

THE RECORD NEWS

THE JOURNAL OF
THE SOCIETY OF INDIAN RECORD COLLECTORS

ISSN 0971-7942

Feature Article in this Issue



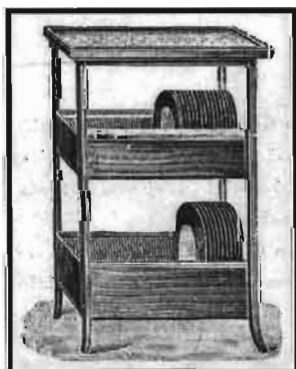
Volume — Annual

TRN 2002

S.I.R.C.

{Branches}

- MUMBAI
- PUNE
- GOA
- NANDED
- SOLAPUR
- TULJAPUR
- BARODA
- CALCUTTA



125th Birthday of Edison's
Phonograph Patent Declaration for India.
'Songs from records', 'My name is Gauhar Jan',
'Rambhau Quawal'

The Society of Indian Record Collectors

110 Parashara T.I.F.R. Housing Colony Homi Bhaba Road, Navy Nagar Mumbai, India, 400 005

THE SOCIETY OF INDIAN RECORD COLLECTORS

Managing Committee

President Narayan Mulani
Honorary Secretary Suresh Chandvankar
Honorary Treasurer Krishnaraj Merchant

Journal Editor Suresh Chandvankar

Honorary Members

V.A.K. Ranga Rao, Madras
Harmandir Singh Hamraz, Kanpur



Membership Fee: [Inclusive of the Journal Subscription]

Annual Membership	Rs. 500
Overseas	US \$ 50
Life Membership	Rs. 5000
Overseas	US \$ 500

Annual Term July to June

Society of Indian Record Collectors {Established 1990}

Members joining anytime during the year {July—June} Pay the Full Membership Fee and receive the Back Issues for the Year of: THE RECORD NEWS — for the year in which they join.

[Life Members are entitled to All of the Back Issues—Postage Extra]

All Rights Reserved

NOTE: All Articles are © Copyright —

and may only be reproduced after obtaining written permission from both the Journal Editor and the Author of the article concerned

Contact Address:

SOCIETY OF INDIAN RECORD COLLECTORS

C/o Suresh Chandvankar, Hon. Secretary

110 Parashara, TIFR Housing Colony, Navy Nagar, Colaba, MUMBAI, 400 005, INDIA

Telephone: {Res} Intl: 91 + 22 22 80 49 86

Email: sschand@tifr.res.in

From the Editor -

In 2002, Indian gramophone records have completed over 100 years. Mr. Michael Kinnear, Australia has published two books on records covering period from 1899-1910 and one covering LP/EP era from 1950-1985. His fourth book on 78-rpm record labels will be published soon. Society of Indian Record Collectors has been publishing - 'The Record News' from 1991. To celebrate centenary of Indian gramophone records, we have decided to publish research articles of academic interest and I hope you will like the contents of the annual issue: TRN-2002.

- **Suresh Chandvankar**
- **Editor**

=====	
From The Editor	03
SIRC News from Tuljapur, Nanded, Baroda and Mumbai	04
SIRC News from Solapur	05
Edison's Phonograph Patent Declaration for India By – Mr. Stephan Puille, Germany.	07
Letter to the Editor	14
Songs from records By – Shibashis Bandopadhyay	16
My name is Gauhar Jan By - Mr. Suresh Chandvankar, Mumbai.	42
Books published by Mr. Michael Kinnear	50
Rambhau Quawal – Life and records By - Mr. Sudheer Peshwe, Tuljapur	53
List of SIRC Members [2001=2002]	60
Contents of the back issues	64
Appeal for 'Broadcast' records	71
=====	

SIRC NEWS FROM TULJAPUR

- 1] January 2002 – Songs of O. P. Nayyar - By Mr. Jayant Raleraskar.
- 2] February 2002 – Suvarna Mahotsavi Gaani. (1952)
- 3] April 2002 – Punha Ekada Shankar Jaikishan.
- 4] May – 2002 – Songs of Talat Mehmood.
- 5] October 2002 - Balgandharvanchya Dhwanimudrika.

Mr. Sudhir Peshwe, 22, 'Adwait', Mauli Hsg. Society, Near Peshwe Hospital, Tuljapur - 413 601. District Osmanabad. Phone - (02471) 42897.

SIRC NEWS FROM NANDED

For further details please contact -
Mr. P .T. Shastri, President, SIRC, Nanded.
32, 'Chaitanya', Bhagyanagar, Nanded - 431 605.

SIRC NEWS FROM BARODA

For further details please contact -
Mr. Narendrakamal Sreemali, SIRC, Baroda.
23, Jayratna Society, Behind ESI Hospital, Gotri Road, Vadodara - 390 021
Gujrat State, India. Telephone - (0265) - 351 843

SIRC NEWS FROM MUMBAI

- 1] January 2002 – Vande Mataram at Imamwada in presence of 200 school children – an invitation from local Sane Guruji Kathamala unit.
- 2] February 2002 – Records of Pt. Bhimsen Joshi – at Dhuru Hall, Dadar Sarvajanic Hall – on account of Panditji's 80th birthday.
- 3] August 2002 – Records of Babuji – Sudheer Phadke – on the occasion of his demise at the age of 84.4] November 2002 – Records of Asha Bhosle – on account of her 70th birthday.
- 4] October 2002 – Records of Asha Bhosle – on account of her 70th birthday.

- Suresh Chandvankar

SIRC NEWS FROM SHOLAPUR-2002.

Sholapur Unit rendered ten programs during the year. The important aspect of this year's listening sessions was that we tried to reach different cross sections. We feel that it will have its impact. Rotary Club and Lions Club invited us to deliver the programs. Another important event was that of Program at Dayanand College for their students. During the year following programs were presented:

1. Western Music and Hindi Film Songs: This program was presented at Masonic Hall for Rotary Club of Sholapur. It was attended by 50 to 60 Rotarians.

2. Unforgettable Duets: This program also was at Masonic Hall for Lions Club.

3. Songs of Prem Dhawan: This program was presented by Mr. P. T. Shastri, President, S.I.R.C. Nanded. It was held at Sevasadan High School and was attended by over 150 music lovers.

4. Bakhar Chal-Chitranchi: Mr. Vijay Padalkar, a well known Marathi writer delivered the speech on his experiences at Film appreciation course of F.T.I.I., Pune.

5. Importance of Records: A different program was prepared by us stressing the importance of 78 R.P.M. records. We selected artists and some aspects of records that are important from that point of view. During the program, we played the songs on records on Gramophone, which was a new experience to the listeners. The program was arranged at Kala Sadhana Kendra, at village Kawathe, 12 km from Sholapur.

List of Songs Played –

1. Nis Din / Ustad Amir Khan & Ustad Bismillah Khan /
 2. Premlekhlu
 3. Khwab Mein Humko Bulate Ho / Tufan / Lata Mangeshkar / Basant Prakash
 4. Ye Na Bata Sakunga Main / Jagmohan
 5. Master Madan
 6. Apani Nazme Apani Jabani / Hasrat
 7. Albela Sajan Ayo Re / Basavraj Rajguru
 8. Kabhi Tanhayion Mein / Hamari Yaad Ayegi / Mubarak Begum / Snehal Bhatkar
-

6. Swara Juluni Aale: The program was in the memory of Shri Sudhir Phadake playing his compositions as well as songs sung by him. The program was at Seva Sadan High school. Large number of audience attended it.

7. Lata Mangeshkar: Ek Aur Anek: Rare songs of Lata Mangeshkar with rare co singers was the main aspect of the program. The program was attended by at least

100 listeners and was at Seva Sadan High school. The program was also well received by the local News papers.

8. P. Savlaram : This program was delivered at Vidyanagar Society during the Ganesh Festival. The audience nicely received all the old songs of Marathi culture.

9. Classical Artists on 78 R.P.M. Records: The program was presented at Jeevan Tara Bungalow of Late Chanchaladevi Gandhi and Late Chandulalji Hirachand Gandhi, in their fond memory. Smt. Chanchaladevi Gandhi was closely associated with Artists Union in Sholapur and she herself was an Artist. Mr. Vidyadhar Doshi organized the program. He generously donated the entire 78 R.P.M. records of his Auntie, Smt. Chanchaladevi Gandhi, neatly stacked in covers. While thanking Mr. Vidyadhar Doshi, Mr. Jayant Raleraskar explained to the audience the importance of the record collector's activity. Dr. Y.J. Kulkarni presided over the function.

List of Songs Played –

1. Harmonium / Govindrao Tembe
 2. Albela Sajan / Basavraj Rajguru / Ahir Bhairav
 3. Sun Sun Batiyan / Gangubai Hangal / Marva
 4. Chaye Rahe Pardes / G. N. Joshi / Maand Thumri
 5. Jadu Bhareli Kaun / Abdul Karim Khan / Gara Thumri
 6. Jhanana Baje / Savai Gandharva / Deskar
 7. Saheb Jamal Tu / Bhimsen Joshi / Multani
 8. Main Zindagi Se Hoon Bejar / Begum Akhtar / Gazal
 9. Taskin Ko Hum Na Roye / Malika Pukhraj / Gazal
 10. Main Jaane Na Dungi / Naseer Ahmed Khan / Kedar
 11. Yaad Piyan Ki / Bade Gulam Ali / Thumri
 12. Kaisi Bajaye Shyam / Rasoolan Bai / Thumri
 13. Rasaiyan Hu Jaun / Kesar Bai Kerkar / Maru Bihag
 14. Ada Jaan Leti Hain / Narayan Rao Vyas / Thumri
 15. Sir Pe Dhari Ganga / Kumar Gandharav / Shankara
 16. Hairat Se Tak Raha Hoon / Master Madan / Gazal
 17. Bhaj Mann Brahma Sada / Manahar Barve / Bhairavi
-

10. Raga Yaman: During the program we played the film songs based on Raga Yaman. The program was arranged specially for the college students, to promote amongst them the liking for the classical music. The Yaman was revealed through the Sangeet Shiksha record of Shri Vinayakbuwa Patwardhan. The program was nicely received by the students as well as professors. Principal Shri Nagesh Dhayagude, Prof. H. N. Jagtap, Prof. Sheela Mistry and Prof. Vaijayanti Naiknaware attended it. All of them praised the activity of SIRC in the city. This program was presented by Shri Mohan Sohoni.

- Jayant Raleraskar, Secretary, SIRC, Solapur
'Nirzar', 154 / A, Indira nagar, Bijapur Road, Sholapur – 413 004.
Maharashtra State, India.

Congratulations: The 125th Birthday of Thomas Alva Edison's Phonograph Patent Declaration for India

Stephan Puille, University of Applied Sciences (FHTW Berlin), Blankenburger Pflasterweg 102, D-13129 Berlin, Germany. E-Mail: puille@fhtw-berlin.de

Between December 15, 1877 and May 20, 1878, Edison executed Phonograph patent applications in nineteen different countries including New South Wales, Queensland, Victoria and Cape of Good Hope – at that time independent states on the continent of Australia. Lemuel Wright Serrell, Edison's patent attorney for many years, carefully prepared the papers and all patent applications were approved except one – the patent for (British) India. When it unexpectedly needed attention in September 1878, Edison's mind was completely occupied by electric lighting ...

As far as I know, the story of tinfoil phonograph patents in most of these "foreign countries" is still unwritten. It is doubtful whether all patents were ever granted and successfully exploited. As the case of (British) India deviated from the others, its comparatively late patent application was virtually unknown until the original document recently surfaced.

On December 15, 1877, Edison executed his first phonograph patent application for the *USA*. Edison's main source of income involved obtaining patents for his inventions (such as the speaking telephone and phonograph) or allowing others to do so on his behalf, and then selling the rights to these to interested parties in return for a fixed payment plus additional royalties.

Two days after the patent application mentioned above, Edison signed a memorandum of agreement between himself, George H. Bliss of Chicago, Illinois, and Theodore Puskas, a Hungarian electrical engineer of New York. Edison intended to obtain telephone and phonograph patents in *Russia, Spain, Italy, Austria, Germany, France and Belgium*. Puskas and Bliss were desirous of introducing and selling such patents. It was agreed that Theodore Puskas would pay \$1260 within twenty days to Lemuel Wright Serrell for the purpose of procuring patents and compensating Bliss for relinquishing an earlier agreement. Furthermore, Puskas pledged to use due diligence in offering for sale and filing applications for the patents at his own expense. Edison, in return, granted to Puskas and Bliss a portion of all the proceeds from the sale. Certain minimum selling prices for the patents were fixed. *Germany*, for example, was set at no less than \$15,000 for the letters patent relating to telephones alone. If the rights were sold including the phonograph, this price was to be doubled. It was further agreed that Edison was to furnish sample instruments to Puskas. (1) Of particular interest to us, it was stipulated that "Puskas and Bliss should have the first privilege of including in this agreement **the rights in any foreign country except Canada and Great Britain.**" (2)

Around January 10, 1878, Theodore Puskas sailed to London. Among his outfit were two large "*No. 2 Experimental*" phonographs, known today as the "*Brady Model*" after the famous photograph taken by Mathew Brady on the occasion of the successful phonograph exhibition in Washington before President Hayes on April 19, 1878. On February 8, 1878, Puskas telegraphed to Edison: „First class House agrees to advance 2000 pounds cash for English Phonograph and to give us half profits on whole sale and retail sales. Expenses all born by them. Reply immediately and pull

for 3000.“ (3) Encouraged by his good start in England and after Edison’s patent for the phonograph in the US (granted on February 19, 1878 without problems), Puskas sent more money and instructed Serrell “**to secure remaining patents**”. (4)

On March 6, 1878, the same day Puskas left London for Paris to demonstrate the phonograph for the first time on the European continent, Serrell wrote to Edison: „Concerning further foreign patents on Phonograph I think it will be best for you to look over the drawings and spec. as we have them, leave out any unnecessary matter, and add any improvements. It will also be necessary to consider the best [way] of proceeding.“ (5) Serrell obtained particulars from various consuls for Puskas to select the countries he required and advise Serrell what to do: “I have given the prices as near as I can for each country, as the drawings, specifications, translations &c. will be quite expensive. Where several are taken together, a deduction will be made, so far as the drawings &c. of one case may be available for other cases.” (6) The countries, most probably, chosen were: *Norway, Sweden, Denmark, Portugal*, the Australian continent (*New South Wales, Queensland, Victoria, Cape of Good Hope*) and - *British India*. **For an expense of \$220 for drawings, specification, translation and tax, the patent for British India could be secured for 14 years.** To demonstrate the possible profit in the venture it should be mentioned that the assignments on phonograph patents just granted in Victoria and New South Wales were offered in June 1878 to an interested party for the considerable sum of \$17,500. (7)

Switzerland and Japan, which did not grant patents at that time, were excluded. So were *Cuba, Mexico, Brazil and Chile* after Edison found out that “my agents spoke to consuls in Mexico, Peru and other places, but were advised not to go there. The people were too bigoted, too ignorant generally to receive it, but would destroy the machine as an invention of the devil and mob the agents.” (8)

After Puskas had consented to take out the “remaining” patents listed above, including the patent for British India, Serrell wrote to Edison: „**The specification and drawings for the foreign patents on the Phonograph are complete and ready for your examination.** Please call tomorrow and look them over so that if any changes are required they can be made before the drawings are photo-lithographed.“ (9) „There are some other forms for you to sign on the Foreign Patents. Please come in on Monday [May 20], and the whole of the papers can then go by the next mail.“ (10) All signed patent applications were sent out immediately.

In the meantime, a certain William Greenwood approached Edison on June 12, 1878 whether he had made any arrangement for Bombay, India and the neighbouring parts. In case he had not established an agency, Greenwood proposed his brother-in-law Henry Ballantine, Byculla, Bombay. Edison promised to cable Puskas but I have not located his answer, if there ever was one. In July 1878 a second inquiry, as to whether India was mentioned in Puskas’ contract, came from Colonel Edward Gouraud, Edison’s agent in London, as he had a “desirable party.” (11) He was immediately answered by Edison on July 25, 1878: “**Puskas has India.**”

Shortly after Edison’s return from a trip to Wyoming to see the total solar eclipse, he was, on September 8, 1878, invited by Prof. George Frederick Barker to visit William Wallace and his *telemachon*, a machine to successfully subdivide the electric light. By means of it, power could be obtained from places where river power or tidal power was abundant, or could be generated in places such as coal mines where fuel

was cheap, and could be transmitted hundreds of miles by means of an ordinary cable. Edison immediately comprehended its usefulness and became totally engrossed, wrapped in thought, making calculations of all kinds. (12) Starting at once, a team in Menlo Park consisting of Edison, Charles Batchelor and William Carman, worked day and night on the electric light: "Have struck a bonanza in electric light." (13) Quite understandably, the phonograph was completely out of Edison's mind for a full month until October 5, 1878, when the inventor finally executed an application for patent in electric lighting.

Meanwhile, in early September 1878, Serrell reported that "**the Patent Office in India has objected to the Petition and Declarations [...] and require new ones to be furnished.** I have prepared these and you will please call and sign them immediately to prevent delay – The declarations require acknowledgement before H. B. M. Consul." (14) Apparently, the blame was on Serrell, who had completely overlooked some detail in the instructions for filing a patent application in British India. The damage was done and could only be remedied by preparing reworked papers, sworn by Edison before the British Consul in his embassy in New York.

As stated earlier, Edison's attention in September and early October 1878 was limited to electric lighting. The situation is perfectly reflected in his, rather one-sided, conversation with Serrell, and I read with amusement Serrell's repeated but (for the time being) vain reminders: "I have not yet received the papers that you took for acknowledgement before consul on India patent. Please send them."; "[...] also send the papers for India."; "When you were in the other day I forgot to ask you about the declaration for the India patent: you took these and were to acknowledge before consul and send them back to me, but you have not done so: Please let me have these papers."; "**Where are the India papers?**" (15) Although Edison usually visited New York, the seat of the British Consulate, about twice a week to work in his laboratory at the Electric Pen office at Western Union Building, he could spare no time. (16)

It is little known that Edison, immediately after executing the application for his patent in electric lighting, temporarily resumed the development of the phonograph, most probably to fulfil his long standing contract with the investors of the Edison Speaking Phonograph Company. Within a week, Edison and his team developed a commercial machine with an upright (!) cylinder shaft and floating (!) recorder or reproducer, so that if the recording surface was uneven, the recorder or reproducer would follow the contour of the cylinder.

After finishing the *Dictating Phonograph*, Edison at last found time to visit the British Consulate in New York on October 12, 1878. The resulting declaration reads: „I, Thomas Alva Edison, Electrician, of Menlo Park in the State of New Jersey, United States of America, do solemnly and sincerely declare that I am in possession of an invention for **Improvements in means for recording sounds and in reproducing such sounds from such records**, that I believe the said Invention will be of public utility; that I am the Inventor thereof; and that the same is **not publicly known or used in India** or in any part of the United Kingdom of Great Britain and Ireland to the best of my knowledge and belief, and that to the best of my knowledge and belief my said Invention is truly described in my petition for leave to file a specification thereof.

The Twelfth day of October A. D. 1878. [signed by Edison]

Declared at her Britannic Majesty's Consulate General, New York City, New York U.S.A. this twelfth day of October [September stricken out] in the year of our Lord 1878, Before me [signed by 'Her Britannic Majesty Consul Secretary']“ (17)

The last chapter in the history of the tinfoil phonograph, as far as Edison's direct and active involvement, was opened on October 14, 1878, when he offered to release the Phonograph Co. from its contractual obligation to raise money to carry on the business, if in return he was released from paying back his advance payment in case the “standard machine [was] still incomplete within the time specified” and that he should “receive twenty percent royalty on receipts of the Phonograph exhibitions account.” (18) On October 17, 1878, the Edison Electric Light Company was organized. Edward Hibberd Johnson and Uriah Hunt Painter who took control of the Edison Speaking Phonograph Company after November 23, 1878, took on the responsibility for improving “Edison's favourite invention”.

I don't know as yet if and when the phonograph patent for British India was granted. Apparently Theodore Puskas found an investor, because on the reverse of the patent declaration a certain William James Simmons declared on December 10th 1878:

“I William James Simmons of Hastings Street in **Calcutta** a member of the **firm** of Orr and Harriss of the same place attorneys at law do solemnly and sincerely declare that my said firm of Orr and Harriss have been **appointed agents for Thomas Alva Edison** named and described in the declaration on the other side hereof written for the purpose of obtaining an exclusive privilege for him under Act XV of 1859 of the Legislative Council of India, for his invention above stated and I verily believe that the said declaration of the said Thomas Alva Edison was signed by him and that the contents thereof are true. Dated this Tenth day of December one thousand eight hundred and seventy eight. [Signed by Simmons]“ (19)

The time frame suggested by this document fits perfectly to the accounted “first live demonstration of a [tiny !] phonograph in Calcutta” on or shortly before December 21, 1878. (20) Certainly Puskas had already sent a sample to his agent: a small tinfoil phonograph, manufactured by Edme Hardy in Paris and sold at eight UK pounds or US \$40 apiece – most likely the only phonograph accessible for Puskas at that time. A very similar model is shown in contemporary graphics illustrating this article: “*No. 1 Experimental*” phonograph, manufactured in small numbers by Edison and, later, Sigmund Bergmann. (21)

On December 15, 1878, Edward Hibberd Johnson met members of the **Theosophical Society** in America “to take **voices send to India**”. Colonel Henry Steel Olcott, President-Founder of the Society, asked Edison for permission to have Johnson “speak for [his] voice.” If Edison, a fellow of the Society since April 4, 1878 (22), would waive his royalty, the Phonograph Co. would give an instrument at cost to the Bombay branch of the Society. The permission to imitate Edison's own voice and to waive his royalty of \$17 was granted. (23) Olcott left the USA for India in late December 1878, taking with him, I suppose, a large “*Experimental Apparatus for Illustrating the Principle of Edison's Speaking Phonograph, Pat. Feb. 19th, 1878,*” manufactured by Sigmund Bergmann, serial number 158. (24) Edison was unaware of the agreement signed at the same time by Simmons, [see above], which would have prevented the un-bureaucratic arrangement with the Theosophical Society.

My article should be understood as a somewhat lengthy preface to the late Mr. Amitabha Ghosh's detailed contribution on *The Pre-Commercial Era of Wax*

Cylinder recordings in India. (25) It is a scholarly work still in progress and I heartily invite all readers to help me in examining the subsequent activities of the firm which was appointed agent for the phonograph in Calcutta, by diving through Indian (news-) papers out of reach for me. All unpublished information on the Phonograph, Graphophone and Gramophone in India and elsewhere till around 1900 is welcome.

I would like to thank Patrick Feaster, George F. Paul and René Rondeau for their valuable support in writing this article.

Endnotes:

- (1) Agreement between Edison, Puskas and Bliss, signed on December 17, 1877. This, and all other documents, apart from the patent declaration for India, which is unpublished, is accessible to the public through: The Thomas A. Edison Papers, a documentary editing project sponsored by Rutgers, The State University of New Jersey (<http://edison.rutgers.edu/taep.htm>)
- (2) Provisional protection on the phonograph was granted in Great Britain under date of April 24, 1878; the Canadian patent was granted on October 19, 1878
- (3) Puskas in a telegram to Edison on February 8, 1878
- (4) Puskas in a letter to Edison on February 25, 1878
- (5) Serrell in a letter to Edison on March 6, 1878
- (6) Serrell in a letter to Edison on March 16, 1878
- (7) Serrell in a letter to Edison on June 21, 1878
- (8) Edison in an interview to *The Washington Post* on April 12, 1878
- (9) Serrell in a letter to Edison on May 2, 1878
- (10) Serrell in a letter to Edison on May 18, 1878
- (11) Stockton L. Griffin, Edison's secretary, in a letter to Edison on July 25, 1878
- (12) For reference, see: *The Mail*, New York, published September 10, 1878
- (13) Edison in a letter to Puskas on September 22, 1878
- (14) Serrell in a letter to Edison on September 5, 1878
- (15) Serrell in several letters to Edison between September 21, and October 2, 1878
- (16) See: Undated footnote from Edison to a letter by Ed. T. Chapman, dated April 5, 1878. Edison possibly exhibited the *Brady Model* for the first time outside Menlo Park at the same location on December 27, 1877 to selected listeners.
- (17) Patent declaration on the phonograph in British India, written down by C. H. Smith, employee in Serrell's office, and signed by Edison on October 12, 1878
- (18) Edison in a letter to Hilbourne Lewis Roosevelt on October 14, 1878. Agreed between Edison and the Edison Speaking Phonograph Co. on January 21, 1879
- (19) Declaration of appointment as agent for Edison's phonograph in India, written down and signed by William James Simmons on December 10, 1878
- (20) *The Record News*, Mumbai, India 1999, p. 77
- (21) The graphics are reproduced from *The Daily Graphic*, New York, published March 12, 1878
- (22) Edison in a letter to Henry Steel Olcott on April 4, 1878; Helena Petrovna Blavatska in a letter to Edison on April 30, 1878
- (23) Henry Steel Olcott in a telegram to Edison on December 14, 1878. The large Bergmann model, price "at cost" about \$55 with supplies, was usually sold for \$100.
- (24) René Rondeau, *Tinfoil Phonographs*, Corte Madera, USA 2001, pp. 56f, p. 163
- (25) *The Record News*, Mumbai, India 1999, pp. 73ff

Specimen

I, Thomas Alva Edison, Electrician,
of Menlo Park in the State of New Jersey,
United States of America, do solemnly and
sincerely declare that I am in possession of
an invention for Improvements in means
for recording sounds and in reproducing
such sounds from such record; that I
believe the said Invention will be of public
utility; that I am the Inventor thereof;
and that the same is not publicly known
or used in India or in any part of the
United Kingdom of Great Britain and
Ireland to the best of my knowledge and
belief; and that to the best of my knowl-
edge and belief my said Invention is
truly described in my petition for leave
to file a specification thereof.

The ~~Twelfth~~ day of ~~Oct~~ ^{Nov} A.D. 1878.

Thomas Alva Edison

Declared at Her Britannic Majesty's
Consulate General, New York City, New York
U.S.A. this ~~twelfth~~ ^{twelfth} day of ~~September~~ ^{October}
in the year of our Lord 1878, Before me

Chauley
K. M. Crane

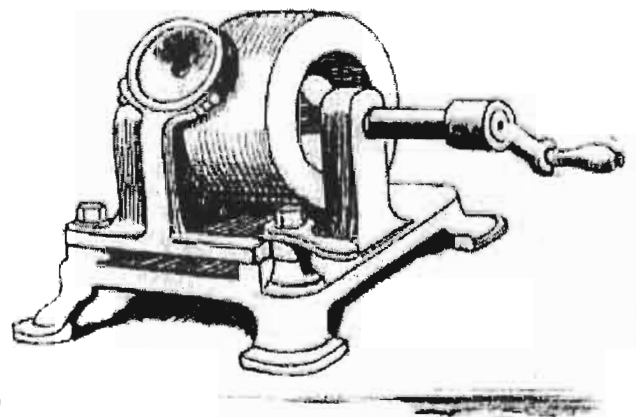


I William James Simmons of Hastings Street in Calcutta a member of the firm of Orr and Harris of the same place attorneys at-law do solemnly and sincerely declare that my said firm of Orr and Harris have been appointed agents for Thomas Alva Edison named and described in the declaration on the other side hereof written for the purpose of obtaining an exclusive privilege for him under Act XV of 1859 of the Legislative Council of India, for his invention above stated and I verily believe that the said declaration of the said Thomas Alva Edison was signed by him and that the contents thereof are true Dated this Twelfth day of December one thousand eight hundred and and seventy eight.

W. J. Simmons

THE DAILY GRAPHIC: NEW YORK, TUESDAY, MARCH 12, 1878.

400



Sri Krishnassaranam Mama

From –

Mr. V. A. K. Ranga Rao

'Ram Mahal', 36 Pycroft's Gardens, Madras 600 006.

Tel. 044 2827 8308.

Date: 16th April 2002

Dear Mr. Chandvankar,

These points are about the latest issue of TRN – 2001. Do publish them in the next issue so that the facts are established.

1. Page 27. To Keshavrao Bhole is attributed the statement that announcing the names at the end of the song continued till the end of 78 rpm era.

** 78's were discontinued in 1973/74. The practise was stopped in mid-thirties. Can anyone pin point a record released afterwards, which has the singer announcing his/her name?

2. About the Ali Baksh record. How did this come about? Was Ustad Bismillah Khan mistaken? Or was that the record was wrongly/wilfully miscredited? Or was there another Ali Baksh? I do not put anything past the Gramophone Company in trying to make a sale. I have the famous C. H. Atma record featuring 'Preetam Aan Milo' and 'Kaun Nagariya' crediting the singer as 'Saigal' without Atma's name being mentioned. This was after Saigal's death. The same regal disc has also been issued with the singer's name as C. H. Atma (Saigol) and finally as C. H. Atma.

3. I have two Young India records from Dharti Ke Lal, with particulars as follows:

MP 689 Matrix 321 Jay Ho – chorus

Matrix 328 Aye Ho - chorus

MP 691 Matrix 318 Alaap - chorus

Matrix 320 Bookha Hai Bangal

[Laxmi Shankar has confirmed her voice in this chorus]

One more point. The song "ab na zuban par tale na dalo" is credited to Mumtaz Shanti in your issue and also in Harmandir's Vol. II. This is highly unlikely. Mumtaz Shanti was an actress who hardly ever sang. She was not in Dharti Ke Lal. Then why would she be called to sing in it? Possibly it was Umra Zia. As I do not have this disc, I can't compare and tell.

4. There was a Bengali feature film that had Ravi Shankar's music, a Kallol Chitra's "Nagini Kanyer Kahini" (1958). Director Salil Sen. I have two discs and the details are –

Columbia GE 30399 – sung by Gayatri Bose, lyric by Shyamal Gupta
CEI 55793 'Champa Phuler Mohan Mala'
CEI 55794 'Se Mor Sona Lakhinder'

Columbia GE 30400
CEI 55870 'Mane Ki Bharna Hoyilare' – by Gayatri Bose
CEI 55871 'Jeevan Baboor Chand Mukh'
by Gayatri Bose and Sailen Mukherjee
No lyric credit mentioned.

Yours Sincerely,

Sd/-

[V. A. K. Ranga Rao]



SONGS FROM RECORDS

Shibashis Bandopadhyay

Article in Bengali, originally published in 'Desh' magazine [C.1994]

Translated by – Dr. S. K. Roy, Mumbai

Gramophone records are gradually becoming rare. The market is getting flooded with less lasting tape recorders and cassettes. It is feared that the present time will become a black hole in the history of music. Which medium will pass on the styles and wealth of the present day music to the next generation!

Two brothers met after a long time. They have spent their childhood in this house. On meeting, the two reminisce their past, the memories with shades of sorrow and bitter selfishness. So, they start quarreling with the mask of a gentleman, out comes two battered individuals who have seen the harsh realities of the world. Though the same blood flows through their veins, they seem to be poles apart. The wife of the elder brother tries to mediate but fails. It appears that today they are bent on setting all the profits and losses of life to the last penny. At that moment, as if from beneath the earth appears an auctioneer. The auctioneer wants to buy the whole house along with all the belongings.

All stories end. This story also ends with the auctioneer coming out as a winner. The two brothers leave after completing the sale. The auctioneer pulls out a dusty gramophone among the useless articles in the house. After cleaning the gramophone, he starts playing an ancient record. Then sitting on an easy chair, he listens to the music. He starts nodding his head with the tune. The stage has bluish light. The curtain falls.

The story of the famous play 'Auction' authored by Arthur Miller is like this. Here, the introductory story for this article on gramophone has of course some justification. The state of our country's gramophone culture is like the gramophone in the play. The listener and the gramophone company are like two brothers. They do not know themselves the exact reason for the quarrel. And the Auctioneer? It is difficult to find him. Like the play of Arthur, in our country, the auctioneer is a symbol of many things. We will try to find out that in the right context. But before we do that, we will discuss some preliminaries. The initial things are like childhood of the two brothers. The past is the seed of the future, aren't there such philosophical theories.

That was a wonderful time! We were just a shackled nation. On one hand, a lifeless ritualistic cultural environment, on the other hand the aping habit of the new European wave, these were our capital. The revolt of 1857 had ended and the British had tightened their rule over the country. And what were we doing? Some were cultivating land, some were teaching the scriptures, some were becoming westernized and some were busy with the dancing girls. But changes were taking place in Europe. The machine age had already arrived there.

One simple truth of science is that sound can create vibrations and hence vibrations can produce sound. It is surprising why inventors did not think of designing a machine using this theory before gramophone came into existence. Even old civilizations like China and Egypt knew about the origin of vibrations. From then onwards scientists thinking or literary imagination had an inkling of the idea of a sound machine. The real sound machine of course was invented only recently during the age of Mr. Thomas Alva Edison.

In 1876, when Alexander Bell was taking patent for telephony, he repeatedly tried to utilize sound energy as a medium of communication. He did not think of the entertaining value of sound. This business idea did not get into Edison's head. After the invention of phonograph he wrote in his diary that "The machine dose not have much value ". While working with a telegraph repeater machine, the scheme for this new machine developed in the mind of Mr. Thomas Alva Edison (1847-1931). Sitting in his Menlo Park laboratory, he drew a plan for the construction of a machine and gave it to his colleague John Kruesi for fabrication. Edison first recorded his own voice in the machine constructed by John. Like the speech of Alexander Bell "To be or not to be ", the first recording of Edison became a history. Edison read a children's rhyme - 'Mary had a little lamb'. That recording was very feeble and indistinct. He did not delay and took the patent on January 19, 1878. A new machine was born and Edison became the inventor of phonograph in the history of sound and music.

How did the machine work? Thomas was reading the rhymes loudly at the mouth of a horn and a pin attached to the other end was vibrating with the sound. The pin was in contact with a soft and round rotating cylinder and making traces by cutting deep. When the cylinder was rotated in reverse, with the pin on, the same sound was reproduced. This is called the sound reproduction or new life of sound. Edison, at last was able to make cylinder phonograph, in which wax was used as an ingredient. Local people of Menlo Park used to call him as a 'Magician'. He gave the first demonstration of his machine on December 22, 1877, sitting at the office of Scientific American in New York. That journal first reported about this strange machine.

But people have now forgotten the name of Charles Cross. He planned for such a machine a few months before Edison could fabricate it. Edison hit the jackpot. History only records the winners. That is what also happened in the history of phonograph. Though until 1916, the Edison cylinder was in vogue, Emile Berliner invented the process of making flat discs or disc records in 1887 and the phonograph machine came out with a bright future. Hester Bell and Charles Tainter did some improvements in Edison's tin foil phonograph. But these were evolutionary changes of cylinder record. Berliner was a German and lived in America. He now christened his new invention of wax record machine as "Gramophone" and a new international word was born.

An American lawyer William Barry Owen became the British agent of Emile

Berliner. But Mr. Owen could not make much heading in selling the rights of the record in England. Then together they started a new company in England and named it as – Gramophone Company Limited (G.C.L.) in April 1898. Berliner with the help of his brother Joseph set up a record pressing factory at Hanover in Germany where the copies of records were printed from wax masters. Those records reached Bombay and Calcutta crossing the black seas. From these, the record of Bert Shephard "The laughing song" became very popular. About half a million copies of this comic song record were sold throughout India and Sai Baba of Shirdi used to play and listen to this record. But Calcutta agent M/S Mutoscope company could not succeed in the sale of other records. As a result, they lost the agency. In 1901, Berliner sent an Englishman J. Watson Hawd to start a new branch office in Calcutta. That office was opened in July 1901.

There is a long history even before the Indian Gramophone Company. On September 5, 1894, the revolutionary Indian monk Swamy Vivekananda wrote a letter to his friend Manmatha Nath Bhattacharya from America that he was sending a phonograph to the Maharaja of Khetri as a gift. Is this the first arrival of a cylinder phonograph in India? The oldest dealer of HMV in Delhi, Maharaja Lal & Co. was founded in 1895. At that time they were selling cylinder records. Since these looked like a stack of bangles worn by women, common men named them as 'Bangles' or 'Bangri' or 'Chudi' records. In enthused astonishment they used to call the music from these records as 'sound from bangles'. It is easy to imagine that music loving Indians had a tremendous excitement with this machine. On one hand the western music whose words and tunes were unintelligible, on the other hand the funny looking machine made people flabbergasted. The often heard story that a person was inside the gramophone who sang the song was born. How much this machine created the elite image and extracted honour is nicely depicted in a recent Indian film of Ketan Mehta's 'Mirch masala', in which a feudal Zamindar is visiting a village and then has set up his camp beside a river. He has brought with him a gramophone machine with a big brass horn attached to it. Nobody in the village has ever heard about the machine before. The villagers get completely mesmerized overnight by seeing this peculiar machine and hearing the music from it. They think that the Zamindar is endowed with a divine power. It can not be said that such scene is hard to imagine.

Anyway, during Watson's time the most prominent agent of gramophone was The Mutoscope and Biograph Company of Calcutta. Their office was at 3 B Dalhousi Square. M/s Raj and company was their agent in Bombay. They used to sell records along with piano. But the manager of The Mutoscope, Mr. Sandheimer could not sell records. In 1900, at that time in history, they lost a total of three thousand pounds, as written by Watson Hawd.

Watson Hawd reached Calcutta on July 7, 1901. After going all over the country and considering the market potential, he wrote to his boss in London on September 10, " This is one of the best places I have yet been to and an enormous business could be done. " Hawd understood that the music of this

country is very original and the market is large and extensive. He wanted to free music concealed in dancing schools, music conferences and in the houses of elite class and spread among the masses. On October 10, he wrote to his office, " You must, however, send a man to make records and the healthiest time is from now till the end of January ".

But Watson was not the pioneer of record making in India. The person who first thought and planned record making in India, considering its importance, was a son of Bengal, H. Bose, the full name was Hemendra Mohan Bose.

'Use Kuntaline in hair, Dilkush in kerchief fair
Take Tambulin in paan, Long live H. Bose, the man'

This is Professor H. Bose. He was a famous perfumer. He was wealthy with lot of varied interest and had fair goodwill in the society. He was closely associated with the great poet and society leader Rabindranath Tagore. Only such man of taste will start a factory for the production of records! He managed to get model C 116 phonograph machine directly from Edison and started the H.Bose records. Only the other day, the house at 61 Bow Bazaar, which was a rented show room, had the inscription at the gate "Bose Records". Today the place is forlorn with iron cage, where a metro railway station is being built.

The phonograph machine of H. Bose which recorded several pieces of Rabindranath Tagore, is now lost to history along with the songs. March 1906 catalogue of H. Bose records, published by The Talking Machine Hall, lists a large number of songs sung by Rabindranath Tagore. In addition, some songs were taken in cylinders. Before these could be marketed, the police under British administration ransacked the house of Hemendra Bose at Shibnarayan Das lane.

During those days of partition of Bengal, movement for freedom struggle, the British lion felt defeated. In the arrogance of power many invaluable wax records were destroyed. Along with it was lost the unknown chapters of Bengali culture. In 1898, the 37 years old Rabindranath recorded cylinders of song 'Bande Mataram' with his own tune and recitation of poems from Sonar Tari (Golden boat). Later H. Bose converted these into disc form in collaboration with Pathephone Record Mfg. Company and sold these discs in the market. Double sided 11" diameter records were sold for Rs. three a piece. H. Bose made a business contract with Pathe. His cylinder records were sent to France for printing in disc form. Initially discs used to play only one side, but later both sides recordings were available for playing.

The Patherecords catalogue published around 1908 had the following information-

" Pathephone – Pathe double sided Bengali record of songs sung by distinguished singers – each Rs.3. It is a good fortune for us that we have been able to record the voice of Rabindranath Tagore permanently. Who will not like to hear his voice sitting at home? We have two records for the first time –

33669 Sonar Tari (Golden Boat)

36250 Bande mataram

(Life elevating lyric from Bankimchandra Chatterjee, the glory of Bengal. In addition Rabibabu is the singer).

But everything turned topsy-turvy after 1908. Hemenbabu had sent a large number of records to France for pressing. These were about 40 recordings of Rabindranath. All of a sudden, Pathe decided to wind up their business of records and entered into the business of cinema machinery. In this opportune time, the gramophone company nicely established their business and thus some invaluable records were lost for ever.

When the representative of gramophone company Mr. Watson Hawd reached Calcutta, two other record companies were doing business there in about 1901. Hawd wrote enviously a letter about one 'Johnson' who had succeeded enormously in motor and record business, because his records were cheaper than that of gramophone company. Probably this Johnson was Eldrich Reeves Johnson who started the Victor Talking Machine Company. Of course, even before that Johnson was famous in inventing spring motor for use in gramophone machines. At that time, he was with Berliner's gramophone. Later he built up a workshop in New Jersey that was best among the contemporaries.

Mr. Hawd kept good relations with rich people and native kings of the land. Of course, there was always help from the British authorities. Hawd kept his eyes on the business of 'Lambert' typewriters, as well as on records. Until about 1907, the Gramophone Company traded in typewriters. That is why, during the interim period, the company was called 'Gramophone and Typewriters Limited'. Versatile as was he, Hawd located his office at the heart of the city, the address was 6/1 Chowrangee. Till that time, there was no major movement against the British rule. The nationalist wave had not started. Like the horse carriage, dancing girls and pegeon rearing of babu culture, it was the style of the rich to acquire the machine for songs. The gramophone with horn was costing Rs.62 and 12 annas. Twelve records were available as a bonus with the purchase. The horn with brass work was costing more and that made of canister was cheaper. H. Bose was still producing cylinder records, discs had not come out yet. Whatever discs from Bose-Pathe have been found are all double sided. That means, this happened later. Double sided records still had not come in this country. The non-playable side of disc had only trade mark inscribed or nothing else. Those records had Gauhar Jan's voice: 'The beloved flew away without singing so.....' (Phaki Diye Praner Paki Ude Galo). By that time Gaisberg had reached Calcutta.

In the meantime, the gramophone company had changed the location of its office three times and finally moved to Esplanade East (on 10th November 1903). Before that it was at 8/2 Dalhousie square. In 1902, Fred Gaisberg arrived there. He was

an assistant to Berliner. He had acquired tremendous skill in recording and playing piano. In America, he was a repertoire manager. Along with him came Tom Adams, who later became the manager of the Gramophone Company. Gaisberg headed every nook and corner of Calcutta to record the music of local artists. His diary reports this endeavour: 'I talked to the Superintendent of Police, Calcutta. He engaged an officer to take me to all entertainment houses and theaters along the Harrison road. Our first call was the Globe theater where Romeo-Juliet play was being enacted in a peculiar way. " Gaisberg observed from his first night's experience that in the tradition of those days, songs from female voices were more popular than that from male voice. When the boys sang in imitation of female voice they got the popularity. Gaisberg wrote about Peara Saheb whose records sold a lot but from the voice one could not make out whether it was a male voice.

Gaisberg traveled all over India and recorded many artists. In addition to Calcutta, he traveled to Lucknow, Ferozpur, Lahore, Delhi, Hyderabad, Benares and Bombay. It is to be noted that these cities were inhabited by 'Baijis'. He had written about the musical talents of the 'Nautch-Girls'. He also said that many of them did not have the full development of their talents. "I know of only one case where one of them became a great artist and that was Gauhar Jan who was really delightful and very intelligent.... She was one of the very few artists whose records could be sold all over the country"- writes Fred Gaisberg. Most of the records made by him were pressed in Hanover and were very popular in Indian market.

Some other records from foreign companies were also available in small number. 'Beka' records had initially one sided recording. Later these German makes with both side recorded version were also available. 'Nicole' records were made in London and the artists were Miss Kiran, Miss Binodini, and later Lal Chand Boral, Narayan Chandra Mukerjee, Manmatha Roy and others.

Shortly after a factory was opened at Middlesex hayes, the Asian record factory started at Beliaghata area of Calcutta. The first manager was Mr. Sanders. The business moved to 139 Beliaghata Road, Calcutta in the house built by Martin & Co. The first record was pressed on 24th June 1908. Next to the record company, work on wooden cabinets started. This business continued for many years. Work on assembling the machines with foreign parts was also done here.

Those days, the most difficult task of a record company was to get the artists for recordings. Reluctance of high grade artists towards an unknown machine as well as the responsibility to maintain the tradition of 'Gharana' were the main hurdles in getting the renowned artists. In the classical music circle, the recording artists were looked down upon. They also demanded heavy fees. In those days most of the renowned and top rank artists were sponsored and maintained by native Kings and Zamindars and that was the reason why they were not interested in the pittance offered by the gramophone companies. In fact Peara Saheb had to seek special permission from his patrons and it was mentioned on some of his record labels like e.g. 'With the permission of Sir Jyotindra Mohan Tagore, K.C.S.I.

Calcutta.' As a result the classical records were costlier. Jankibai, Malkajan, Gauhar Jan, Mushtaribai, Joharabai, Jaddanbai, Rasoolanbai – these singers were in the peak of their popularity in singing thumri, dadra, gazal, hori, kajri, chaiti, bhajan and several other forms of light classical music. The spontaneity and extended 'Taan' of the Baijis was advantages to the recordings. The social norms did not restrain them. Our musical heritage translated to machine progressed through the songs from these Baijis. That is why the songs from 'gentlefolk' were advertised differently. In 1904, the first double-sided record was made in Europe. It shows two different names on two sides –

Late Babu L. C. Boral – 12361 – Tara Parmeshwari
and Late Binodini Dasi – 13635 – Amar Pagal Babu

So, even that time, there were records where two songs did not have any close relation, although both were religious songs. Lal Chand Boral was a vastly popular artist of that epoch. His father was an attorney. The success of his songs came after his untimely death on 14th March 1907 at the age of 37 years. He had to face some family skirmishes for recording in H. Bose Company. After his death, the gramophone company sent a new motor car as a gift, which his father returned back. Among many famous songs of Lal Chand Boral, was one: "Tumi Kader Kuler Bou" (From which family do you come). This song again became very popular when recorded by Ramkumar Chatterjee. Pathe record brought out Aghornath Pakrashi' Bengali song: "Mon Chala Nija Niketaney" (O mind return to your home). In recent time this song has again returned. In the life of Swami Vivekananda, this song had a legendary influence. In the contemporary time, the lyrics from Atul Prasad, Rajnikant and the comedy king Dwijendralal Roy were popular. Some writings of Vivekananda were recorded by his disciple Pulin Bihari Mitra. Those had a good sale.

In the flow of the eternal time, most of these songs are lost. But like the repetition of history, some of the songs are returning back and becoming popular too. Manna Dey has sung some songs of his uncle Krishna Chandra Dey on records and again released on an audio cassette by his successor Sudeb Dey. Manabendra Mukerjee who died recently had recorded some old songs relating to Calcutta, titled " Songs of Baghbazar " He had plans to bring out the second part of the series, but that did not happen due to the inexorable law of time. Ramkumar Chatterjee has not only brought back some of the old songs of Calcutta, but his son Srikumar Chatterjee has followed suit. The young artist of this country, Indrani Sen along with Irfat Ara Khan of Bangladesh also have recorded many songs of women artists of yesteryears and those cassettes are popular too. Perhaps in this way, old will remain alive among the new and again a new voice will record the songs of K. Mullick.

Mohammad Kassem of kusumgram in Burdwan district used to work in a small shop at Cotton street. He had an interest in music. With the patronage of a music lover, Gorachand Mullick of Chitpore Road, Kassem's songs were recorded. But if

the conservative Hindu audience do not accept 'Agamoni' or 'Vijaya' in the voice of a Muslim boy? Hence, Gorachand lent him his surname. According to another story, the origin of the surname Mullick is due to the mistake of the foreign recordist. He assumed that the resident of the house of Gora Mullick has to be Mullick. But the new name of K. Mullick was started without his knowledge. There is a difference of opinion whether this happened during the recording for Beka Grand or Pathe records. K. Mullick surprised the Beka company recording experts by recording twelve songs in one sitting in the recording studio located at Bentinck street. In this matter, he is comparable to the legendary artists like Saigal or Begum Akhtar. After many years, K. Mullick made some records in his original name. In the label of Gramophone Company his records " Amay Lohar Badhane Bedheche Sansar " (I am tied by iron chain in this world) / " Jato Din Jaye " (As the days go by), received immense popularity. This was later reissued on The Twin FT 431. The Twin was a subsidiary company of gramophone company for issuing cheaper versions of the popular records and had a pair of chubby twins on label. When the cost of a 10" record for Gramophone Company was two rupees and four annas, the Twin record costed one rupee and six annas only. Long before the Twin record, HMV had some labels like 'Zon-O-Phone'. From the advertisements in the old periodicals like 'Sangeet', it is learnt that in the early thirties, when cheap gramophones started coming in Indian market, 200 pins were given free along with the machine. At that time, a Swiss machine was costing Rs. 30 and the three models from Gramophone Company had the price tag of Rs. 42, Rs. 60 and Rs. 80.

Of course, these were later day stories. In the days of K. Mullick, so many machines were not available in the market. The famous book on music, 'Record Sangeet', complete in four volumes had great things written about him, had photograph in every volume. He sang for a long time even the Agamonis of Nazrul, 'Tor Mayey Jodi Thakto Uma' / Barash Elo, Ashwin Elo (If you had a daughter Uma / Year came Ashwin came) on P 17192. This long lived artist brought a huge business to gramophone Company, especially in the first phase of their business. In comparison, he neither got much money nor honor from the record company.

In this country, the business aspect of the record company was most important for valid reasons. To think anything beyond sales was against self-respect. Even when the first world erupted in 1914, the production of records remained unabated. Even then the cost of the record was quite high, three rupees per piece, much beyond the purchasing capacity of an ordinary man. Some high quality 10" double sided and violet labelled records costed three rupees and twelve annas. In those days, Krishnabhamini was a well known singer, her records were selling like hot cakes. The great Tappa singer Kalipada Pathak was her disciple. She recorded Tappa, dadra and semiclassical Bengali songs. At the end of the song, she would say in high pitch note – 'My name is Krishnabhamini'. Such practice of announcing name at the end of the song was a routine for the German recording engineer at Hanover who would make record labels. This continued till the era of

Angurbala and Indubala. Other than Krishnabhamini, very popular artists were Bedana Dasi and Manadasundari. The famous records/songs of Bedana Dasi were – ‘Gaila Didi Lo’ (O sister milkwoman – a dance related Jangla) and ‘Ami Ashechi Ashechi Bodhu Hey’, (O beloved I have come). After passing away of Bedan dasi, Manadasundari became the number one singer. Her song ‘Jabe Ki Hey Din Amar’ (How shall my days pass) was a favorite song of Swami Vivekenanda. Some Tagore songs were also recorded by these three famous lady singers. But in those days, those were not known as Tagore songs but songs of Rabi Babu. The word ‘Rabindra Sangeet’ was borrowed by gramophone from radio. With the advent of time, this word has now been printed into the people's minds. In the first two decades of the present century, the ‘dog’ label records did brisk business. Due to this label, the name of the Gramophone Company became ‘His Master’s Voice’ (HMV). An anecdote for this was in vogue for many years viz. - ‘Tell us if the dog of HMV is male or a female?’ Everyone knows-His Master’s, that means the dog is male.

But this male dog was not the first label of Gramophone Company. Before 1899, the Gramophone Company's label was a naked fairy with folded wings, writing with a feather pen something on the flat disc (record). A record of Jankibai of Allahabad has been found on which one side has the fairy label and on the other side has the label of a dog. The dog drawn in 1899 was a fatish fox terrier. At that time, gramophone was a new wonder and new business in London. The British artist drew on the canvas seeing such a scene at his brother's residence. The inspiration for such a realistic drawing was to earn some money. The young manager of the company Mr. Owen bought the painting for 100 pounds. The artist had named it as 'His Master's Voice'. The records coming from Hanover had the trademark showing the dog listening to the music. The name of the artist was Francis Barraud. This is one of the pictures in the world that has very little artistic value but a tremendous business value. Today the dog printed in offset in small records does not create that lovable and memorable excitement that it did on the shellac record with white dog and golden horn in the violet background.

In the rotating disc, all the colors merged and when the stylus begins to play the recording from the grooves the song starts, ‘Chaina Chaina Tor Ozon Kora Bhalobasha’. (I do not want that weighed love). This song was due to the singer Binodini Dasi. By taking stock of all the recorded songs of Binodini that have been found, it does not appear that she was a legendary stage actress Binodini Dasi but Binodini of “Bandha Rathtala”. The list of her other hit songs include “Pran Aar Bachey Kamoney” (How life can sustain any longer), “Namastey Namastey Sharadey” (Salute to thee autumn). Among the male artists, the name of Montababu was well known, the correct name is Mr. M. N. Ghosh. Biswanath Rao's Beka record “Hriday Rashmondirev...(In the temple of heart, no.21747) sold very well. From this it appears that Beks records did not have any code before the serial number. Nalinikanto sarkar became famous in satirical songs. Another memorable singer in that age was Ascharyamoyi Dasi. Her vigorous approach, twist in tappa and own style of voice projection individualized her music from

others.

"Buri Tui Ganjar Jogar Kar" (Oldie, arrange for ganja - G.C.-8-12321) was a comedy song by Gopal Chandra Singh Roy who was famous for comedy records and was the originator of comedy songs in Bengali, though his songs had a touch of frivolousness and vulgarity. Beka Grand record "Mataler VP te Asha" (V. P. delivery of a drunkard - 21764) and gramophone concert record "Mataler Gopal dada" (Gopal Dada of a drunkard – G.C.-2-11284) had good sale. Abhaypada Chatterjee was a successful stage comedian and his duet with Ascharyamoyi Dasi, a satirical song of question-answer type was a hit in the market. She sang a number of songs for stage drama from plays like Moghul-Pathan, Joydev, Debaladevi etc. Ascharyamoyi Dasi's biggest hit was "Din Galo Tor Michi Michi" (Days passed away in wasteful pursuit), and "Manab Jamin Abad Karli Na" (You did not cultivate the land called man).

By the time these songs were in circulation, first world war came to an end. The waves of Nationalistic movement began and Bengali life no more remained without disturbances. Immediately after the war, came the international recession period. In those troubled days entered some talented youths in the musical world. One of them was a young blind man from Simla area of North Calcutta named Krishna Chandra Dey. The period was 1929. In the field of drama music, Krishna Chandra remains popular even in this age. Like the song in the play "Sita": "Joy Sitapati Sunder Tonu" (Heil to Sitapati body beautiful) and "Andhakarer Antaretey Ashru Badal Jharey" (Showers of tears fall in the darkness – P 7407) . The song from the play 'Chandragupta' was later recorded electrically and new prints were made" : "Aoi Mahasindhur Opar Theke" (From beyond the great ocean). Soon he recorded Rabindrasangit on P 11782, one side had "Adhar Rate Akla Pagal" (Lone mad man in the dark night) and on the other side, "Amar Jabar Belaye" (At the time of my departure). Modern, semiclassical, nationalistic, Hindigeet, Gazal, Thumri – he sang all kinds of songs in his long career in music. In solo, he has recorded series 'Khandita' (five records), Rairaja, Rairakhal (two records) which were great hits. But this faithful HMV artist Krishna Chandra will remain famous for his hits in film music. In his time, three memorable events happened in sequence. Firstly, when the playback music started in film, film records became popular. Secondly, some new companies came in the field of records and posed a challenge to HMV. Thirdly, the change in the taste and mindset in the listeners. The change in the taste was a manifestation of writings of Rabindranath Tagore, the independence movement and the restlessness between two world wars.

A poet joined the musicians, who composes, sets them in tune, drinks tea and spends time in "Adda" in the rehearsal room of the company. He interrupts composing for 'Adda', lying on the carpet, pushes the music notebook to his ever faithful assistant Kamal to complete the tune. It is difficult to imagine that such golden hearted man had joined the war as a soldier. Nitai ghatak, Jamiruddin Khan and others discuss these topics whole day and compose the lyrics. The fame of Kazi Nazrul Islam and Kamal Dasgupta was slowly rising. In 1920 itself, a

few record companies started business, inspired by the success of HMV. A Gujrathi businessman named Vallabhdas Ranchordas started record making company with German help. He named it Viel-O-Phone. Though the head office was in Mahim area of Bombay, it had a branch office in Calcutta in Lower Chitpore Road. But the company did not live long. Around the same time, T. S. Ramchander & Co. of Bombay recorded some nationalistic songs using local artists and circulated the records in the market. These were named 'Ramagraph'. But that company also closed down in short time. After about eight years, in 1928, Columbia Graphophone Company appointed distributors all over India. Their Calcutta representative was Mr. T. I. Bevan. They used to record in India and get them pressed in England. But Columbia could not maintain an independence status for long.

In 1930, a large sized German first struck into the monopoly of Gramophone Company. An enthusiastic German, named Carl Lindstrom brought records under the label 'Odeon'. Around 1904, this company first produced double sided record. By 1926, the electric recording system had started. As a result, even after getting the records printed in Germany, the Odeon Company could do a profitable business. Odeon had the logo of a pillar and rotunda of the famous Odeon theater building in Germany. [In later years, the largest record company of America, Capitol, had on the record a label of Capitol Palace rotunda]. But the problem in the competition with Gramophone Company was that of getting the records printed overseas, whereas the Dum Dum factory could produce records very quickly. During the Second World War, Odeon bought up the Columbia Company. The popular artists for Columbia were Miss Gohar of Bijapur, Amirbai Karnataki, Omkarnath Thakur, Saraswatibai Phatarfekar and Odeon had the wealth of recordings of Abdul karim Khan, Bai Sunderabai, Hirabai barodekar, Sureshbabu Mane, Azambai and many others. In 1938-39, Columbia and Odeon got merged with Ruby Records Company of Bombay. In 1943, Ruby Company was bought up by Gramophone Company, then the music of all these artists were added to the treasures of HMV. If there is any trace of these records now, the authorities of the Company's office in Calcutta do not have any information. It has been found that some records did get reprinted from this stock afterwards.

Three record companies were established in Calcutta in early thirties. Two of them still exist, although the hey days are over. It will be foolish to deny the contribution of these companies in the history of Bengali music and drama. But attempts have been made in books written with the help of some record companies to the contrary. The three companies are: Hindusthan record mfg. Company, Megaphone record mfg. Company and Senola record mfg. Company.

From the inception of Hindustan, Nirad Banerjee was the sound recordist there. He has written that three enthusiastic young men decided to get into the business of gramophone records. Their names were respectively – Chandi Charan Saha, Jitendra Nath Ghosh and Bibhuti Sen. By that time, electric recording and microphone had already come in use. Chandi Charan Saha went to Germany. In

1932, he returned back with the knowledge of recording and the three tried together to make records. But at the end, three separate companies were formed. Chandi Charan approached Prabodhchandra, brother of Prasanta Chandra Mahalanobis. Rabindranath had a soft corner for both the brothers. Chandi Charan had the sincere wish to have the first record in the voice of the poet Rabindranath. In 1936 (Bengali year 1338), 7th Chaitra, Rabindranath wrote to the wife of Deshbandhu, Basanti Devi, "A gentleman got trained in the technique of recording gramophone records in Europe, has come to record something from my voice.". This gentleman was Chandi Charan saha. Rabindranath was adverse to the recording in his illness affected voice. But on his own accord, the poet did the recording in the studio at Akrur Dutt Lane. In 1932, this record (H 1), had on one side the famous song in Kirtan style, "Tobu Mone Rekho" (Still remember me) and on the other side a recitation, "Ami Jakhan Babar Moto Habo" (When I will be like my father). In course of time, Rabindranath recorded many pieces with Hindusthan. Among them, the recitation of poems, 'Birpurush' (The Braveman), 'Luko Chori' (Hide and Seek – H 342/recorded in 1932/released in 1935). The recitations of poems 'Asha' (Hope), and 'Jhulan' (The Swing – H 812), and English recitations 'Authorship', 'The Hero', 'The Vision', 'The Trumpet' – [H 991, H 782] are still treasured in the memory of some people. At that time Rabindranath also recorded many pieces for the Gramophone Company. The signed contract between the poet and the company, dated 5th October 1926, refers to twenty-five songs and recitations. Those were released at different times. The second record of Hindusthan was from Atul Prasad Sen. The third record was by Renuka Dasgupta, which sold more than fifty thousand copies. The great popularity of the record 'Jadi Gokulchandra Braje Na Elo' (If Gokulchandra does not come to Braja) alerted other rival companies.

Though no great story has been found for the inception of Senola, the present chief Kamal Ghosh of Megaphone has given details of its birth. Jitendranath Ghosh was his uncle. He had a cycle repairing shop at 4/2 Harrison Road. At the request of George Cooper of HMV, he had started agency for records. It did not take much time for Jitendranath, the intelligent business as he was to understand the tricks of the trade. He could recognize good songs due to his inherent music sense and cultured listening practice. Hence he had plans to start a record company.

At that time, an incidence has been written by music composer and lyricist Hiren Bose, 'As a teacher and lyricist in Gramophone Company, Kazida obtained royalty rights through the court.' In passing, there is some inconsistency in the writing of Hirenbabu. For a long time, in the early stages, the lyricists name was not written on the record label. Even Rabindranath did not get this acknowledgement. In later stage i.e. around 1923, the lyricist name was mentioned on record label. Even then Gramophone Company made several mistakes. Few years back when the LP of the play 'Sirajuddola' (Nirmalendu lahiri fame) came into market, the name of Nazrul as the lyricist was not mentioned. But it is Rabindranath who first demanded and received the due acknowledgement.

On 10th March 1915, Khagendra Nath Chatterjee, solicitor of Rabindranath, in a letter demanded the authorship right of the poet. At that time, Morgan & Co. was the solicitor of the Gramophone Company. After a lot of debate through letters, the company reluctantly agreed to give royalty. Any way Nazrul had left HMV. Hirenbabu writes, 'Inspired by kazida (Nazrul), we took a hard decision to leave HMV because we could not recover the sold songs anymore. Suddenly, someday Kazida took me and Dhiren Das (the famous music director and actor-singer of yester years, his son is a famous actor Anup Kumar) to Mr. Jiten Ghosh at Harrison Road. Jitendra was a member of the gramophone guild. He was the sole sales manager for The Twin records all over India. In those days, he used to be called the 'King' among the businessmen of records. He was a benovent gentleman and was planning to set up a record manufacturing company named 'Megaphone Company'. Everybody was trying to procure artists for the new company. Using earlier contacts, Hirenbabu brought in 'Shrimati Kanan' from Madan company. In the three storied building at the junction of 71/1 Harrison Road, Megaphone Records started business. First time, the 'Satranch' was spread in the rehearsal room by Jiten Ghosh, Diren das, Hiren Bose and Kazi Nazrul. The first record was by Diren Das 'Lakshmi vandana' (A prayer of goddess of wealth Lakshmi). The second record was of Jnan Dutt : 'Majnu Aami Daogo Bidaya' (Majnu bid me farewell..). Even from 1910, Megaphone was in the business of fabricating machine cabinets and horns, harmoniums and the flutes (named Megaflute) were very popular and favorite among artists. When Jiten Ghosh got into the business of records he continued with the name 'Megaphone' with a symbol of 'Deer' symbolic to the high speed 78 rpm of the rotation".

" There is an anecdote on this matter. At that time, Shishir Bhaduri was all-in-all at Srirangam. He was not happy with HMV for some reasons. I had gone to bring him for recordings. After my 'Pronam' (greetings), he asked, 'Hello, what do you want?' I told my name. Then he said, 'Did Jitenbabu send you to fetch me? OK. Let us go'. Just before getting into the car, he asked, "What is your trade mark?' Upon hearing 'Deer' he said, 'That is good, it is not dog.' While telling old stories, Kamal Ghosh showed us the Megaphone office. The house is worth seeing! Proceeding a short distance east from college street junction, in the left side is this two storied building, with the hoarding " Megaphone Company. " While walking up the wooden staircase in the right side, I remembered that once upon a time Jamiruddin Khan, Bade Gulam Ali Khan, Faiyyaz Khan and even Baba Allauddin Khan had walked up these stairs. At the end of the marble corridor, in the left, there is a partition door, with an old notice on the enamelled surface, "Megaphone records sold here." There is a picture of a horned gramophone. Crossing the doorsteps on the left was Jiten Ghosh's chamber. It seemed, just now, Begum Akhtar will call up, "Please come in, be seated." Sitting in this room, Akhtari used to tell stories about her happiness and sorrow to Jiten Ghosh. Chabi Biswas used to have tete-atete with Ahindra Chowdhuri. After successive flop of a dozen records of Akhtaribai, the thirteenth was that evergreen song, 'Diwana Banana Hai To, Diwana Bana De' (JNG 1042). Jiten Ghosh was a connoisseur, he did not make mistake in identifying a true artist.

Passing through the right hand corridor into the second wing, Kamalbabu pointed to a small room in the left and said, "This was a Kazi Saheb's room." That is now a store room for tables, chairs and old files with musty smell. The carpet, spittoon, and lyrics have left that place a long time ago. In the opposite side is the rehearsal room, in a semi-darkened state, a worker was arranging for the retail packets of cassettes. A low size wooden round table is standing nearby, with the memories of the past. The walls have some old, dirty and gray colored photographs, only one that of a living person – Kanan Devi. Below the framed photograph of her from the film 'Mukti' is written in English, Kanan Devi, whose songs are the treasures of Megaphone. The photograph of Kamla Jharia is of tender age, it is difficult to recognize. In a moment, the memory goes back to some of her records: starting from Bhatiyali, Baul, Gayeli, Kirtan to devotional songs. She accessed through all the fields. Kamla Jharia sang Ramprasadi along with Dadra Thumri. Could not find a photograph of Anantabala Baisnabi, even after a vigilant search. She was a genius in folk songs. Sensing the unspoken words, Kamalbabu said, 'You are thinking why we are not printing those old songs again? We have printed LP's of Kamla Jharia, Akhtaribai, Allauddin Khan, Bhismadev babu etc. Not much sale, a very very few listeners. Do you know, I have personally stereo transferred Shishir Bhaduri's "Karnarjun" at Bombay. Now both LP and cassettes are available. But how many people know about it? How many people remember the record-play of Durgadas Banerjee? Even these are not available for research.

After leaving the rooms of Kazi Saheb and Kanan Devi, there is a short staircase and then the varandah. From there one can see the third wing which is now in a dilapidated state. Pointing to the rooms with windows shut, Kamalbabu delved deep into the past memories and said, 'The room behind you was our stock room and used to be full of records. Work continued throughout day and night. And the room opposite used to be occupied by Shailen Chowdhury. The middle one was a rehearsal room for Durgadas. The corner room below was for Bhismadeb Chatterjee, a room full of solitude. That room was forbidden for useless talks. The next room had been used by Kamal Das Gupta for creating music.

The name of Kamal Das Gupta is like a gust of cold wind. His relationship with HMV dates back to 1931. The internal atmosphere of HMV was also different from that of Megaphone. In the absence of Nazrul, he was the supreme. A handsome young man named Ramkumar was setting up his place there as a tabalchi (tabla player). The same young man is now an elderly artist Ramkumar Chatterjee. He has told the 'rehearsal room' stories of those days.

" In the Garanahata area of Chitpore, beside the tram line, was the rehearsal house of Gramophone Company. It was Bishnubhavan. Paritosh Seal took me there. On evening, I heard a song from a female voice. Walking upstairs, I could see Kamla Jharia, with a dignified man listening. There were bottles around. Later I learned that without a drink Jamiruddin khan could not sing. At that time, the recording in charge was Bhagabati Bhattacharya. All other errands were carried out by the peon Dasharath, including the procurement of drinks. Within few days I got

acquainted with Kamla Jharia, Indubala, Jagat Ghatak. Kamal Das Gupta's elder brother Bimalbabu told me a story how K. Mullick was named. Khirode Gopal Mukerjee, hero of the films of those days, introduced me to Bimalbabu. I started practice on tabla with the recommendation of Bimalbabu. Those days, women of respectable families could not enter that house. There were two exceptions, the legendary artist of Rabindrasangit Sahana Devi and Amala Das. I heard from Bimalda that many songs were recorded there which had half or quarter of the music composed by Kazida and the rest was handled by Kamal Das Gupta. Most probably Kazida was brought in Gramophone Company by K. Mullick. He loved Kamalda so much that he never complained even if he did not like the tune. I never got any work of Bishnubhavan. I was just an onlooker. I started getting work after shifting to Nalin Sarkar Street. On the Northern side of the Hathibangan market, within a stone throw distance from tramline, the rehearsal room of HMV was shifted in a spacious room. That is the first time when I saw Bijan Ghosh dastidar and Juthika Roy. She had just started recording Bhajans. Birenda, that is recently departed Birendra Krishna Bhadra and the proverbial folk singer Abbaswoddin Ahmed were introduced to me at the Bishnubhavan. That was the season of 'Puja' and the rehearsal was going on for whole year. Because a few songs were recorded, the chances of bad songs were rare. The practice of 'Puja Songs' continued for over seventy-five years. Because of the local notoriety of Chitpore, no woman of good families agreed to visit that house. Though I was playing in the rehearsal from 1934, my playing was first recorded after the rehearsal room was shifted to Nalin Sarkar Street. After some time, I came to know a gentle, serious and soft spoken young man from south Calcutta who disclosed his name as Hemanta Mukherjee. How many stories to tell? I have accompanied all: Jamiruddin Khan, Indubala, Bijanbala, Bhagabati Bhattacharya had gone, the chief now was Hem Chandra Shome. It was Kamalda who made me sing my first song. That was around 1937-38. The lyricist for the first song was Pranab Roy and for the other one Mohini Chowdhury. After that Kamalda used to put me in chorus in many film songs, sometimes for few lines in solo. I kept notations of many of his recordings. Those were my best experiences in life. The trainers were Chitta Roy, Durga Sen, Gopen Mullick, Anil Bagchi, Anupam Ghatak, Ranjit Roy (the comedian), and Paritosh Seal. And there was only one and one, reliable Topada, who was a shadow of Kamalda. I have forgotten his original name. Perhaps he was not an expert in music, but has accompanied Hemanta-Manna all along. In those days, the life in music was given by the notes of violin of Paritosh Seal and clarinet of Rajen Sarkar. Besides me, the tabla was played in turn by Rashbehari Seal, Hanif Mohammad and Subol Dasgupta. In the early days, of my playing, Sengupta was the recordist. Tall and dark with expert hands. Forgotten the first name. Before Sengupta, a westerner was the recordist. Those days, the system was to complete a recording after working for twenty to twenty five days. We were in the process of learning and it was the main goal. Kamalda used to say that my Bengali was not good, even for playing tabla! Never thought of getting royalty for the songs. After the recording, only once a ten rupee note was passed on. But I had heard, even in those days, Jaganmoyda was a royalty artist. Commercial songs did not get established yet. It was Kamalda who elevated the songs into a

status. It was the contribution of Kamal Das Gupta of setting up easy rhymes into light 'taan' to make easier tunes. Subol Dasgupta had more dhrupad touch in his songs. How many noons and evenings I had spent with all these talented stalwarts of music. Chanu was a well known flutist, his distant nephew came to sing. He was a good folk singer, but recorded a semi classical song. His name was Sachin Dev Burman. Then there was a serious, self confident Pankaj Kumar Mullick . How many stories come to my mind? Whom to tell? Slowly everybody has departed. Shared chop-cutlets from Milani with these people. That Milani restaurant is no more. It has been replaced by a cloth store. The attendants, Dasrath and Makar are no more. I remember one memorable incidence. One afternoon Kamalda pointed out a non-Bengali young man and told me to arrange food for him. He said he will sing. While eating mutton curry at Milani, we got acquainted. Modestly he said that he sang a bit and his name was Talat Mahmaud. Now those men have gone, and the era of records has gone too. Such acquaintances are rare when I feel like talking everyday. Perhaps our era has changed for ever.

The reminiscences of Ramkumar Chatterjee talk of an era when another record company was at its brightest phase. The shepherd boy with a flute in one hand was the trade mark of Hindusthan records, which started with the recording of Rabindranath. This was mentioned earlier, but we have not told about its prosperity or seminal contribution. It was Hindusthan who planned their business strategy on recording film songs. The first play back song was introduced in 1935 in Sagar Movietone's film "Man Mohan". The director was Mehboob Khan. The singer was Surendra and the music director was Hiren Bose. Towards the end of 1934, Hindusthan was the pioneer in bringing out the playback records in the market. The first record of the film song was from a Hindi film produced by New Theaters. On one side was the song by Kundan Lal Saigal: " Tarpat bin din roti..." and on the other side the song by Umadevi: 'Marungi Marungi sakhi...' (H 163), probably this was the first record of a film song from Hindusthan Company. From that time till 1946, the huge business on film songs done by Hindusthan and HMV had the central commercial figure of Kundan Lal Saigal. All the listeners knew that the sweet voice, preserverance and acting talent of Saigal rendered a new dimension to the lyrics and style in the music. The huge sale and the popularity of Kundanlal's records as recorded in Hindusthan's account books had another name written in golden letters, that of Kumar Sachin Deb Burman. From 1932, the talkies came in plenty. At that time, an elephant banner of New Theaters had Rai Chand Boral as the music director. Rai Chand or R. C.'s records, especially in the voice of Umashashi was always a hit. Around that time, 'Chandidas', directed by Devaki Bose, may be called the first big hit Bengali musical. The music was by Rai Chand Boral, sung by Mr. K. C. Dey – 'Chuona Chuona Bodhu' (Don't touch O my beloved) / 'Sotek Baras Pare' (after hundred year) gained tremendous popularity. The funny part was that the actor in the role of Chandidas had one deficiency, he could not sing. The playback started after two more years. On 30th March 1935, the film 'Devdas' directed and acted by Prathamesh Barua was released. The music directors were Rai Chand Boral and Pankaj Mullick. The song sung by Saigal 'Golap Hoey Uthak Phute...' (Let it blossom like the rose...) was the biggest

hit that year. Due to the interest and active endeavor of sound recordist Madhu Sil, the playback system started in Bengal and Bihar in no time. By a special contract with New Theater, these records from Hindusthan, HMV or Megaphone were released in the market. Columbia and Twin were subsidiary of Gramophone Company. First time, Rabindrasangit was used in the film 'Mukti', with Pankaj Mullick as the music director. But the famous song of this film 'Diner Shesey Ghumer Deshe...' (At the end of the day, in the world of slumber...) was not a playback, it was directly recorded in the outdoor location in Garo Hills. Nazrul was enjoying the heydays in film music at that time. He was the music director of the film 'Gora', based on the story of Rabindranath. The famous song of Kanan Devi in the film 'Sapurey' (Snake Charmer), 'Akashey Helan Diye Pahar Ghumay...' (Leaning against the sky, the hills are sleeping...) was written and composed by Nazrul. The music composed by Pankaj Mullick in the film 'Jiban Maran' ('Life & death', directed by Nitin Bose, son of Hemendra Mohan Bose) was hit for the music. The lyricist was Ajoy Bhattacharya (Saigal: 'Aei Payachi Anal Jaala Dahanjak...' This burning I have got), Suprabha Ghosh (Sarkar): 'Hai Kabhu Ki Ashaey...' Oh! for what hope...). In term of sales, Suprabha Sarkar was next to Kanan Devi. Her songs were hit in the films such as 'Swayam Siddha' (Self success), 'Swapna O Sakar' (Dream and Reality), 'Singhadwar' (Lion Gate), 'Garmil' (Misfit), 'Jeevan Sangini' (Life Partner), 'Trijama' (Three Nights), 'Chaddabesi' (Masked Person), 'Amar Geeti' (Eternal Song). But Kanan Devi was the jewel in the crown. Even the posters of the dream beauty Kanan Devi were hits. She was the fortune for both cinema and record companies. In those days, books were published with the words of hit songs. Megaphone, Hindusthan, Gramophone Company, all used to publish books as special Autumn issue. Those books had the photograph of Kanan Devi in many pages, There was no other popular figure like Kanan!

Along with film music, all these record companies also nursed carefully the classical music. At that time, tape recording was beyond imagination and long playing records also did not come into existence. Hence Vilambit Khayal or longer raga compositions were not possible to record. Re-recording was very costly. In spite of these hurdles, after Malka Jan and Gauhar Jan, on one side Tappa, Thumri, Gazal etc. were conserved through the recordings of 'Baiji's', on the other hand, famous Ustads had recorded pure ragas and raginis and Bhajan, dhrupad, dhamar etc. The catalogue published by Megaphone in 1949 include Kamla Jharia, Miss Akhtaribai (Faizabadi), Miss Anis Khatun, Miss Ram Dulari, ustad Gulam Ali Khan, Prof. Jamiruddin Khan, Mr. Rasik Chand Kanwal, Shrimati Kanan Devi, Prof. Bhishmadev Chatterjee and others. In instrumental music, Prof. Anukul Chandra Das (Piano), Allaudin Khan of Maihar, (Sarode), Munna Khan (Shehanai), Prof. Enayet Khan of Gauripur (Surbahar & Sitar), son of Enayet Khan, Prof. Vilayat Hussein Khan (Sitar), and Bhishmadev Chatterjee (Harmonium). It was from Megaphone came the record Bande mataram (AHR 1), directed by Timir Baran, which is now intimately bonded with the history of India. This heritage of classical music remained intact till sixties. HMV was very sensitive towards preservation of classical music, said Deepali Nag. In 1939, she came to

sing in the Bhowanipore music conference as an artist from outside Calcutta. There, Dilip Kumar Roy took initiative to introduce her to Hem Shome of HMV. He asked her if she wanted to record. In this way, started the journey of present day well known artist Dipali Nag. She along with Hiren Bose, Ramkumar Chatterjee, Sandhya Mukerjee all have said in one voice that the way the chief executives of record companies used to take utmost care and dedication in selecting the artists and recording music has gone out of vogue now. In reply to this allegation, Kamal Ghosh of Megaphone says, 'How much risk, a small company like ours can take? Begum Akhtar's thirteenth record may be a hit, but who remembers the failure of the previous twelve records? But why the stream of new artists became dry in a large establishment like HMV? At present, there are no real experts to analyze that. HMV has westernized professional management staff, but they do not show the indebtedness to the historical heritage they carry with them, because the responsibility is enormous. The recordist of Hindusthan, Niradbabu wrote with a lot of resentment, 'We feel sad that due to the inadequacies of our equipment of those days, we could not show enough respect to the great artists of yesteryears. It was Hindusthan who for the first time recorded Gulam Ali Khan and Faiyaz Khan because, our Directors gladly came forward to make classical music memorable. Though these records were not commercially as successful as the film music, the company never hesitated to show respect to these artists.'" In addition to Bade Gulam Ali Khan or Faiyaz Khan, Hindusthan also recorded the music of Shrikrishna Ratanjankar, the Principal of Morris College, Lucknow, Dilip Chandra Vedi, recently expired Kumar Gandharva, Timir Baran. First recorded Sarod of Radhika Mohan Maitra, Shehanai of Bismillah Khan came from Hindusthan

In those days, another serious contribution of the record companies was the nurturing of Orchestra. Not only as a background music for films or recorded plays, orchestra was in vogue as an accompaniment of music. New trainers or arrangers came out from these orchestra. Some of the groups like Timir Baran or Rai Chand Boral had brought out records of these orchestral music. As there was no mutual understanding between players in the orchestra, some instrumentalist tried to overdo others. Sometime this immaturity of instrumentalists used to create problems for artists and the music directors. Narration of these stories in a proper fashion will create a history. For this write up, such stories have been told by Satinath Mukherjee, Sandhya Mukherjee, Shyamal Gupta, and recently expired Manabendra Mukherjee. But where is the space to narrate these stories?

Rather, in this context, we can quote arranger Dilip Roy, " In those days, poor instrumentalist had no place in the orchestra. In 1954-55, when I joined the orchestra as a violin artist, I was given the opportunity after due audition. I used to get twenty rupees for playing two songs. But there was a lot of job satisfaction. For playing from one to five O'clock in the afternoon, I used to get three to four rupees. We were all very devoted, there was no slackening in the work. It won't be correct to say that there was no professional jealousy or mud slinging amongst us. But the best rewards were the joy of playing."

V. Balsara has also said about these rewards in his autobiography. In 1947-50, Balsara was with HMV, after which he moved to various places till he settled down in 1976, with INRECO, the transformed unit of Hindusthan records. Starting work with Pankaj Mullick, Rai Chand Boral, Jnan Prakash Ghosh, he continued working with the next generation of Hemanta, Salil and Nachiketa. That is why he has an exhaustable stock of stories.

While telling stories of records, have we touched enough upon the stories about artists, music directors and lyricists? Leaving aside the days of yore, the tete-a-tete or anecdotes of Manabendra Mukherjee, Shyamal Gupta or Gauri Prasanna Majumdar! The bag full of these stories relate to criticism of others, fear of ghosts, drinking bouts, fights and jealousies. These stories are getting lost along with the heritage of records. Now a days, we hear more about the stories of fights and mud slinging amongst artists. Even now Sandhya Mukherjee distributes chocolates to the inmates of the studio on the day of recording, where are the heirs to such sweet sensibilities gone? Mr.G.N.Joshi, in his book 'Down Memory Lane', writes about the varied likes and dislikes of the artists. Some like aroma in the studio, some like colored flowers and some even like nice furniture. Joshi has written about a famous artist whose inspiration was bodies of young women. On his recording days, the company had a responsibility to arrange a battery of youthful ladies. Though some tit bits about the record companies have been written, there is a dearth of any authentic book on them. These record companies themselves have been most irresponsible. It is difficult to trace old catalogues, photographs, documents, contract papers or receipts. Only Kamal Ghosh of Megaphone Company has shown the first years (1932) register for artists out of personal interest. Not many old records are available from HMV. The recorded material from gramophone companies are valuable component of National heritage, but there is no chronological archives in this country. On the contrary, none of the companies had really done a poor business. With the sale of Crores of rupees, the profit margin must have gone up. Still these commercial units have failed in their responsibilities. In the signed contract with Vishwa Bharati Music Board, HMV was duty bound that they will bring out a fixed number of library discs on Rabindra Sangit every year for researchers. That did not happen in reality. An ex-member of Akashwani (All India Radio) disclosed that innumerable old records were branded as 'scrap' and destroyed mercilessly at the insistence of the Station Director, still these were not given to eager collectors. It is also astounding that as an excuse of government rule, none of the companies have archives with the complete list of all published records. HMV's case is not lamentable on this score. For recording their old songs in cassettes, they had to borrow their own records from private collectors. The present Director of Gramophone Company, Pradeep Chandra says very clearly, 'Yes, we ought have collected and saved our properties properly. Our archive, though not very old, has some old records, may not be all. Firstly, we have to look into the state of the business. The condition is very bad! Due to Government's apathy, the business of fake cassettes is increasing at alarming rate and we are facing a grimmer situation. In these financial circumstances, it is impossible for the company to build an archive from the scratch.'

So there is a cat, the bells may be possible to find, but there is no one to bell the cat. Considering the change of time, some organizations have started presenting the old songs in cassette or spool. But within the next ten years, i.e. around 2001, if anybody wants to research on the advertisement of record jackets of songs from the last century, the work will remain incomplete due to the dearth of materials. In the level of state government, there may be music or drama academy, but there is no disc library or recordological index. Some stray collections of records is going on, but it is meaningless since there is no scientific attempt for preservation. Along with the artists like Dipali Nag, Ramkumar Chatterjee, Sumitra Sen, critic teacher Subhash Chowdhury, and critic collector Kishore Chatterjee have seriously stressed on the question of preservation. Dipali Nag has informed that Sangeet Research Academy has started collecting songs in spool and on compact discs. The most important question has been raised by the veteran Rabindra Sangit artist Sumitra Sen, " Not that what we sang, rather what we are, whether we are the same or different in terms of style, gharana or system. There will be no way to know the line of evolution of music with future."

Our artists are also no less different. One wonders at the lack of collections of all famous artists, for their own records. In this context, Satinath Mukherjee said that while planning to bring out a cassette of modern songs of Utpala Sen, he had to search for records with Harubabu, the most well-known record collector of Calcutta. But Utpala Sen is still a front line artist, and she does not have her own records. This is mentioned not to censor the artists but to emphasize that they themselves shirk their responsibilities. Now it can be said undoubtedly that we are heading into the age where there will be nothing like 'all time hits', there will be not much respect or consciousness for the heritage. Saigal, Sachin Karta or Ashcharyamoyee – all will be like unknown names. The burden of old records at the junction of Wellington are getting lessened in the crowd of cassettes, the large square jackets are getting lost. The cassettes of all lands are telling the second queen go away from here, old lady.

There is no denying the fact that the disc culture has a downfall. This article is not written to find out the cause, but the responsibility of the research still remains. This search has brought about some varied information. It has been told earlier that for a long time, gramophone machine was the symbol of a happy household in Bengal. With the improvements in technology, the machines have become cheaper, in spite of inflation and increase in cost of living. Recording by electrical power started in 1925. There was a revolutionary change in the quality of microphones, amplifiers and master discs. The expertise of the recording engineers improved a lot. In the early days, studios meant a large, closed room with heavy curtains. Soon it was converted into a sound proof room. Until 1948, the master was made up of wax, though it had difficulty in transportation. The problem was solved with the introduction of acetate coated aluminum disc. With the advent of the magnetic tape recorder in 1950, these problems faded away and corrections in the recorded music were possible.

In general, until 1920, gramophone machines used in this country were imported from foreign country. These machines were symbols of affluence, as a drawing room piece. Around 1928-29, the cheaper and lighter machines started getting imported from Japan. For ordinary middle class people, it was not possible to acquire such machines. Soon dealers started assembling hybrid machines by importing phono machine parts from Japan and Switzerland and using indigenous cabinet parts. Till then, the middle class had no other mechanical gadgets for entertainment. India had neither tape recorders nor radio sets at that time. The birth of talkies was still far away. Videos, television or computer games had not cast their shadows on human imagination. Naturally, the gramophone was the daily companion and staple food for life for the music loving Indians. With the increase in the sale of cheaper machines, the business of records proliferated immensely. The record salesman of those days, used to move around with large load of records on hired porter's head. The records were bought at wholesale price from Calcutta. Such scenes have been described in Bengali stories and novels. Both Theater and Cinema were distant modes of entertainment for the Bengalee family living outside the state. The big productions of plays at Star, Minerva, Srirangam, Madan and New Theaters were all recorded. Green or grey-ash colored tin boxes contained those 'Play records'. Once in a while, one could get a wooden box with shutter. Each play had a set of records and the prices also were quite heavy. In the rural areas, these were bought by collecting subscriptions. In the evening darkness along with the chirping of insects, one could hear the song of Angurbala, 'Chiradin Kaharo Soman Nahi Jaye..(Nobody has smooth time always...). A large gathering of men and women along with little kids would hear, in rapt attention, the plays by Nirmalendu Lahiri, 'Sirajuddoula', (a set of gramophone records), 'O great Nawab of Bangla, Bihar and Orissa, I have not forgotten the last counsel of yours...' during Puja, all the Pandals would reverberate with the voice of Biren Bhadra's 'Shri Shri Chandi' (Senola). In this, Chandi cried to Sumbha-Nisumbha to be killed in her hands. One side of a standard 10" 78 rpm record would play for three and half minutes. Sometimes one would get a 12" record which would play for a minute or two more. The price was higher. The catalogue of Megaphone of 1949 gives the prices,

12 "	Anandbazar-Hindusthan Srandard Record	Price Rs. 5 each.
10 "	New Theater Megaphone record	Price Rs. 4 and half each.
10 "	Megaphone Violet label record	Price Rs. 4 and half each.
10 "	Megaphone Blue label record	Price Rs. 4 each.

The first microgroove record from the Gramophone Company came out in 1958. These were 45 rpm extended play records. In the early days, among the EP records, one Sarod EP from Ustad Ali Akbar Khan (7EPE 1201) was popular. Finding the success of these records, the long playing pressing unit was established at Dum Dum in 1959. Pandit Ravi Shankar inaugurated it, in the month of May that year, and the LP record came out in June. Till that time, LP records were made and sold abroad. In the first year the 125 LP records were recorded and released. HMV published LP's with a lot of social concern in those days. Few

examples shall be sufficient: A bunch of lectures of Pandit Jawaharlal Nehru was put on ECLP 2302 after his death. Its mother shell was presented to the President of India for preserving the National heritage. "A battle not of our seeking", ECLP 2315 had lectures by Dr. Sarvapalli Radhakrishnan, Dr. Zakir Hussein and Pandit Lal Bahadur Shastri. The lectures by National leaders had earlier been recorded also in 78 rpm era: Megaphone brought out the record of Swami Avedananda for Shri Ramkrishna centenary celebrations on JNG 288. A. K. Fazal Haq lectured in two parts in the gramophone record on the subject: 'Agriculture in Bengal' on JNG 5514. Dr. Shyamaprasad Mukherjee lectured on 'Education' in his only record JNG 5527. In the birth centenary of Mahatma Gandhi in 1969, HMV brought out a 'Tribute to the father of the Nation' on LP record - ALP 2113 which in addition to Bapuji's voice contains the reminiscences of Lord Mountbatten. The record was released simultaneously in India and in England. From the beginning of seventies, commemorative records started coming out with selected recordings of deceased artists. The 78 rpm records are now gone, but the songs of many artists are still alive due to this format. By 1965, Dum Dum had started stereo recordings. The period from then and upto beginning of eighties may be called 'the golden days of music lovers'. From mid-sixties, HMV sold many low priced record players, whose quality was not bad. Models like Safari radiogram, Tropikana, Fiesta, Calypso are still remembered by many. In 1967, HMV advertised, 'HMV puts quality first.' Senola used to write below their logo, "A symbol of quality". Dealers were given intensive training course, after which laudatory certificates were issued. Before 'Puja', HMV used to arrange to play 'Puja Songs' at the dealer's premises. They used to sponsor musical soiree and conferences. The whole of India used to have HMV shows. In 1974, when Vividh Bharati was initiated in Akashwani (All India Radio), HMV had a special program for fifteen minutes called, 'Time for new songs'. It is sad that with all those past centric phrases like 'was', 'used to', 'then', 'in those days', the list can surely be lengthened. But that does not increase the glory of the present.

By seventies, a number of entertainment channels opened up. With the advent of television, video and audio tape recorders and players, new techniques in cinema, we all of a sudden entered in the fast changing technical age. The tastes also changed and with fast car, fast food, throw away pens, people wanted 'once-use' music. This music has to be cheap, brisk and trendy, no need to listen to many times, may be six months listening period is enough. By six months divorce this music and go to the next and new one. There won't be anything like 'All time hit' or a 'long run hit'. In a drawing room of 10'X10' size, crowded by TV-VCR, where is the space for LP's. The audio cassette tape with a box measures barely 3X4", isn't it better? In ordinary untrained ears, the purity or character of recordings is not a headache. The tape recorder machine has become a machine for passing time. The songs that were a solace, are being banished as 'Nasal extravaganza'. Record player today is like a diesel engine or a vintage car. The spare parts are not available readily. Manufacturing for these low demand parts can not bear the overhead costs. So, the production needs to be stopped. The sound box of the radiogram gets destroyed by rats, the inner parts are thrown away, only the

external box is useful for keeping glossy foreign paperbacks. In the coffin of records, the last nail was pegged with a short foreign word, 'Piracy'. In these days of illegality, without caring for law, one or other series of cassettes has started coming out. We spend our hard earned money to buy them, knowing fully well that these are not genuine. Recording a cassette has become easier than getting selected for a musical soiree. Then! "There is nothing after this...." What were the days! When a release of record was a memorable day in an artist's life. This is how Hemantababu wrote, " Mr. Shailesh Duttagupta asked me, What type of songs do you sing? Modern? Try to sing one. After I have sung half a song, Shaileshbabu stopped me by waving the head. Then he said, Pick up a tune just now. What are you looking at? We have to record within ten days. I could not believe my own ears. What is he saying! For this recording, Subhash has taken me to a number of places. Everybody declined, saying that the voice is not suitable for recordings. The recording was done just in ten days. That was my first record. All these days, others have heard me sing, now I can hear my own song. Wonder was awaiting! Within fifteen days, the record was released. It is like getting flowers immediately after planting. Those days were full of joy and ecstasy. I remember the year, end of December 1937. I still feel nostalgic for those bygone days."

What is the present day situation in the recording industry? In short, it is 'very bad'. Megaphone, Senola, Hindusthan-all these record companies used to press the records in Dum Dum factory of gramophone company at Calcutta. The present day production manager Mr. Santanu Bhattacharya showed around the record pressing unit. Now the main hall of the company is used for the production of the cassette tapes. One can observe the brisk activity around this. Number of employees has decreased considerably. In earlier 'record' days, there were many units for LP's working in a leisurely manner. Record is still the second queen. All the business development plans of HMV are around the cassette unit. That is for variety of reasons. Purely from business point of view, the smaller companies are no more interested in making records. Shri Santanubabu, while taking this correspondent around said, " It is said that the LP's are costly. But what can we do? The raw material for making records are all imported. The cost and import duty is very high. We can not agitate for our own interest. Neither the demands of the workers could be ignored. According to Mr. Pradeep Chandra, Chairman of HMV, it is erroneous to believe that for documentation, only records are suitable. I think that even disc gets cracked and gets older with overuse. In comparison, if cassettes are properly preserved, one can get excellent results. Then compact discs have almost made their appearance in the Indian market. Within few months, one can get an indigenous compact disc. Why lament for records?"

These remarks of Pradeepbabu were placed before three well established artists: Arati Mukherjee, Sumitra Sen and Shrabanti Majumdar. Arati is an artist of Calcutta and Bombay. She has shown her proficiency in modern, raag pradhan and Rabindra Sangeet. Sumitra Sen is a very experienced artist from three decades, having established herself as a foremost singer of Rabindra Sangeet.

Shrabanti's musical career spans from almost 25 years and gramophone company has marked her as the first pop artist in Bengali songs. All of them have good market for their concerts but the character of the listeners are different. We have chosen them considering this aspect. Shrabanti does not like to be a cassette artist. She is still in favor of EP records. According to her, "LP's first brought to listeners many songs at a time. If one hears many songs with different styles at a time, one can not have an eternal love for all of them. LP's first increased the supply compared to the demand of the listener. An artist slowly skipped from a listener when singing all types of songs at a time. And a cassette? This is a market commodity. My likes and dislikes do not come into play. While singing so many songs on tape of 60-90 minutes, some are bound to be inferior. In this crowd of bad market songs, we are losing ourselves. Our childhood was full of songs from Geeta Dutt, Sandhya Mukherjee. Now with whose songs shall I fill up the childhood of my children?"

Though Sumitra Sen stands on the opposite side pole from Pop music, she is equally worried about the trend. "The new generation has sung very well in cassette. It is commendable that many unconventional Rabindrasangeet songs have come in the repertoire, but there should be some quality control in this endeavor. The cassettes have very illegal sequence of songs. Recordings of many companies are very bad. Especially, will the recordings of new and old artists be available after twenty five years. How long will the cassette last? If it does not last long, then all our devotion, labor and love will all turn useless.

Aarti Mukherjee has hinted to a greater and wider catastrophe. She has said clearly, "It is no more easy for a Bengali artist to sing non-Bengali songs, as it was in early thirties, forties or even in fifties. Now days, recording routes are full of adversities with blind lanes, quick sand and wrong signals. It is difficult for an artist to get true respect by avoiding these impediments. Non release of records, non availability of spare parts of record players, anybody's recordings on cassettes, advertisement for bad songs from untrained voice – all are parts of a big game. Those who are in the apex of the business are not part of the music circle, they are politicians. Now a days, we need not have a good voice, one needs to know how to dance in a party. We have not learnt that. Can one see a dance in a record? How all these uneducated people get the jobs? Forget the small companies, I have great doubt if the top executives of a great company like HMV have really a good music sense. My humble query is that does such a great company viz. HMV has ever tried to sell their own cassettes or records? No advertisements! Only carrying coal to New Castle! Those who need promotion or deserve a break, seldom get any opportunity.

To gauge how the artists of the present generation look at this problem, opinions are sought from Swapan Bosu and Indrani Sen. At least Indrani has a few EP's and LP's, but even with such popularity, Swapan does not have any disc and he thinks it is a disgrace for an artist not to have any disc. "Cassettes can not bring the same glory. I feel that in this country, the record companies have done

business only. They have never accepted the responsibility of carrying the line of musical heritage. As a humble student of music, if I want to buy all the records of Abbasuddin, I can't get. And our music? Who knows"? The same tone of dejection is in the voice of Indrani, "I feel the gloomy future. After twenty years, if somebody asks, "How were my songs? What you used to sing? What could be the answer?"

"There is nothing to answer. It is true that their music will be lost and will not last. Even in these days, good music is being produced, and will be produced. Only the history of Bengali songs will have a dark gap. Nobody will know anything about it. Not only indigenous modern songs, but the culture of Western Classical music is destroyed due to the paucity of records. If anybody wants to collect music through cassettes only, he will not be able to do it. I have collected several records. With a lot of persuasion, I collected invaluable records of western classical music from a Free School Street from a butcher. Whom should I hand them over now? The old record shops have all been closed down." Thus spoke Kishore Chatterjee with a remarkable voice. People know him as a music critic. But large part of his character will remain in dark, if one has not seen his invaluable collection of records. He was moving his hand with long fingers through the scattered heaps of records tenderly and lovingly and said, "I have never collected 78 rpm records. In the initial stages I bought few EP's, but later all were LP's only. I have an old record of the fifth symphony of Beethoven. What a fantastic recording! Mozart played by Joseph Cripps. The other midnight, I was listening to the new record while writing a paper on Mozart. It seemed that there was nobody in the room, only me and Amedus Mozart. Record is such an item. I never had a similar feeling while listening to cassette. I sometimes feel that we have got better records during mono period than in stereo age. Victor, HMV, Columbia, Decca, all used to publish separate catalogues for western music. I had selected from them Schubert, Claut, Quenten, London symphony. Mercury records from America were the best. Later they closed the business but they did not release any cassette in the market. Now they have released CD's. Can you think in this country, how mush sensitivity and love a business organization have to survive in such situation? Now an enthusiastic listener will not be able to buy even half piece. It is a matter of pity that all the compositions of Beethoven are not available in this country. But these were available in earlier days. I think, in those days there was somebody in HMV who was a true lover of western classical music. Everything changed after he left. Mono LP's were costing Rs.30 per piece. Later we started getting Russian records, which were also not bad. I got some rare compositions in those Russian records. Afterwards that source also got dried up. Is music being exhausted? Perhaps you will never listen to good music in future, at least good western music. This is a tragedy of a music loving nation like ours. That is why I blame these five inch area music. [EP's], I like smooth, plane, black, circular body that rotates and emanates good music."

There seems to be a fine similarity between the music lovers like Kishore Chatterjee and the auctioneer of Arthur Miller. We started this write up with the

story of an auctioneer. But we have not yet told the more fascinating story of the another person. That story will bring the end of this write up.

Name: Mr. Surajlal Mukherjee, Occupation – Supervising his own small factory. Dress: Short dhoti, half soiled shirt, From Chidiamore near Radiogalli to artist's den, he is known as Haruda or Harubabu. What does he have in his home? Just the same as is found in other houses of relatives and friends - household articles, this and that and? This 'and' is the treasure. He has a collection of over 22,000 records, mostly 78 rpm. In addition there are EP's, LP's and SP's. Several artists come to him to listen to and to borrow records. Executives of the gramophone company come to him with business interests, and the journalists come to him to collect research materials. Harubabu is ever ready. He has spent his entire life in this game of records. He is not only the collector in Calcutta. There are many. Their collections are enviable. Harubabu is not the topmost record collector in India. But he can be called as the greatest collector of Bengali records and songs. It is a different experience to talk to this soft spoken somewhat reserved person. In his fat register, details of all the records in his collection have been recorded.

This concluding remark is not in praise of Harubabu but to raise a small question. After giving all the details. He asked this correspondent, " I am getting old. While buying old records from Chetla market, this addiction took hold of me and not left me since. There are still many records to buy. But slowly all the sources of collection are drying up. Now a days, I do not get a record that is not in my collection. Many collectors deposit records with me for preservation. But when I shall be no more, who will take up the responsibility of this vast property? With whom should I leave behind this one hundred year old history of music? Can you do something about it?"

Can we do something?



Nagri.

MARCH, 1982.

My name is Gauhar Jan

November 1902. A very rudimentary and makeshift recording studio had been set up in two large rooms of a hotel in Kolkata by the Gramophone Company. Fredrick William Gaisberg and his assistants had arrived just three weeks ago from England on their first Far East recording expedition for the Gramophone company, which had been founded in England in 1898. They had appointed a local agent for selecting and training artists for recording on gramophone discs. However, the agent selected Anglo-Indian artists and completely ignored local talent. Gaisberg then sought the help of the local Police Superintendent, visited several theaters, attended mehfils at wealthy Jamindars' palaces, and thus found at least one promising artist to begin with. The artist was a very famous dancing girl, and her voice was very sweet, though not for European ears. She agreed to a recording session for the handsome fee of Rs.3, 000. Such an artist was necessary in order to build a firm business foundation on the Indian scene, especially when several other German, French and American recording companies were also planning to capture the Asian market in general and the Indian market in particular.



Miss Gauhar Jan at a 1902 recording session.

At around 9.00 a.m. a young lady entered the studio with all her paraphernalia, including accompanists and relatives. Loaded fully with very expensive ornaments and jewelry, this 30 year old, fair, medium-built lady went onto the stage prepared for the recordings. Sarangi, harmonium, and tabla players began to tune their instruments. Gaisberg personally checked the equipment. A thick wax master record

was placed on the turntable rotating at 78 rpm (revolutions per minute). A huge recording horn was fitted on the wall behind her and close to her face, and she was asked to sing loudly into the horn. At the narrow end of the long horn a diaphragm fitted with a needle was connected to the recording machinery, with a needle placed on rotating disc for cutting 'the grooves'. Gaisberg requested her to sing for three minutes and announce her name at the end of the recording. At the end of the trial recording she spontaneously announced – 'My name is Gauhar Jan'. This announcement was necessary since the wax masters were sent to Hanover in Germany for pressing the records and the technicians would make proper labels and confirm the name by listening to these announcements at the end of the three minutes performance.

Although sound recording was invented by Thomas Alva Edison in 1877, it took 20 years for the technology to mature, and after 25 years, in 1902, the first ever recording of Indian Classical music was engraved in the 'grooves' of a gramophone record. The song can be played even today in 2002 on a shellac record and 'Gauhar Jan' shall sing it faithfully for the music lovers and listeners as long as the technology to play back that singing exists. Who was this Miss Gauhar Jan – the first dancing girl of Calcutta?

Born to Anglo Indian parents, her name was Miss Angelina Yeoward. Her father, William Robert Yeoward, was an Armenian working as an engineer in a factory producing dry ice at Azamgadh near Benares. He married a Jew lady, Miss Victoria Hemming, around 1870, who was born and brought up in India and had learnt Indian dance and music. Angelina was born in 1873 and was baptized in the Methodist church in Azamgadh. This marriage did not last long due to Victoria's love for dance and music and her relations with a Muslim friend named Khurshed. So after the divorce, she moved to Benares with Angelina and Khurshed, adopted Islam as her religion, and daughter and mother chose new names, Gauhar and Malka respectively. In those days, Benares was not only a sacred place, but also a seat of learning, a centre for all the performing arts, including dance, drama and music. She spent eight years learning the art to perfection and emerged as a well trained 'Baiji', as she had decided to take up the profession of entertainer through dance and music. She became popular as Badi Malka Jan, badi (elder) because at that time

three other Malka Jan's were famous (viz. Malka Jan of Agra, Malka Jan of Mulk Pukhraj and Malka Jan of Chulbuli) and she was the eldest among them all.



Young Gauhar Jan [c.1890]

Around 1883, the trio moved to Kolkata (Calcutta), a place of great patronage for music and the other arts. In those days, both Hindu and Muslims Baijis from Benares, Agra and Lucknow used to settle in the Bow Bazaar area. The place was famous for courtesans or Kothewali's who would entertain wealthy Jamindars and Babus with their art. Some Ustads would train this community after a proper 'gandabandhan'. Nawab Wajid Ali Shah had settled at Matiaburj near Kolkata in his last days and his court was full of musicians and artists. In such an atmosphere Badi Malka Jan soon established herself, and within three years she purchased a building at 24 Chitpore Road for Rs.40,000. Little Gauhar too was fond of dance and music and took her initial lessons from her mother. She had a sharp memory, intelligence and great grasping power, and hence Malka appointed special teachers for teaching Gauhar languages, literature, and of course, dance and music. Kale Khan of Patiala, alias Kalu Ustad, and Ustad Vazir Khan of Rampur trained her in pure and light classical Hindustani vocal music, whereas Ali Baksh and Brindadin Maharaj taught her the Kathak form of dance. Srijanbai taught her dhrupad dhamar, and Charan Das trained her in Bengali Keertan. She also learnt from her contemporaries, viz. Mojuddin Khan, Bhaiyya Ganpatrao and Peara Saheb. She sang Tagore songs even before the word Rabindra-Sangeet had been coined. She penned several

compositions under the name 'Hamdam', and she also wrote, composed and recorded gazals. She could read, write and sing in several languages including Bengali, Hindustani, Gujrathi, Tamil, Marathi, Arabic, Persian, Pushto, French, Peshawari, and English.

After such intensive training, she first performed at Darbhanga State at the age of fifteen, and from 1896 she began to perform in Kolkata. She used to sing and dance at the houses of rich zamindars and her remuneration was in thousands of rupees. She was in great demand and even ordinary citizens wanted to listen to her music. Gaisberg noticed this and made her music available to listeners through her gramophone records. Gauhar Jan recorded prolifically, a total of over 600 songs over the period from 1902 to 1920, and she sang in more than ten languages. From 1903, her records began to appear on the Indian market, and were always in great demand. Thousands of copies were imported after being pressed at Hanover in Germany, and they were best-sellers throughout India. In 1908, a record-pressing factory was built at Sealdah (close to the present Sealdah railway station), Gaisberg was invited for this occasion and recorded a few more songs of Gauhar Jan, for which the announcement of her name at the end was not required.

The early records of Gauhar Jan are labeled 'First dancing girl, Calcutta'. The word 'first' indicates her elevated position as the premier vocalist in the Kolkata musical world of 1890-1910. She cut records of raagdari sangeet; thumri, dadra, kajri, chaiti, bhajan, tarana and she popularized various types of 'Kachha Gana' (light classical music) through her records. This was remarkable when several great stalwarts of Indian classical music ignored the gramophone and recording medium completely and refused to record. She mastered the technique of presenting a musical item in just three minutes, and this became a model for the vocalists/recording artists of the future. She recorded the music taught by her Ustads, which meant that she helped in preserving the musical tradition of at least three-four generations preceding her own. Thus, her recordings are very useful for students and researchers who want to trace the development of Indian classical music over the last two or three hundred years. One of her records was cut in 1907, performed at the Town Hall in Bombay (presently Asiatic library is housed in this Hall), as mentioned on the record label.

Through the wide circulation of her records, she became popular throughout India and received invitations in several prestigious music conferences. Thus in 1911, she was invited to participate in the Prayag Sangeet Samiti, for which she was paid 1000 rupees. Later, the same year, during the coronation of King George V at the Delhi Darbar, she was invited to sing a duet with Jankibai of Allahabad. They sang a Mujra song – 'Ye Hai Tajposhi Ka Jalsa, Mubarak Ho Mubarak Ho' and received 100 guineas each as a gift from the King.

Gauhar Jan used to travel all over India, as a guest of patrons in the various Princely states. She also gave public performances, in which she would present ticketed programs, distributing an advance schedule of the items to be sung in her concert. She was fond of horse-racing and hence would visit Bombay during the racing season. She used to stay with Anjanibai Malpekar, spending the day at the Mahalakshmi racecourse, and the evenings and nights at concerts. She was a great admirer of Heerabai and offered to adopt her when Abdul Karim Khan's family separated and the mother moved to Pune with her five children. She taught a number of bhajans and thumris to both Heerabai Barodekar and Bai Sunderabai [Jadhav Punelarin], which they in their turn duly recorded on gramophone records. She even offered to adopt young Heerabai when Abdul Karim Khan family separated and Tarabai Mane shifted to Pune.



Gauhar Jan [C.1896]

Because of Gauhar Jan the songs 'Radhe Krishna Bol Mukhase' and 'Krishna Murari Binati Karat' became popular bhajans and several singers used to sing them in concerts and on records. Gauhar Jan lived a very wealthy life, and she also donated generously to a number of causes. Numerous legends are associated with her. In Calcutta, she used to move in a 'baggi' (coach) driven by four horses, threw a party spending 20,000 rupees when her cat produced a litter of kittens, and donated only half the promised amount to Gandhiji's 'Swaraj fund' when he did not keep the promise of attending the 'fund raising' concert and deputed a representative instead. In her personal life, she was deceived by her friends and relatives. She married her personal secretary – Saiyyad Gulam Abbas – a young man from Peshawar. He was ten years younger than her, and when she discovered his relations with other women, she was bitterly disappointed in him, and this led to several court cases and unpleasant incidents. Later, she stayed with Mr. Amrut Vagal Nayak in Bombay – a handsome actor on the Gujrathi stage. This relation lasted for 3-4 years, and she learnt several songs composed by him including the famous Dadra "Aan Ban Jiyamen Lagi". The sudden demise of Amrut Nayak was a big jolt that left her



Miss Gauhar Jan with gramophone. [C.1905]

The sudden demise of Amrut Nayak was a big jolt that left her mentally disturbed. Relatives persuaded her to return to Kolkata. But she did not stay there long. The machinations of selfish and cunning relatives forced her to stay at Darbhanga State for a while. Finally she joined the services of the Mysore State, and died in 1930.

She has left over 150 records and most of them are in the safe custody of record collectors. The Gramophone company reissued 18 songs in 1994 on audio tape and CD under the title of 'Chairman's Choice', which no one (except perhaps the Chairman) noticed due to lack of adequate publicity. It is necessary to preserve the legacy of Gauhar Jan in a more full-scale way for posterity, and some die-hard collectors and music lovers have committed themselves to accomplishing this task.

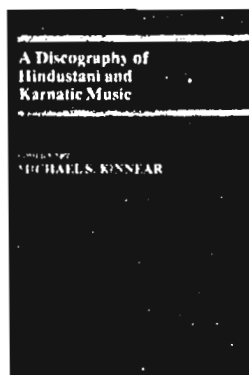
****Note –** During the period of Gauhar Jan, following ladies of similar name were performing and recording in the musical world – 1] Gauhar Jan of Patiala 2] Miss Gohar associated with Parsi Theatrical Company, Bombay 3] Gohar Mamajiwala – singer actress associated with and mistress of Sardar Chandulal Shah of Ranjit Films (studio), Bombay and 4] Miss Gohar (Bai) Karnataki of Bijapur – associated with and mistress of Bal Gandharva alias Narayanrao Shreepad Rajhans.

Glossary - 1] babu – Clerk. 2] baiji – lady 3] Bhajan – Devotional song 4] Dadra – item of light classical music 5] Dhrupad Dhamar – Style of singing in Hindustani vocal tradition. 6] Gandabandhan – Ceremony in which teacher (guru) accepts disciple. 7] Gazal, thumri – light form of classical music 8] Jamindar – Landlord 9] Keertan – Devotional form of music 10] Kothewali – Courtsean : a lady who earns her living on dancing and singing. 11] Mehfil – concert 12] Prayag Sangeet Samiti – Committee organizing music conference at place named Prayag in Uttar Pradesh in India. 13] Tagore – Rabindranath Tagore.

- Suresh Chandvankar

References

- 1] Gaisberg F.W., 'The Music Goes Round', The Macmillan Company, New York. (1942). Reprinted in 1977, by Arno Press Inc. New York.
 - 2] Gaisberg F.W. , 'Music on Record', Robert hale. Ltd. London. (1947)
 - 3] Michael Kinnear, 'Discography of Miss Gauharjan of Calcutta', - in 'The Record News', Vol.9 (1993) – Journal of 'Society of Indian Record Collectors', India.
 - 4] Govindrao Tembe, 'Majha Sangeet Vyasang' [in Marathi], Editor-Vamanrao Deshpande, Maharashtra Govt.Publication (1984).
 - 5] Joep Bor and Kai Reschke, Editors, in 'Masters of Raga', Catalogue published at the exhibition in Berlin, Germany (1991)
 - 6] 'My name is Gauhar Jan' – by Joep Bor – ISTAR Newsletter, Vol.2, Page 4 (1984), The Netherlands.
 - 7] 'Dharmayug' – Weekly in Hindi, [March, April 1987, June 1988]
 - 8] Michael Kinnear, 'The Gramophone Company's first Indian recordings' [1899-1908], Popular Prakashan (1994)
 - 9] Michael Kinnear, 'The Gramophone Company's Indian recordings' [1908-1910], Bajakhana, Australia (2000)
 - 10] J. N. Moore, "A Voice in Time", The gramophone of Gaisberg (1873-1951), Hamish Hamilton Publications, London (1976)
 - 11] J. N. Moore, "A Matter of Records", Taplinger Publishing Co. New York (1977)
-



A Discography of Hindustani and Karnatic Music

A discography of Indian recordings issued on microgroove discs – and cassettes, covering the period between the early 1950's to the end of 1983. Detailing Indian and International releases, transfers – and reissues of over 2,700 recordings of classical and semi-classical music. Also containing information about earlier recordings from the early 1930's onwards – originally issued on 78-rpm discs – and reissued on microgroove discs. With appendices and indexes to artists, musical genres and styles.

Published 1985, pp. xviii, 594,

Cloth Bound US\$85

ISBN 0 313 24479 0 Greenwood Press – Discographies No. 17

Order from:

Greenwood Press, 88 Post Road West, P.O. Box 5007, Westport, CT 06881-5007, U.S.A.



The Gramophone Company's First Indian Recordings - 1899 -1908

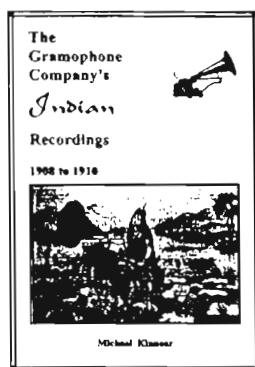
A discographical study of Indian recordings taken in London in 1899, and at various places in India between 1902 and 1907, detailing all known or traced recordings. Together with a study of the development of the sound recording industry in India

With appendix and indices.

Published 1994, pp. xxiv, 285 pages, with illustrations in the text

ISBN 81-7154-728-1 Popular Prakashan Pvt. Ltd., / Sangam Book

Paperback and Cloth Bound editions published. Cloth A\$ 45 plus post



The Gramophone Company's Indian Recordings - 1908 to 1910

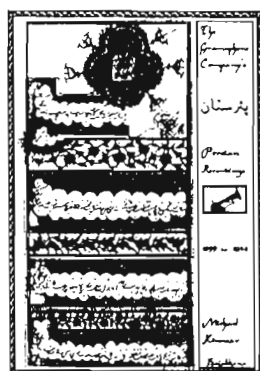
Second volume in the series of discographical studies on the recordings taken in India and released by The Gramophone Company, Ltd., between 1908 and 1910, detailing all known and traced recordings.

With a detailed historical examination of the development of the sound recording industry in India up to 1914.

With appendices on numbering blocks and matrix serials.

Published 2000, pp. xx, 364, with illustrations in the text

ISBN 0 9577355 0 2 Paperback 24.5-cm x 16-cm. A\$ 60 plus post



The Gramophone Company's Persian Recordings - 1899 to 1934

A Discography of recordings taken in Persia by The Gramophone Company, and its successor concerns, from 1899 to 1934. With a history of the activities of various recording companies who operated in Persia and the sessions conducted at Teheran and London of Persian repertoire. With a supplementary discography of recordings Persian taken by the Columbia Graphophone Co., Ltd., between 1928 and 1934. With appendices on numbering blocks and matrix serials.

Published 2000, pp. xv, 193, with illustrations in the text

ISBN 0 9577355 1 0 Paperback 24.5-cm x 16-cm A\$ 45 plus post

Announcing:

NOW AVAILABLE

An important new discography



The Zon-o-phone Record

A Discography of recordings produced by the International Zonophone Company, and associated concerns in Europe and the Americas. 1901-1903. With a history of the company's international activities, and a Supplement on reissues and transferred recordings.

With Bibliography and indices.

Published 2001, pp. xviii, 494 pages, with illustrations in the text.

Ernie Bayly and Michael Kinnear

ISBN 0 9577355 2 9 Paperback 22.5 x 16-cm. A\$80, plus post.

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084

Or: Ernie Bayly, 19 Glendale Road, Bournemouth, BH6 4JA, England, U.K.
{£35 pounds – plus post}

Announcing:

NOW AVAILABLE

Another important new discography



Nicole Record

A discography of the 'Nicole Record'. With a history of Nicole Frères, Limited, and The Nicole Record Company, Limited, and associated companies.

[A numerical listing of all known recordings produced by The Nicole Record Company, Limited, from 1903 to 1906. Together with information about reissued and transferred recordings.]

With Bibliography and indices

Michael Kinnear

Published 2001, pp. xx, 288, pages, with illustrations in the text.

ISBN 0 9577355 3 7 Paperback 22.5 x 16-cm. Price A\$60 plus post

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084

Announcing:

NOW AVAILABLE

An important new Bio-discography

On the Life and work of the Legendary Hindustani vocalist

Khan Sahib Abdul Karim Khan {1872 – 1937}



**Sangeet Ratna – The Jewel of Music
Khan Sahib Abdul Karim Khan - A Bio-Discography**

A Biography and Discography of Khan Sahib Abdul Karim Khan (1872-1937) – with numerous rare and previously un-published photographs .

The discography details all Abdul Karim Khan's recordings from the 1905 sessions for The Gramophone Co., Ltd., and the 1934-36 sessions for the Odeon label – through Ruby Record Co., Bombay, along with details of unissued recordings, out-takes – and reissues. With numerous illustrations and label examples.

Published 2003, pp. xiv, 290, pages, with illustrations in the text. ISBN 0 957735553 Paperback 22.5 x 16-cm. Price A\$65 plus post

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084

Announcing:

TO BE PUBLISHED SHORTLY

An Encyclopaedia of the 78-r.p.m. Record Labels of India



The 78 r.p.m. Record Labels of India

An Encyclopaedia of the 78-r.p.m. record labels produced in India and elsewhere, covering all known record labels and histories of the producing concerns from 1899 through to the late 1960's.

With a Supplement on the numerical series of the major labels, and an Appendix on the record labels of non-Indian and Asian repertoires made in or associated with India.

With examples of most record labels and other illustrations.

Published 2003, pp. xx, 496, pages, with illustrations in the text. ISBN 0 9577355 4 5 {To be published – 2003}

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084

Rambhau Quawal

- by Sudheer Peshwe

Brief know – how about family background.

Rambhau Quawal by profession was Blacksmith and inherited the technique of making locks. His locks were quite popular those days in the vicinity. He was having two daughters out of which one is still alive living in the village Bhatambare (Tal: Barshi, Dist: Solapur) she also does not remember the exact date of Rambhau's death. Could only tell that that it was around Shravan (August). Rambhau's other daughter's son engaged in lock business is still running a shop "Manik Lock Makers" which can still be seen. They do know about their grandfather's music concerts / records etc. They even tried for the royalty but could not succeed. There are few persons who are around 80 years of age, and tell many stories about Rambhau Quawal. I could meet some of them.

Rambhau Mukadam, who is 85, today categorically, tells about quawal's stay in his home-town Ambejogai. Rambhau Mukadam was communist party regional secretary and associated with IPTA activity. He remembers Quawal as a harmonium player for shri Pralhadbua Joshi, a court singer in Nizam Darbar at Hyderabad. Rambhau Quawal used to sing Gazal in his Mehfil. Mr. Mukadam remembers Quawal's voice as very clear, high pitch, though sweet in it's nature. Rambhau Quawal used to go with Pralhadbua when he came across with many stalvarts such as Hirabai Badodekar.

Mehboobian Of Solapur, another singer was closely associated with Rambhau Quawal. 'TARAS RAHI AKHIYAN' is sung by both of them in the same period and Gramophone record of the song was also cut by the company. Rambhau Mukadam further claims that if Quawal would have been at Bombay, he Would have earned more name and fame. Mr. Mukadam claims to have heard many private concerts of Rambhau Quawal and also heard records.

After 1944, Mr. Mukadam went underground due to his political affiliation and thereafter has not met Quawal. Naturally his year of death cannot be ascertained from him.

Mr. Deepak Linge is another person of age 50, a harmonium player himself also told about his father's association with Rambhau Quawal. His father Mr. Dhondopant Linge was Rambhau's disciple. The other prominent disciple was Kaloo Quawal. He also remembers to have seen Rambhau's notation book, which are not traceable today. He remembers Quawal teaching 'Vande Mataram' (in Raga Marwa) and also some bandish from Bhatkhande Bua. Mr. Rambhau Quawal was with Linge family during last days but they have no proof as to when Mr. Quawal breathed his last.

“हिज मास्टर्स व्हॉईस”



जी. पी. जोशी
लोकमान्य संगीत



महिकाजुन
शास्त्रशुद्ध संगीत



दादा कोठीयान
नकल

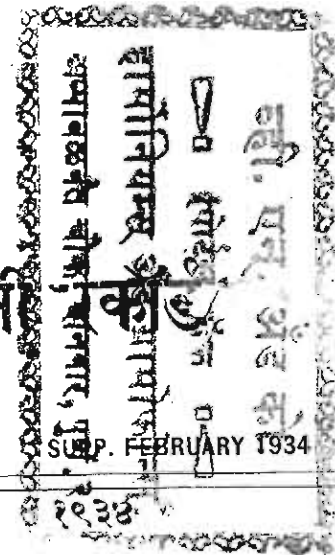


समभाऊ कुलकार
लोकमान्य संगीत

मराठी आणि हिंदुस्तानी

MARATHI & HINDUSTANI

फेब्रुवारी



Raheem Khan (80), has some faint memories of Rambhau Quawal. He claims to be with Rambhau Quawal in Bombay for his recording session. Raheem Khan himself was a Bulbul player. According to him Mr. Bhagwan Thombre on harmonium and Mr. Chand on Tabla were Quawal's accompanist. Mr. Chand however went to Bombay and thereafter permanently to Pakistan.

Digambarbua Jinturkar and Dattakaka Jinturkar: Though nobody authentically told about Rambhau Quawal's Guru, these two brothers told that Khayal Gayaki was taught to Rambhau by Shri. Shankarrao Katikar. Both these brothers were members of 'Sanmitra Samaj' where Rambhau usually visited. According to them Rambhau Quawal was alive during Police action (1948) days.

From the above data, oral information and records it can be said that Mr. Rambhau Quawal had name and fame in the Nizam state those days. It can be said with the help of available records that Rambhau Quawal had developed the Quawal style, Natiya mainly and also Gazals. The main objective about this brief account is to seek further information from the readers. I appeal to them to please contact on following address.

Mr. Sudhir Peshwe, 22, 'Adwait', Mauli Hsg. Society, Near Peshwe Hospital, Tuljapur - 413 601. District Osmanabad. Phone - (02471) 42897.

RAMBHAU QUAWAL

रामभाऊ कव्वाल



एका हिंदूच्या नांवापुढे कव्वाल हे उपपद पाहून विचकून जाण्याचे कारण नाही. प्यारू कव्वाल, कालू कव्वाल या सारख्या नामांकित गवयांप्रमाणेच रामभाऊंची गाण्याची ढव आहे. किंबहुना रामभाऊंच्या गाण्याचा रंग कांही न्याराच आहे. त्याची छाप तत्काळ पडल्याविना राहणार नाही, गझलकवाल्यांचा भर अथर्वर विशेष असतो. प्रेषित महंमद पैगंबर यांच्या मदिना प्रयाणावर या नतियाचो उभारणी केलेली

असल्यामुळे धर्म निष्ठ मुसलमान बांधव या रेकार्डचा बडेजाव अवश्य राखलील यांत शंका नाही. अस्खलित व स्पष्ट उद्दे शब्दोच्चार आणि अथेप्रचुर व नाद-मधुर युक्त असा हा रेकार्ड रसिकास लाभदायक होईल अशी अपेक्षा आहे.

N 5662 { कमलीवाले मुझे कम थीमें
२६६२ { नबीके कांधो पे जो जुल्फ

नातिया

११

RAMBHAU QUAWAL

N 5685 { गरिवं या रसुल्लिला
५६८५ { दिलमी खत जे दस्तं

रामभाऊ कव्वाल

कवाली नात

कवाली

रामभाऊ कव्वाल हे गमल, कवाल' ह्या अनेक कारणांमुळे अत्यंत लोकप्रिय होऊन राहिल्या असल्यांचे आढळून येते. एकतर त्यांतील अर्थ माधुर्य व त्यांतून गोवण्यांत येणारी तत्वे प्रत्येकास समजणमासारखी असतात. त्याच प्रमाणे ती प्रत्येकाच्या सहज पचनी पडतात. हा गायन प्रकार विशेष लोकप्रिय होण्याचे कारण म्हणजे रामभाऊ कव्वाल यांच्या सारख्यांचे परिश्रमच होत. स्पष्ट व ठेकेदार आवाजांत कवाली म्हणण्याची रामभाऊंची पद्धत इतकी स्वाभाविक व परिणाम कारक आहे की एकदां ऐकून कोणाहि श्रोत्यांचे समाधान होणार नाही.

एक वाक्य:—लगा है दिलमे मेरे नशतरे गम् जुदाईने तडपता हूं मे ह्रदम् ॥

रखे जखमे ज़िगरपर कौन मर हम तुई मेहिलुबे रहिमांनी हबीब ॥
नदारं दरजाहां जुज तो तबीब । गरिवं या रसुल्लिला ॥ गरिबम् ॥
मसीहा भी पये दरमान जो आवे नबी मारं गुन्हा आराम पाये ॥
तफा किस तरह मुझको मू दिखाये मरजदार जे इसिया ला दवाये
मगर अलताफ तो बाशद तबीमम् ॥ गरिवं या रसुल्लिला ० ॥
न यारो मेरी लाचारीको देखो मैं किसका नाम लेवा हूं ये समझो
गमे रोजे खियामत क्या हो मुझको बर्षा ना झमके हस्तं उम्मतें तो
गुन्हा मारं ओलेकिन् खूप नशिवं । यां गरिवं या रसुल्लिला ॥
इरीये तैवाके बालां कुन खरीब या हबीबं या हबीबम् ॥
खाक बो से तयबये उस्मा गुंद खुश नशिवम् ॥
तो शाहीन शाहे आरब हस्ती ओ मनवस ॥ गरिबम् ० ॥



कुसरी बाजू:—॥ उस दिरुहा सनमका जबसे किया नजारा

आंखे दिखाके उसने वे मोत मुझको मारा

कुछ बस चला न आपना दे साखता पुकारा ॥

॥ दिलमी खतजे दस्तं साहेब दिलां खुदारा

दरदाके राजे पिनहा खाहद शुद् आशकारा

नासे नही मेरा दिल कावेका आरखु मंद

वदनाम आशखी हूं देता है क्यु मुझेपन

वजने हुतांका जाना मुमकिन नहीं के हो वंद

दरकुं ये नेक नामीं माता गुजर न दादन्

गर तूं न पसन्दी तगईर कुन खजारा

दरियाये आशकी है आफतका मोज अंगेज

ओर रात है अंदरी मल हा को है परहेज

तूफान कर दिया है नामे हयात लवरेज

कस्ती शिद्धत गानं आये बादे छुई वरखेज

आशद के बाज बीनंम दी दारे आशनारा

M 5673 { दिलदाद गाने हुस्नेने

५६७३ { सरगस्ता मिलेले मजनु

N 5678 { मुझे दुखियाकी लाज रखो

५६७८ { तरस रही अखियां

कवाली

हक्कानी

खाजाकी शानम

गमल मेरवी

Rambhau Quawal of Osmanabad

रामभाऊ कव्वाल, उस्मानाबाद

{ सुन भिन्ती मेरी झन्डारे-बजन

{ अभ पिदावे भस्त भनोवे-”

FT 5149

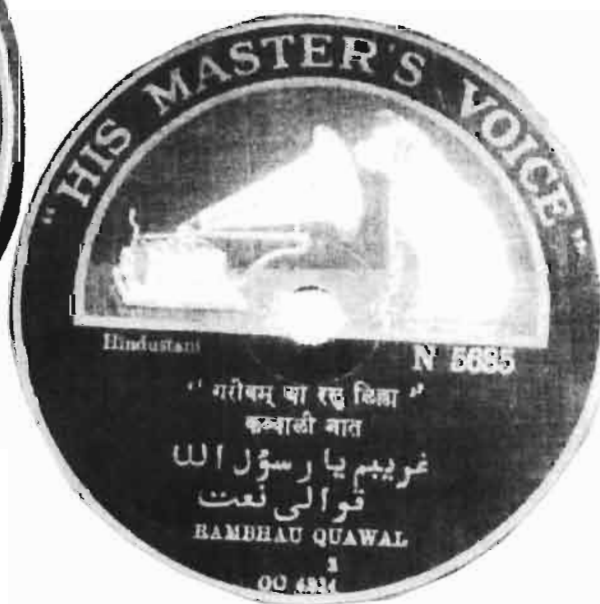
स्वकृत

”

Discography of records of Rambhau Quawal

A] HMV records [10"]

- | | | |
|-----------|---|-----------------|
| 1] N 5662 | Kamliwale Mujhe Kamlimen – Natiya
Nabike Kandhonpe Jo Julpha - Natiya | [August 1933] |
| 2] N 5673 | Sargaste Misle Majnu
Dildaar Gaane Husnase | [October 1933] |
| 3] N 5678 | Mujhe Dukhiyaki Laaj Rakho – Gazal
Taras Rahi Aankhiya – Gazal Bhairvi | [October 1933] |
| 4] N 5685 | Garib Ya Rasulilla – Kawali Naat
Dilmi Khat Je Dastan - Kawali | [February 1934] |
| 5] N 5691 | Jo Gardish Kare Aasamane – Kawali Natiya
Satdharmaki Murali bharatmen – Hindi Kawali | [October 1934] |
| 6] N 5695 | Chupayese Nahin Chupati Hai – Gazal-Ashakhana
Butkhanemen Hai kaba – Bhairvi Natiya | [October 1934] |



Rambhau Quawal

રામભાઈ કુવાલ

FT 5010	{ મહોમદ પિયા જ્યાં પર રહે હબીબે ખુદા શાનવાલા મોહમ્મદ	નાતીયા ”
FT 5046	{ રાજદુલારે અસ્લાહવાલે-ભૈરવી જલાલી સાહેબ વિગ્નપુરેકૃત જન ધરકે મોહમ્મદમેં ગર જાયેગી	નાતીયા-ભૈરવી
FT 5062	{ જોગનકી ઝોલી ભરદે વો રામનામવાલે ઉમ્મતકે બક્ષવાનેકી મૈદા મેં કટ ગયે	જોગન મશીઆ
FT 5077	{ દરે મુસ્તફા સંગે મુસા નહીં હૈ મજેદા વખત હૈ આય મૌતે ઇસ દમ	નાતીયા ”
FT 5091	{ સખનક્ષ ખીચાલી હૈ કાયા હો જાને કયા સાકીકે આંખોને	ખ્યાનકી શાનમે હક્કાતી
FT 5149	{ સુન બિનતી મોરી કાન્હારે જામ પિલાવો મસ્ત બનાવો	ભજન-સ્વકૃત ” ”
FT 5169	{ જખીને અન્વરકા હુસ્ન હોકર મેરા દિલ મુસ્તફા પે નિસાર હૈ	નાત ”
FT 5189	{ સનાએ મુસ્તફા લિખ્નું ભલા તસાદ્દક તેરે મોહમ્મદ પિયારે	નાતીયા-ખૈરાત હુસેનકૃત ” ” ”



B] The Twin records (10") - From March 1936 Twin main catalogue –

- 1] FT 5010 Mahommad Piya Jaban Par Rahe – Natiya
Habibe Khuda Shanwala Mohammad – Natiya
- 2] FT 5046 Rajdulare Allahwale – Bhairvi Jalali saheb Bijapure Krut
Jan Ishke Mohammadmen Gar Jayegi – Natiya Bhairvi
- 3] FT 5062 Joganki Jholi Bharde Wo Ramnamwale – Joban
Ummatke Bakshawaneki Mainda Men kat gaye - Mersiya
- 4] FT 5077 Dare Mustapha Sange Musa Nahi Hai – Natiya
Majeka Waqt Hai Aay Maute Is Dum - Natiya
- 5] FT 5091 Sab Naksha Khichali Hai Kaba Ho - Khwajaki Shanmen
Jane Kya Sakike Aankhone – Hakkani
- 6] FT 5097 Shane Rahematki Dikhanewale – Natiya
Aay Masihale Agar Janpe – Natiya – Nagina Jalali Krut
- 7] FT 5149 Sun Binati Mori Kanhare – Bhajan Swakrut
Jam Pilao Masta banao – Bhajan Swakrut
- 8] FT 5169 Nabine Anwarka Husna Hokar – Naat
Mera Dil Mustafape Nissar Hai - Naat
- 9] FT 5189 Saane Mustapha Likhun Bhala – Natiya-Jairaat Hussain Krut
Tasauk Tere Mohammad Piyare– Natiya-Jairaat Hussain Krut
- 10] FT 5212 Husna Wo Husna Hai - Natiya-Jairaat Hussain Krut
Us Nabike Noor Men - Natiya-Jairaat Hussain Krut

Rambhau Quawal & Party

- 11] FT 5202 Tumhara Rukh Hay – Khwajaki Shanmen – Khairat Hussain Krut
Tu Shamsedi Hai Jan - Khwajaki Shanmen – Khairat Hussain Krut

Rambhau Quawal

રામભાઉ કવ્વાલ

FT 5212 { હુસ્ન વો હુસ્ન હૈ
 { ઉસ નખીદે તુર મેં

નાતિયા-ખૈરાત હુસૈનકૃત
 ,, ,, ,,

Rambhau Quawal & Party

રામભાઉ કવ્વાલ અને પાર્ટી

FT 5202 { તુમહારા રુખ હૈ રુખે-ખવાજકી શાનમેં-ખૈરાત હુસૈનકૃત
 { તુ શમસેદી હૈ જન

 ,, ,, ,, ,,

SIRC MEMBERS - [2001-2002]

Committee members -

- 1] Mr.Narayan Mulani - President
- 2] Mr.Suresh Chandvankar - Hon.Secretary
- 3] Mr.K.R.Merchant - Treasurer

Honorary members -

- 1] Mr.V.A.K.Rangarao, Madras
- 2] Mr.Harmindarsingh Hamraaz, Kanpur

Life Members -

A] From India -

- 1] (Late) Prof.S.R.Mehta, Nadiad, Gujrat
- 2] Mr.Prabhakar Datar, Pimpri, Pune
- 3] Mr.C.P.Padhye, Ambernath, Mumbai
- 4] Mr.Shailesh Gosavi, Mumbai
- 5] Mr.M.Sulaiman, Cochin
- 6] Mr.Rajeev Goenka, Calcutta
- 7] Mr.Moreshwar Patwardhan, Mumbai
- 8] Mr.K.R.Tembe, Dombivli
- 9] Mr.S.P.Dalvi, Colaba, Mumbai
- 10] Mr.Arvind Parikh, Mumbai
- 11] Mr.S.A.Desai, Mumbai
- 12] Mr.R.V.Page, Mumbai
- 13] Mr.V.K.Joshi, Mumbai
- 14] Mr.Jnanesh Amladi, Mumbai
- 15] Mr.A.D.Shirshat, Mumbai
- 16] Dr.S.D.Patil, Mumbai
- 17] Mrs.Prabhavalkar, Mumbai
- 18] Mr.Rantideb Maitra, Calcutta
- 19] Mr.Mahesh Desai, Mumbai
- 20] Mr.V.K.Poddar, Mumbai
- 21] Mr.M.K.Saraogi, Mumbai
- 22] American Inst.of Indian Studies, New Delhi
- 23] Mrs.Asha Gondhalekar, Mumbai
- 24] Mr.Aneesh Pradhan, Mumbai
- 25] The Gramophone Co.of India Ltd.[Calcutta]
- 26] Dr.Minoo Daver, Mumbai
- 27] Mr.D.G.Sathe, Mumbai
- 28] Mr.Y.P.Vaidya, Mumbai
- 29] Mr.N.Parthasarthy, Hyderabad

- 30] Mr.D.K.Mulaokar, Mumbai
- 31] Ramnath Pandit Centre for fundamental research in Indian theatre, Talegaon.
- 32] Akhil Bharatiya Gandharva Mahavidyalay Mandal, Miraj
- 33] Dr.O.P.Kejariwal, New Delhi
- 34] Mr.S.R.Joshi, Mumbai
- 35] Mr.Ameen Sayani, Mumbai
- 36] Mr.S.W.Kochikar, Mumbai
- 37] Mr.V.V.Gadgil, Mumbai
- 38] Mr.Ramesh Desai, Mumbai
- 39] V.Shantaram Motion picture research foundation, Mumbai
- 40] Mr.A.G.Londhe, Saswad, Pune
- 41] Maharashtra Parichay Kendra, Panji, Goa
- 42] Dr.Shekhar Purandare, Mumbai
- 43] Mr.Yeshwant Deo, Mumbai
- 44] Mr.S.A.Sukhtankar, Mumbai
- 45] Mr.T.H.Bhatodekar, Mumbai
- 46] (Late) Dr.Arun Athalye, Mumbai
- 47] Dr.Ajay and Ajit Kanbur, Mumbai
- 48] Mr.V.D.Paluskar, Mumbai
- 49] Mr.D.R.Kanegaonkar, Mumbai
- 50] Mr.S.K.Chatterjee, Calcutta
- 51] Dr.Mohini Varde, Mumbai
- 52] Dr.Ferzaan Engineer, Ahemadabad
- 53] (Late) Mr.Amitabha Ghosh, Calcutta
- 54] Mr.S.S.Mantri, Mumbai
- 55] Mr.K.C.Nayak, Baroda
- 56] Mr.Prithviraj Dasgupta, Bangalore
- 57] Mr.A.V.Phadnis, Mumbai
- 58] Mr.Amiya Chakravarty, Mumbai
- 59] Mr.Mayekar brothers, Mumbai
- 60] Dr.P.P.Jamkhedkar, Mumbai
- 61] Mr.D.N.Nadkarni, Mumbai
- 62] Dr.Rajeshwarsingh, Mumbai
- 63] Mr.Sreenivas Paruchuri, Andhra Pradesh
- 64] Mr.C.V.Chandekar, Aurangabad
- 65] Mr.M.G.Birulkar, Solapur
- 66] Mr.Madhav Imaratey, Virar
- 67] Mr.V.R.Karandikar, Thane
- 68] Mr.Mohan Ram, Jaipur
- 69] Mr.P.T.Shastri, Nanded
- 70] Mr.Narendra Kamal, Baroda
- 71] Mr.Milind Kulkarni, Mumbai
- 72] Mrs.Hemlata Vedanta, Sangli
- 73] Mr.Hira Malaney, Mumbai
- 74] Mr.Vidyadhar Chavda, Ahemadabad
- 75] Centre of studies in social sciences, Calcutta

- 76] Mr. Shailesh Shah, Raag, Mumbai.
- 77] Nehru Memorial Museum and Library, New Delhi.
- 78] Dr. Amlan Dasgupta, Calcutta
- 79] Dr. Ashok Ranade, Mumbai
- 80] Mr. C. P. Joseph, Mumbai
- 81] Mr. A. Ghosh, Calcutta

B] Overseas -

- 1] Mr. Kevork Marouchin, Germany
- 2] Mr. Nandkumar Balwally, USA.
- 3] Mr. Hans Neuhoff, Germany
- 4] Mr. Andre Brunel, France
- 5] Mr. Ronald Schwarz, Germany
- 6] Dr. Rainer Lotz, Germany
- 7] Mr. Philip Yampolsky, USA
- 8] Director, US library of congress office at Washington and New Delhi
- 9] Mr. Arthur Levine, Canada
- 10] Dr. Phillippe Bruguere, France
- 11] Mr. J. Erkelens, Indonesia
- 12] Mr. Sunil Dutta, USA
- 13] Dr. Joep Bor, The Netherlands
- 14] (Late) Mr. Manek Daver, Japan
- 15] Mr. David Graham, Australia
- 16] Dr. Regula Qureshi, Canada
- 17] Mr. Andy Hale, USA
- 18] Mr. James Stevenson, France
- 19] Mr. Ross Laird, Australia
- 20] Mr. John Payne, UK
- 21] Dr. Brian Sliver, USA
- 22] Mr. Krishna Hegde, USA
- 23] Mr. Youssaf Khan, UK
- 24] Mr. Romesh Aeri, Canada
- 25] Mr. Nakamuro Toyo, Japan
- 26] Mr. Bill Dean Myatt, UK
- 27] Prof. John Campana, Canada
- 28] Miss Veena Nayak, USA
- 29] Mr. Joseph Malinowski, USA
- 30] Prof. Rajeev patke, Singapore.

=====

Members - New / Renewals

- 1] Mr.V.S.Khandkar, Mumbai
 - 2] Mr. Jekishan G. Bhatiya, Mumbai
 - 3] Mr. V. P. Mahajan, Mumbai.
 - 4] Mr. T. Malcolm Rockwell, USA.
 - 5] M/S Prints India, New Delhi
 - 6] NCPA, Wadia Library of music, Mumbai
- =====



CONTENTS OF THE BACK ISSUES OF -

" THE RECORD NEWS "

TITLE OF THE ARTICLE / COMPILATION (NAME OF THE AUTHOR)

VOLUME 1 - JANUARY 1991

- Reading Indian record labels - Part One - Gramophone and Zonophone Records (Michael Kinnear)
- Surshree Smt.Kesarbai Kerkar - A Discography (Suresh Chandvankar)

VOLUME 2 - APRIL 1991

- A short introduction to Discography (Bill Dean-Myatt)
- Letters to the Editor
- Reading Indian record labels - Part Two - Nicole Record (Michael Kinnear)
- Discography of Late Pandit Kumar Gandharva (K.R.Tembe)

VOLUME 3 - JULY 1991

- Peculiar Records (Suresh Chandvankar)
- Records of Old Marathi Bhavgeete (A.G.Thakurdesai)
- Reading Indian record labels - Part Three - Beka Record (Michael Kinnear)
- Canned Concerts (Prof.R.C.Mehta)

VOLUME 4 - OCTOBER 1991

- Records of our national songs (Suresh Chandvankar)
- Records of the music composers from the oblivion. (S.Jayraman)
- Records of classical music in film songs (Prabhakar Datar)
- Reading Indian record labels-Part Four - Odeon Record and Odeon (Michael Kinnear)
- First annual report on SIRC activities - 1990/91

VOLUME 5 - JANUARY 1992

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)

VOLUME 6 - APRIL 1992

- Records of Desh Bhakti Geete (S.Jayraman)
- Records of old Marathi Bhavgeete (S.A.Sukhtankar)
- Records of Classical music and Popular songs (Prabhakar Datar)
- Records of Marathi Film Songs - 1930-1960 (Prabhakar Datar)
- Reading Indian record labels - Part Five - Pathe and Pathephone (Michael Kinnear)

VOLUME 7 - JULY 1992

- Musical tribute to Late Pandit Kumar Gandharva through old Gramophone Records (K.R.Tembe)
- Records of Late Master Deenanath Mangeshkar (Prabhakar Jathar and Ram Page)
- Records of Hindi film songs composed by O.P.Naiyyar (Jayant Raleraskar)
- 'Mera Naam Jankibai of Allahabad' (Prof.S.R.Mehta)
- Letters to the Editor
- W.S.Burke - The First Disc Record Artist of India (Michael Kinnear)
- " English " Indian Gramophone Numbers (Frank Andrews and Michael Kinnear)
- A Review of an audio cassette - "Swaranjali - A Homage to the Maestro" (Suresh Chandvankar)

VOLUME 8 - OCTOBER 1992

- Rare records of Asha Bhosle's Marathi Songs (Sharad Dalvi)
- Rare Hindi Film songs by Lata Mangeshkar on video (Prakash Joshi)
- Records of Late singer Mukesh (P.T.Shastri)
- Records of Bal Gandharva - Ek Smaran (Prabhakar Datar)
- Biographical note on Late Mr.K.L.Saigal (Suresh Chandvankar)
- Discography of Late Mr.K.L.Saigal (Michael Kinnear)
- Second annual report on SIRC activities - 1991/92 (Suresh Chandvankar)

VOLUME 9 - JANUARY 1993

- Moujuddin Khan - Notes on Biography and Discography (Prof.S.R.Mehta)
- Glenn Miller Army Air Force Band and his records (E.F.Polic)
- Discography of Late Miss Gauharjan of Calcutta (Michael Kinnear)

VOLUME 10 - APRIL 1993

- Hindi Film songs composed by C.Ramchandra on video (Prakash Joshi)
- Records of old Marathi Bhavgeete (Prabhakar Datar)
- Records of unforgettable songs of forgotten composers (Prakash Kamat)
- The Record Collector - Mr.Mallappa Ankalgi,Solapur (Jayant Raleraskar)
- Biographical Note on Bal Gandharva (Suresh Chandvankar)
- Discography of Bal Gandharva (Michael Kinnear)
- Stamps on Records (Adam Miller)

VOLUME 11 - JULY 1993

- Gani Galyatali Gani Manatali (Moreshwar Patwardhan)
- Records of Multifaceted Ravi Shankar (K.R.Tembe)
- Records of Hindi Film Songs Composed by N.Dutta (Pradeep Acharya)
- 'Surshree Smt.Kesrabai Kerkar' (Prof.S.R.Mehta)
- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
- Reading Indian Record Labels - ' Sun Disc Record ' (Michael Kinnear)

VOLUME 12 - OCTOBER 1993

- 'Ustad Faiyazkhan' - A living legend in his life time (Prof.S.R.Mehta)
- Music recording in digital format (Mr.Sunil Dutta)
- Letters to the editor
- The record collector - Mr.Philip Yampolsky
- Third annual report on SIRC activities - 1992/93 (Suresh Chandvankar)

VOLUME 13 - JANUARY 1994

- Galaxy of musicians (Dr.Prakash Joshi)
- Record details - 'Shakuntal to Kulvadhu'(Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

VOLUME 14 - APRIL 1994

- Discography of Jankibai of Allahabad (Michael Kinnear)

VOLUME 15 - JULY 1994

- Records of Mr.Sudheer Phadke - (Mr.K.R.Tembe)
- Records of the programme: 'Gani Manatali / Galyatali' (Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar)
- 'Records of Mr.Datta Davjekar' - (Mr.Prabhakar Datar)
- Khan Saheb Abdul Karim Khan: Life, Gayaki and records : Lecture notes (Prof.S.R.Mehta)
- Collector's Items (Mr.Suresh Chandvankar)
- An appeal for the information on 'National Gramophone Company' (Mr.Michael S.Kinnear)
- Letters to the editor

VOLUME 16 - OCTOBER 1994

- Reading Indian Record Labels - Part 7 'Singer Record' and 'James Opera Record' (Michael Kinnear)
- In the Matter of Mahomed Hussain (Naginawale) (Michael Kinnear)
- Lecture notes on Pandit Omkarnath Thakur (Prof.S.R.Mehta)
- Fourth annual Report of SIRC (Suresh Chandvankar)

VOLUME 17 - JANUARY 1995

- Lecture notes on Great Thumri Exponent - 'Siddheshwari Devi' (Prof.S.R.Mehta)
- 'The Romance of Recording' - India - Articles I, II and III (William C.Gaisberg)
- Notes on the articles [I-III] - 'The Romance of Recording' (Michael Kinnear)

VOLUME 18 - APRIL 1995

- Lecture notes on Ustad Bade Ghulam Ali Khan: Life, Gayaki and records (Prof.S.R.Mehta)
- Notes on Late Mr.V.B.Alias Bapurao Pendharkar (Suresh Chandvankar)
- Discography of Late Mr.V.B.Alias Bapurao Pendharkar (Michael Kinnear)
- Letters to the Editor
- Collector's Items (Mr.S.K.Chatterjee)

VOLUME 19 - JULY 1995

- Rare record of Late Mr.Morarjibhai Desai
- Note on Pandit Ram Narayan (Suresh Chandvankar)
- Discography of Ustad Allaudin Khan (Michael Kinnear)

- Lecture notes on : Vilayat Hussein Khan (Prof.S.R.Mehta)
- Discography of Vilayat Hussein Khan (Michael Kinnear)
- Letters to the Editor

VOLUME 20 - OCTOBER 1995

- Reading Indian Record Labels - 'Ramagraph'
'The history of Ram-A-Phone and Ramagraph records'
(Michael Kinnear)
- The Rama-phone catalogue (September 1907) (Michael Kinnear)
- 'Bal Gandharva'-revisited (Michael Kinnear)
- The Record Collector (Mr.Bill Dean Myatt)
- Report on SIRC activities [July 1994-June 1995]
(Suresh Chandvankar)

VOLUME 21 - JANUARY 1996

- Note on Ramkrishnabuwa Vaze (Suresh Chandvankar)
- Discography of Ramkrishnabuwa Vaze (Michael Kinnear)
- SIRC news from Mumbai,Pune,Goa,Nanded and Solapur

VOLUME 22 - APRIL 1996

- Notes on Mehboobjan of Solapur (Jayant Raleraskar)
- Discography of Miss Mehboobjan of Solapur (Michael Kinnear)
- Letters to the Editor
- SIRC news from Mumbai and Pune

VOLUME 23 - JULY 1996

- CD Review:Inayat Khan-The Complete Recordings of 1909
(Suresh Chandvankar)
- Cassette Review:'Natya Geet Ganga-Shakuntal Te Kulvadhu
[1880-1942]' - (Suresh Chandvankar)
- Letters to the Editor
- SIRC News from Mumbai,Solapur and Tuljapur
- The Record Collector - Mr.Andre' Brunel,Paris,France

VOLUME 24 - OCTOBER 1996

- Biographical note on Mr.J.L.Ranade
(Suresh Chandvankar)
- Discography of Mr.J.L.Ranade
(Mr.J.L.Ranade and Mr.Michael S.Kinnear)
- SIRC news from Solapur,Goa,Nanded and Tuljapur
- Letters to the Editor
- Report of SIRC activities [July 1995-June 1996]

VOLUMES 25 & 26 - JAN./APR. 1997

- The uncrowned king of the legendary Bengali songs -
Mr.Krishna Chandra Dey (Blind Singer)
By - Mr.Sushanta Kumar Chatterjee
- Discography of Mr.Krishna Chandra Dey (Blind Singer)
By - Mr.Sushanta Kumar Chatterjee and Mr.Michael S.Kinnear
- The Record Collector - Mr.Sushanta Kumar Chatterjee

VOLUMES 27 & 28 - JUL./OCT. 1997

- Discography of Dr.Rabindranath Tagore
By - Mr.Sushanta Kumar Chatterjee and Mr.Michael S.Kinnear
- 'Vande Mataram' on gramophone records
By - Mr.Suresh Chandvankar
- The record collectors - Mr.K.R.Tembe
- Report of SIRC activities [July 1996-June 1997]

VOLUMES 29 & 30 - JAN./APR.1998

- Gandharva Hero - Late Mr.G.M.Londhe
By - Mr.A.G.Londhe
 - Discography of Mr.G.M.Londhe
By - Mr.Michael Kinnear
 - Letters to the Editor
 - Was Jazz Recorded in India ?
By - Mr.John A.Payne
 - Discography of Faiyaz Khan
By - Mr.Michael Kinnear
-

TRN-1999 [Annual Issue]

- SIRC news from Solapur, Nanded, Tuljapur and Baroda
 - Bai Sundarabai Jadhav of Poona - by Suresh Chandvankar
 - Discography of - Bai Sundarabai of Poona - by Michael Kinnear
 - Letters to the Editor
 - Vande Mataram - Revisited - Mr.S.K.Chatterjee
 - The pre-commercial era of wax cylinder recordings in India - Mr.Amitabha Ghosh
 - Report on SIRC, Mumbai activities.
-

TRN-2000

- SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda
 - Vande Mataram – Breath of Indian Patriotism – by Suresh Chandvankar
 - Vande Mataram – National Anthem, National song or a cultural song? – by Suresh Chandvankar
 - Vande Mataram Re-re-visited [List of gramophone records] – by Suresh Chandvankar and Sushanta Kumar Chatterjee
 - Notes on the talk of Dr. Ashok Ranade on 'Vande Mataram' – by Suresh Chandvankar
 - Ustad Rahimat Khan – Life and Discography – by Michael Kinnear
 - The gramophone and the Theatre Music – by Narendra Kamal Shrimali
 - Centenary of Indian gramophone records – by suresh Chandvankar
-

TRN - 2001

- SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda
 - Prof. M. N. Chatterjee, Life and discography – by Sushanta Kumar Chatterjee
 - Zohrabai Agrewali, a literature survey – by V. V. Navelkar & Suresh Chandvankar.
 - Zohrabai Agrewali – recordings for the 'Gramophone' and discography – by Michael S. Kinnear
 - Report of the ARSC-IASA 2001 London conference – by Suresh Chandvankar
 - Discography of Bismillah Khan's 78 rpm records – by Michael S. Kinnear
 - Shahanaï Nawaz – by Suresh chandvankar
 - Lifesketchn of Moghubai Kurdikar (1904-2001) – by Suresh Chandvankar
 - Discography of Moghubai Kurdikar = 78 rpm records – by Michael S. Kinnear
 - Discography of Ravi Shankar = 78 rpm records – by Michael S. Kinnear
 - Discography of Ali Akbar Khan = 78 rpm records – by Michael S. Kinnear
-

An appeal for the information on 'Broadcast' and 'Jay Bharat' records

By - Suresh Chandvankar. Tel. 2218 9726, e mail – chandvankar@yahoo.com

'Society of Indian Record Collectors' - a voluntary organization is founded in 1990 – to bring together record collectors and music lovers to preserve our recorded musical heritage that is over 100 years old.

Society also undertakes research projects for documenting various aspects of recording companies and their recordings for posterity. As a part of this activity, we have taken up new project for **Broadcast and Jay Bharat** records. The company was operating during 1933-38 from Madras with branches at Bombay and Calcutta. They have also produced records in Tamil, Telugu, Kannada and Bengali apart from Hindi and Marathi.

These records were available in market between 1935-45 and they have produced over 1000 records. This company has recorded primarily Indian Classical music, both North Indian and South Indian, vocal and instrumental. They have also produced some records of film music during this period. A sample copy of the record label is enclosed. Some of the artists recorded for Broadcast are - Kesarbai Kerkar, Kashi Bai, Rasoolan Bai, Siddheshwari Devi, Mallikarjun Mansoor, Master Krishna, M. S. Subbulaxmi, Ustad Bundu Khan, Peara Saheb and many others. Some of the artists recorded for Jay Bharat are – Miss Susheela Tembe, Smt. Moghubai Kurdikar, and Mr.S.G.Purohit.

Original records, catalogues, biographical information, advertisements, record sleeves and copies of published articles are needed for this research project. All the material will be returned with due acknowledgement.

Sd/-

[Suresh Chandvankar]

Hon. Secretary, 'Society of Indian Record Collectors', 110, Parashara, TIFR Hsg. Complex, Navynagar, Colaba, Mumbai – 400 005. India.

