Vishwas Nerurkar, co-com-piler of the bibliographies of Lata and her sister Asha, said, "It is actually Asha who has the distinction of having sung the

most number of songs and not Lata." According to in-depth research findings and thorough inquiries, Lata has sung only 6000 songs whereas Asha seems to have around 11,000 songs to her credit.

"The Guinness Book approached HMV for facts and they took their word as final. It was they who claimed that Lata had sung more number of songs," said Vishwas.

"Lataji has sung only 300 songs in other languages and the remaining are in Hindi. She was

also extremely choosy in her songs. So it is just impossible that she could have sung more number of songs than Asha," he averred.

In compiling his latest bibliography of the songs sung by Asha, Vishwas Nerurkar unearthed startling truths. "There are times when a singer has never sung a particular song but he or she has been given undue credit for it. Such mistakes are plenty," said Vishwas whose works are therefore based on in-depth research and thorough

cross-checking.

Music director Khayyam, who has been associated with the sisters for five decades now, said he did not want to get involved into this controversy. "Both the singers have done such a remarkable job with their renditions that it is immaterial who has sung more number of songs."

But when asked whether the facts provided in the bibliographies could be disputed, he said, "No. But maybe Asha's name too will feature in the Guinness Book of World Records very soon."



This one's for Asha

**Bibliographers Vishwas Nerurkar
and Prasad Sinkar's ties with the
Mangeshkars go a long way**

The order of "Lata Geetkosh" (Compilation of Bengali Songs,
Price : Rs. 50/- ; Extra Rs. 15/- towards postage etc.) can
also be placed at the following address by sending M. O. only.

SNEHASIS CHATTERJEE

Compiler : Lata Geetkosh

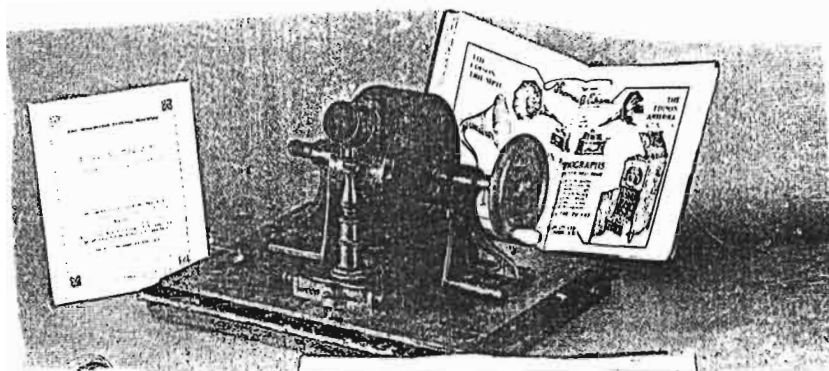
107/A1, Rishi Bankim Sarani,

P. O. Serampore, Dist. Hooghly (W. B.)

Pin.—712201



Mr. Prasad Sinkar [L] and Vishwas Nerurkar [R]



Section five

Books on recorded music

1] **Hindi Film Geet Kosh** - Compilation by Mr.Harminder Singh Hamraz, Vols.I and IV (Kanpur:Mrs.Satinder Kaur, 1986, 1988), Vols. II and III (Kanpur:Sumer Singh Sachdev, 1980, 1984).

Hindi Film Geet Kosh - compilation by Mr.Vishwasnath Chatterjee, Vol.V (Kanpur:Satinder Kaur, 1991)

* These volumes give detailed information of the Hindi talkie films produced from 1931-1990. It lists about 8,000 films giving a list of first line of the songs in each film. Wherever possible, it also gives a record reference number along with other relevant details. Very useful reference work listing about 55,000 songs.

2] **Listeners Bulletin** - Editor Harmander Singh Hamrazz - A monthly bulletin giving information about film music. 112 bulletins issued so far.

** Both these publications are in Hindi and give interesting information about film music. One of the readers actually counted number of songs sung / recorded by most popular singers of film industry. Estimated figures are -

Name of the artist	Number of songs
1] Asha Bhosle	7,500
2] Lata Mangeshkar	5,500
3] Mohammad Rafi	4,500
4] Kishore Kumar	3,000
5] Mukesh	1,000
6] Talat Mehmood	500

Total - 22,000	

Other singers have sung around 200 / 300 songs each. If we add all the songs sung by K.L.Saigal, K.C.Dey, Geeta Dutt, Suman Kalyanpur, Manna Dey, Mahendra Kapoor, Hemant Kumar, Noorjahan, Suraiyya, Sudha Malhotra,

Shamshad Begum, Rajkumari and others, the sum total does not exceed 30,000 songs. Thus out of total of 55,000 Hindi film songs recorded [in about 8000 films] from 1931-1995, about 30,000 songs have been sung by less popular singers. One has to do research to document these forgotten singers.

** E-mail - hamrazz@yahoo.com / Hamrazz@hotmail.com / Hamrazz@usa.net
Web site - <http://hfgk.8m.com>

3] **Geet Kosh** - Since 1990, some serious young researchers have brought several Geet Kosh, compiling the details of songs of a given artist. The work is extensive, painstaking and an invaluable source of information for lovers of film music. Most of these give only first line of the song and the record/cassette number. Future researchers can take up the task of giving full song texts. Details of published Kosh (Compilations) are -

a] Lata Mangeshkar-Gandhar Swaryatra, Swarasha-Filmography of Asha Bhosle, Naushad-a filmography, Pancham - filmography of Rahul Dev Burman, O.P.Naiyyar - filmography and articles. - By Mr.Vishwas Nerurkar and Prasad Sinkar.

b] Before publishing these books, Mr.Nerurkar had brought out cyclostyled copies of song details of - Vasant Desai, C.Ramchandra, Naushad, Madan Mohan, Hement Kumar, Roshan, Sudheer Phadke, S.D.Burman, O.P.Naiyyar and Shankar Jaikishan.

c] Forthcoming - Geet Kosh of Marathi Film songs, songs of Shankar Jaikishan, Khaiyyam and songs of Kishore Kumar.

4] Mohd.Rafi - 'Mere Geet Tumhare' - songs of Mohammad Rafi - ed. Preetam Menghani and Mr.Ajit Pradhan [1998]

Yaadgar-e-Rafi [1944-1994] Ed.Iqbal Ahemad Ganam, Baroda (1998)

5] Mukesh geet kosh - Mr.Harish Raghuvanshi, Surat

Mukesh - 'Sureele Safarki Kahani' - Mr.Rajeev Srivastava, (1992) SE-13, Indo-Gulf Township, P.O.Jagadishpur 227 817. Dist.Sultanpur (U.P.)

6] Talat Mehmood geet kosh - Dr.Rakesh Pratap Singh, Kanpur [1992]

7] Forthcoming-Manna Dey by Mr.Deva Prasad Das, Arunachal Pradesh. ##

8] Discography of Hindustani and Karnatic Classical Music - (1950-1985):by Mr.Michael S.Kinnear, Greenwood Press, UK (1985). ISBN-0-313-24479-0

For further details please write to -

Mr.Deba Prasad Das, Govt.Secondary School, P.O.Tezu, District-Lohit
Arunachal Pradesh - 792 001.

* This book gives complete discographical details of LP/EP records of classical and light classical - Hindustani and Karnatic music. The period of this compilation is from 1950-1985. It is seen that the total output of vinyl records during 35 years is about 2700 records only as against probably 27,000 records of film music. The average number of records produced per year is about 80 and it should be possible for any individual collector to collect and preserve all these records.

9] Kinnear Michael, 'The Gramophone Company's First Indian Recordings (1898-1908)', Popular Prakashan, Mumbai (1994).

* This book gives again complete discographical details of about 2500 records made during first ten years. It also contains chapters on the history of sound recording in India in early period of gramophones and records. Both these books are extremely useful as reference sources for researchers and record collectors.

E-mail of michael Kinnear is - emeskay@cosmos.net.au

Webster - www.bajakhana.com.au

10] 'Uttar Bharatiya Shastriya Gayan ka Dhwanyankit Adhyayan' - in Hindi - (Study of North Indian classical music through gramophone records: 1880-1980) - by Dr.Ramakant Dwivedi, a Ph.D.thesis published as a book. Published by Sahitya Ratnalaya, 37/50, Gillis Bazzar, Kanpur - 200 001.India

* Although incomplete and ambiguous in many respects, this is the first ever effort of studying gramophone records by an Indian. It also contains many illustrations and pictures of old artists.

11] Hindi Film Geet : On the history of commercial Indian popular music - Ph.D.Thesis by Arnold, Alison E.(1991), University of Illinois at Urbana-champaign, UMI Dissertation Services.

12] Down Melody Lane - G.N.Joshi (Orient Longman, Mumbai) ISBN 0-86131-482-4. Translation of original Marathi book - 'Swargangechya Teeri'.

* Mr.G.N.Joshi worked with HMV for many years and recorded several renowned personalities in the field of classical music during 1930-60. He has narrated very interesting stories about the artists and the recordings. As a singer he has cut over 100 records (78 rpm).

Magazines / Publications -

1] **Hillandale News** - The official journal of the city of London Phonograph and gramophone society - founded in 1919 in England. Latest issue is no.229, Spring 2000.



मुहम्मद रफ़ी
मेरे गीत तुम्हारे

मुहम्मद रफीसाहब के गाये हिंदी फ़िल्मी गीतों की सूची

संपादक

PREETAM MENGHANI

अजित प्रधान

(Co - Editor)

सह संपादक

1, Ram Niwas Society,

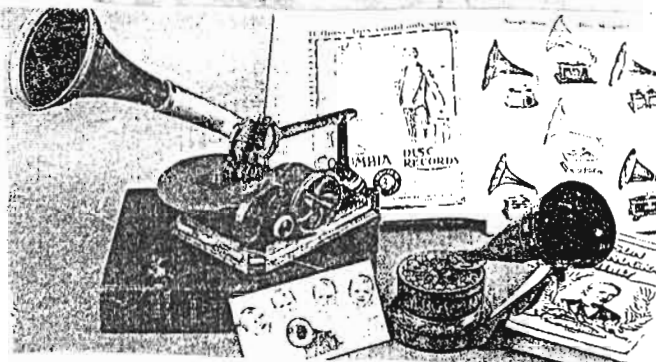
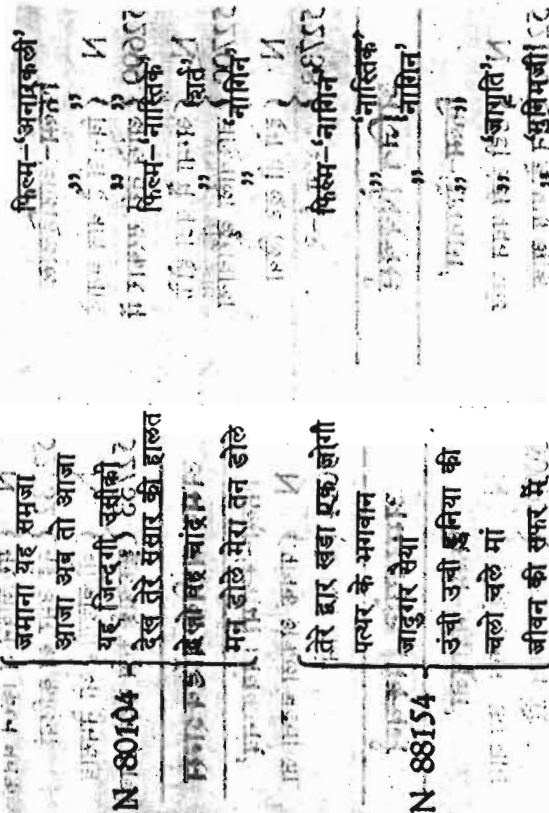
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गुजराती फिल्म गीत कोश
(1932-1991) (60 वर्ष)

(1932-1991) (60 वर्ष)

संगीत-प्रमियों को यह जान कर बत प्रसन्नता होगी कि 'गुजराती फिल्म गीत कोश' (1932 से 1991) का मुद्रण कार्य शुरू हो चुका है तथा 50% कार्य सम्पन्न भी हो गया है। इसे यथामीत्र जारी करने के प्रयास किए जा रहे हैं। इस कोश में सन् 1932 से लेकर 1991 तक सेंसर पारित 566 गुजराती फिल्मों एवं उनके गीतों की विस्तृत जानकारी दी जा रही है।

प्रत्येक फिल्म के नाम के साथ उसकी निर्माण संस्था, निर्माता, निर्देशक एवं कलाकारों के नाम के अतिरिक्त प्रत्येक गीत की प्रथम पंक्ति के सामने ही उसके गायक/गायिका, गीतकार, संगीतकार एवं रिकार्ड नम्बर की जानकारी इस 'गीत कोश' में दी जा रही है. सेंसर सर्टीफिकेट नम्बर एवं सेंसर तिथि के साथ-साथ फिल्मों की सूची को गुजराती के अतिरिक्त अंग्रेजी भाषा में भी दिया जा रहा है.

‘गुजराती फिल्म गीत कोश’ का संकलन-प्रकाशन कार्य सूरत के श्री हरीश रघुवंशी कर रहे हैं- जिन्होंने सन् 1985 में **‘मुकेश गीत कोश’** का संकलन-प्रकाशन कर संगीत-प्रेमियों में धूम मचाई थी। ‘मुकेश गीत कोश’ की सभी प्रतियाँ बिक चुकी हैं। भारतवर्ष में क्षेत्रीय भाषाओं में निर्मित फिल्मों में से सर्वप्रथम गुजराती फिल्मों एवं उनके गीतों की विस्तृत जानकारी देने का श्रेय श्री रघुवंशी को है। इसे प्राप्त करने के लिए पत्र-व्यवहार कृपया इस पते पर करें —

Mr. Harish Raghuwanshi,

C/o Audio Vision,

Nanpura Gate, SURAT 395 001

Gujarat, India Phone : (91) (261) 51213

इस 'गीत कोश' की सिर्फ 500 प्रतियाँ ही प्रकाशित की जा रही हैं। अपनी प्रति अग्रिम सुरक्षित कराए जाने एवं पूर्व प्रकाशन मूल्य से सम्बन्धित विस्तृत सूचना कानपुर से प्रकाशित 'लिस्नर्स बुलेटिन' (त्रैमासिक) के मई 1992 अंक में दी जाएगी।

फरवरी-1992

- 2] **The Talking Machine Review International, England** - A Review Journal published from last 25 years.
- 3] **The Sound Record** - Journal of the Phonograph Society of New South Wales, Inc. Australia. ISSN-1036-1928.
- 4] **Playback** - The Bulletin of the National Sound Archive, The British Library. ISSN 0952 - 2360. Web site - www.bl.uk/collections/sound-archive
E-mail: NSA @ bl.uk
- 5] **The Record News** - formerly quarterly, now yearly journal of 'Society of Indian Record Collectors', founded in Mumbai in 1990. One annual issue of 1999 and 30 back issues from 1991 to 98 have been published so far. The focus of the magazine is "The Gramophone Records". [ISSN 0971-7942]. Society activities could also be viewed on - www.bajakhana.com.au

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- Suresh Chandvankar,

रिकार्डों के संग्रह का अनोखा शौकीन



शरद मेहता और उनके संग्रह के दुर्लभ रिकार्ड जिनमें छिपा है शास्त्रीय संगीत का अनमोल खजाना

Prof. S.R. Mehta [1925-1999]

Naubhai

यों तो रिटायर्ड अध्यापक शरद मेहता जीवन भर अर्थशास्त्र पढ़ाते रहे हैं लेकिन शौक है उन्हें शास्त्रीय संगीत के दुर्लभ रिकार्ड जमा करने का। उनके खजाने में ऐसे-ऐसे रिकार्ड मौजूद हैं जो खुद गायक के पास नहीं हैं। संगीत की गहरी समझ रखने वाले शरद मेहता हवेली संगीत के माहिर गवैये भी हैं और नाडियाड में रोज वैष्णव मंदिर में शाम को साजों की संगत में कीर्तन करते हैं।

प्रो. मेहता की कहानी यह बताती है कि शौक के लिए विषय का कितना गहरा ज्ञान चाहिए।

मेहता जी को कलाकारों से जुड़े किस्से सुनाने का भी खूब शौक है। जाने कैसी-कैसी रोचक-रोमांचक कहानियां याद हैं। एक किस्सा आप भी सुन लीजिए मेहता जी के मुंह से। वे बताते हैं कि गौहर बाई के जमाने में कलकत्ता में यह कानून था कि भारत के शहरी खानदान के सदस्यों के अलावा और कोई व्यक्ति दो घोड़ों वाली बग़ी में सैर नहीं कर सकता। लेकिन गौहर भी दिलेर ठहरीं। हर दिन एक रुपया जुर्माना भरने के बावजूद इस नियम को तोड़ती रहीं। महीना भर बीत गया और आखिर में ब्रिटिश मजिस्ट्रेट ने ही हार मान कर गौहर को छुट दे दी।

रिकार्डों का संग्रह करने के अलावा शरद मेहता को किस्सागोई का भी खासा शौक है और दुर्लभ रिकार्डों की तरह ही उनके पास ढेरों किस्से भी हैं—सुनाने के लिए।



Mr. Suraj Lal Mukherjee (Haru Babu)
BORN: 1930 DIED: 6th March 2000.

PHOTO :

MR. SURAJ LAL MUKHERJEE (HARU BABU) RECEIVING "MAANPATRA" FROM SUSHANTA KUMAR CHATTERJEE, IN HIS GR. RECORD LISTENING cum SITTING ROOM, AT HIS RESIDENCE AT SAMAR SARANI, DUM DUM, CALCUTTA ON 5th AUGUST 1998. MRS. MUKHERJEE IS SEEN ADJACENT TO HIM. THE "MAANPATRA", SWEETS, FLOWERS, & SAARI TO MRS. MUKHERJEE, WERE HANDED OVER ON BEHALF OF A GROUP OF RECORD COLLECTORS, CALCUTTA.

— PHOTO FROM THE COLLECTION OF S. K. CHATTERJEE. CA.
30th JUNE 2000.

SKETCH—

es, drama and plays, character songs, classical and modern songs and even parodies are part of his collection.

The rows of steel almirahs in his drawing room are stacked with records, carefully arranged alphabetically. Long-forgotten and extremely rare songs of artistes like Ramesh Bandyopadhyay, Dilip Kumar Roy and Dilip Chand Bedi are stored in one-sided records. Significantly, one-sided records have been sold till the year 1910, and double-sided ones were in the market by 1906.

"The largest selling comic artist was Nabadwip Halder, whose caricatures were recorded by Senola company," Mr Mukherjee said. His favourite singers are Krishna Chandra Dey, Jagannath Mishra, Ganesh Chandra Goswami and Indu Bala and favourite music composers are Himaab Dutta, Kamal Dasgupta and Anupam Chakrabarti.

Harubabu has also a deep liking for Hindi songs of Mohammed Rafi and Talat Mahmood. Tagore, of course, is his favourite lyricist besides Kazi Nazrul Islam, Prafulla Roy and Subodh Purkayastha.

Mr Mukherjee's long association with HMV has enriched the company tremendously, prompting them to release those nostalgic melodies on cassettes and discs.

With his rare passion and enthusiasm still very much alive, Harubabu remains one of the last few individuals who have made the tunes flow from the distant and ignored shores of our rich musical past.

APRIL
1996

News Paper-Cutting

For 75 paise, Harubabu had bought an old gramophone disc. On it, a hand-written label declared that it was Rabindranath Tagore's only test record which he sang with Roma Devi. Recorded in 1932, it was discarded by the sound engineer for "too much surface noise," making it the only piece available. Harubabu thought it was a bargain. Till date, it remains the most precious piece in his collection. Tagore can even be heard coughing after the song.

Mr Suraj Lal Mukherjee, lovingly called Harubabu by his friends and acquaintances, is known to be the collector of the largest number of Bengali gramophone records, with more than 25,000 records in his archives. For his Tagore record, Viswa Bharati had supposedly sent him feelers wanting to acquire it, but Harubabu refused to part with it.

Today, this authority in Bengali songs has an amazing memory, being able to trace the history of gramophone, voice recording and playback and explains in detail the do-you-knows of Leon Scott's phonograph, Ebel Berlin's graphophone and Edison's gramophone.

"In India, the phonograph machine was installed in Jorasanko Thakurbari and St Xavier's College in 1894. Swami Vivekananda presented this sound system to the Kheiri Maharaja," Mr Mukherjee said.

Mr Mukherjee, who inherited his father's passion for gramophone records as well as the latter's invaluable collection, bought his first 78 RPM disc for a rupee and four annas in 1951. It was Tapan Bandyopadhyay's album of those times. Apart from this, INSTRUMENTALS, COMIC

Obituary

अभ्यासू, साक्षेपी समीक्षक अरुण आठल्ये यांचे निधन

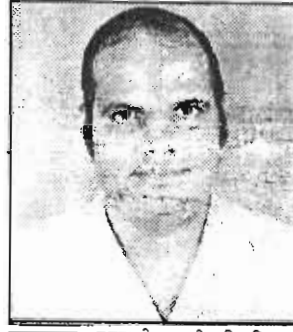
(आमच्या प्रतिनिधीकडून)

मुंबई, गुरुवार - मराठी संस्कृतीवर सर्वांथाने प्रेम करतानाच आपल्या चोखंदळ दृष्टिकोनाच्या संगणकी जोड देणारे साक्षेपी समीक्षक अरुण आठल्ये यांचे आज सकाळी साडेदहा वाजता हृदयविकाऱ्याच्या तीव्र झटक्याने त्यांच्या निवासस्थानी आकस्मिक निधन झाले. ते ५३ वर्षांचे होते.

नाटक, साहित्य, संगीत, इतिहास, चित्रकला, व्यवस्थापन अशा विविध क्षेत्रांमध्ये श्री. आठल्ये यांचा संचार होता. असा संचार कारणाने अधिकार त्यांनी आपल्या व्यासंगाने कमावला होता. या सर्व क्षेत्रांतील मान्यवरांमध्ये त्यांचे, कामाबद्दल आदर होता. त्यांच्या अकाली निधनाने साहित्य व सांस्कृतिक क्षेत्रात शोक व्यक्त करण्यात येत आहे.

महाराष्ट्राच्या सांस्कृतिक क्षेत्राच्या अनेक दलनांमध्ये आठल्ये यांनी मुशाफिरी केली. साहित्य आणि संगीत या क्षेत्रांसहोत इतर कला प्रकारांवर त्यांनी वृत्तपत्रांतून विपुल लेखन केले होते. मुंबई मराठी साहित्य संघ, कोकण मराठी साहित्य परिषद अशा सांस्कृतिक संस्थांशी त्यांचा जवळचा संबंध होता. साहित्य संघाचे ते उपाध्यक्ष होते, तर 'कोमसाप'च्या चिटणीसपदाची जबाबदारी त्यांनी पेटली होती.

साहित्य आणि नाटक याबाबतच व्यवस्थापन क्षेत्रातही त्यांनी उल्लेखनीय कार्य केले. अहमदाबाद येथील 'इंडियन इन्स्टिट्यूट ऑफ मॅनेजमेन्ट' या प्रसिद्ध शिक्षण संस्थेवर



व्यवस्थापन शास्त्राची पदवी मिळविण्याच्या विद्यार्थ्यांच्या पहिल्या तुकड्यात त्यांचा समावेश होता.

Mr. Arun Athalye [b.1944 d.1997]

पु. ल. देशपांडे यांना तीव्र दुःख

पुणे, दि. २३ (प्रतिनिधी) - एखाद्या असूनही श्रेष्ठ - कनिष्ठतेच्या आर्थिक बहिरी संसाधनांसारखी अकस्मात झडप घालून उचलून न्यावे, तसे मृत्यूने आमचा निकटचा मित्र अरुण आठल्ये याला अज्ञातात उचलून नेले. साहित्य, संगीत, नाट्य, इतिहास संशोधन चित्रकला अशा निरनिराळ्या कलांच्या क्षेत्रातील व्यासंग, जाणकार दृष्टिकोण, पूर्वग्रह दोषापासून अलिप्त अशा वृत्तीने जगून अरुण आठल्ये यांनी स्वतःचे जीवन घन्य केले. अशा शब्दांत प्रसिद्ध साहित्यिक पु. ल. देशपांडे यांनी प्रतिक्रिया व्यक्त केली.

ते म्हणाले की, अठल्या - नठल्या व्यक्तींना आणि जनहितकारी संस्थांना आधार दिला तरुण कलावंतांना प्रोत्साहन दिले. की, अरुणला कोकणाविषयी विशेष आस्था! कोकण मराठी साहित्य परिषदेच्या कार्याला त्याने गती मिळवून दिली.

उद्योगक्षेत्रात अत्यंत उच्च स्थानावर म्हणाले.

N. L. 28/9/20

हिंदुस्थानी संगीताचे साक्षेपी अभ्यासक

'विश्वेश्वर शारदा' या ग्रंथाच्या टीपा आणि 'लयतालविचार' यासारखा महत्त्वाचा ग्रंथ लिहिणारे डॉ. शरच्चंद्र विष्णू गोखले हे अफाट व्यासंगी व्यक्तिमत्त्व; काहीसे अपरिचित राहिले. नुकतेच त्यांचे मुंबईत निधन झाले.



Mr. S. V. Gokhale [b.1914 d.2000]

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