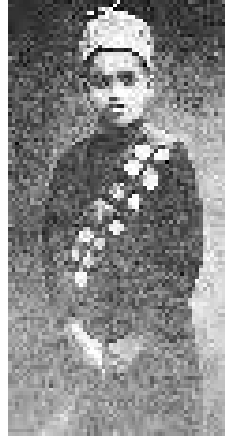


lung. New style of singing surprised the audience and soon he returned in the lime light of the concert stage. They had first son Mukul Shivputra in 1955. During the delivery of the second child, Bhanumati passed away in 1961. This was a big jolt to Kumarji. However, he came out of it soon with his devotion to music. In addition to classical music he presented several programs on light classical music. In 1968, he presented 'Mala Umajalele Bal Gandharva' – based on Marathi drama songs of Bal Gandharva. It was a serious musical study. Soon, HMV released two LP records with the same title and six songs in each LP. His other presentations were: Folksongs of Malva, Bhajans of Kabir, Surdas and Meerabai (Triveni), Nirguni Bhajans, Geet Varsha, Geet Vasant, Geet Hemant (Rutu Darshan), Marathi songs of B. R. Tambe (Tambe Geet Rajani), and Tukaram's Abhang. By then, he had married Kum. Vasundhara Komkali, another disciple from Deodhar School times. She began to accompany Kumarji on tanpura in his concerts. She also participated with him in Triveni program. Soon HMV brought out 'Triveni' LP record of these bhajans and it was a best seller. They had daughter Kalapini who now sings in the style of his father. Although Mukul sings occasionally, depending on his mood, his son Bhuvanesh Komkali has emerged as a fine singer and performer.

During 1963-1988, he has cut nine LP records of classical music, and six EP's of Marathi natyasangeet/bhavgeete and bhajans. Apart from the traditional ragas, he has recorded unusual compositions in ragas Sanjari, Lagan Gandhar, Saheli Todi, Patmanjiri, Beehad Bhairav, Gandhi Malhar and Madhasurja. In the raga Madhasurja, he composed a bandish – 'Bachale Mori Maa', [O mother save me], a lamentation of a lamb to the mother who is driven to a slaughter house in the mid-day sunlight. He provided playback for songs in Marathi drama – 'Saint Tulsidas', 'Shivrai Kavbhushan', and 'Dev Deenaghari Dhavala'. In 1969, his record 'Mangal din aayo' (Malavati) and 'Mharuji bhulo na bano' (Sohoni Bhatiyar) was released during Diwali. Soon, it became a must in every Marathi household family on Diiawali day festival. His bhavgeets written by Kavi Anil (A. R. Deshpande) – 'Aaj achanak gaath pade' and 'Ajuni rusuni aahe' also became very popular and were often played on radio.

During 1962-65, he cut twelve songs on six records in 78-rpm era. Each of this song is a 'Marvel of a sculptured sound'. 'Jaag re piya' (Kabir), 'Sanvariya maro', 'Mharee preet nibha jogi' and 'Main Jyanu nahee' (Meera) were the bhajans and they became extremely popular through radio. Among the classical ragas, he recorded - Sirpe dharee ganga (Shankara), Have maine toli (Adana), Aai ritu aai (Dhani), Mori naina Lage (Kamod), Lade beer mharee chunaree (Kedar Mand), Ja jare bhavara ja (Deskar), hari hari ja (Jaunpuri) and self composed 'Na batatee tun pehechan (Gaud Malhar). Last composition emerged soon after Bhanumati passed away. He used to feel her presence in the house but she was not showing up. In a disturbed mental status Kumarji wrote this bandish and used to sing in concerts with extremely fast tempo depicting his sorrow in a very unusual way. It was soon recorded on HMV record:

Na batatee tu pehechan, bhool meri o jaan
Yaad karat wo pyar, bhulan na mori jaan, pehechan
Na batatee tu pehechan



Child prodigy – kumar gandharva



Kumar Gandharva

Gramophone Celebrities - 34

Bhoo Gandharva Rahimat Khan Haddu Khan (1860-1922)

He belonged to the family that is considered to be the origin of the Gwalior gharana gayaki. It is believed that two brothers Hassu Khan (1790-1851) and Haddu Khan (1800-1870) established this school (gharana). Haddu Khan had three children – Chhote Mohamad Khan, Haider Khan and Rahimat Khan. Initially Rahimat Khan learnt music from his father. After the death of Haddu Khan, he continued with his elder brother Chhote Mohamad Khan. He then left home to seek career in music. He had extremely sweet and melodious voice. However, due to his whimsical nature and ever increasing addiction to opium, he was often penniless and would wander in the streets of Banaras and many different towns in North India.

Professor Vishnupant Chatre owned circus and also had learnt vocal music from Haddu Khan. He also liked the music and style of Rahimat Khan. During his circus tour, he found Rahimat Khan wandering in the streets of Banaras. He could not see his gurus talented son in this situation. He persuaded him and brought him to Maharashtra and organized several concerts of Rahimat Khan at many cities. He also had his little concert in his circus shows whenever they were on tours. Slowly he brought his opium addiction in control. Govindrao Tembe had attended his 25/30 concerts and has described one of his concerts in his Marathi book – 'Majha Sangeet Vyasang'. He writes, 'Rahimat Khan's taan was as sweet as the seedless Kabuli grapes soaked in honey'. After the death of Vishnupant in 1905, his younger brother Kashinathpant Chatre looked after him for very long time. Vishnu Digambar Paluskar and Bhaskarboa Bakhale arranged several concerts of Rahimat Khan. He also sang in Wilson College, Bombay. After about 1910, he lived in Kurundwad state near Miraj. Karim Khan used to visit him to listen to his music. He died in 1922. His tomb was erected in Kurundwad.

In 1919, the Gramophone Company recorded his eleven songs on six records and released them in 1922 [on HMV P 4696-4701] on twelve sides. One coupling song of Master Krishnarao was taken to complete the set. During the recording session, Master Krishnarao and Bal Gandharva accompanied him on tanpura. Mr. Balwantrao Rukadikar and Mr. Rajanna provided the tabla accompaniment. Master Krishnarao, in his book describes the event as, 'Recording session lasted for two days. As it was done acoustically, two large horns were placed before him as microphones. He was very much disturbed by the recording atmosphere and talked too much during singing. One large HMV emblame frame of dog looking and singing into the horn was placed to catch his attention. However, it irritated him even more and he asked them to remove the dog picture. When sample was played to him, he got angry since someone else like him was singing back through the horn. He got up to leave the hall immediately. With great difficulty, he was persuaded to stay and the recordings were taken'. That is why one doesn't get flavour/sample of his music by listening to these records. HMV could get the

recordings but could not sell much. As a result, few copies are now left with the die-hard record collectors. Rahimat Khan has recorded ragas Yaman, Malkauns, Bhoop, Tilang, Basant, Pilu, Bhairvi Hori and Tappa. In 1997, company has released two songs in raga Yaman and Bhairvi (Jamunake Teer) in their great luminaries series.



Rahimat Khan

Gramophone Celebrities - 35

Bahire Abdul Wahid Khan (1882-1948)

Ustad Abdul Wahid Khan was ten years younger nephew of Ustad Abdul Kareem Khan. He learnt music from his uncles Ustad Haider Baksh and Ustad Kale Khan. He had an intensive training of sarangi playing upto the age of twenty years. He used to play and listen to high pitch sarangi notes for 12-16 hours every day. As a result, he became partially deaf and hence was called as bahire (deaf) Wahid Khan. Haider Khan of Chaprauli (1855-1913) was in the service of Mysore court. With his recommendation, young Wahid Khan also joined services at Mysore. Later on, both of them moved to the court of Shahu Maharaj at Kolhapur and stayed upto 1912. After retirement, Haider Khan returned to his native place 'Kairana', whereas Wahid Khan joined Arya Sangeet Vidyalaya of Kareem Khan as a music teacher. He also used to tour with kareem khan for concerts and ticketed programs. He also moved with the family to Bombay to form vidyalaya. When Tarabai and children separated from Khansaheb, she changed names of the children and requested Wahid Khan to teach music to young Heerabai. Thus, a fine kirana singer emerged due to the rigorous kirana talim from Ustad Wahid Khan.

During 1920-1940, he toured to Lahore and Karachi in North India. He used to perform in concerts and also organize ticketed concerts. He taught music to several disciples. Shreemati Padmadevi (Manoramabai Banaraskar alias Munnibai) was his most favourite disciple and consort. They lived together like a married couple until about 1936. Due to this relationship, Kareem Khan and his admirers severed the relations with Wahid Khan. He was never invited to the annual Miraj festival that was organized for several years in memory of Ustad Abdul Kareem Khan. List of his disciples is very long – Nazir Ahmad Khan of Allahabad, Mohini Devi of Allahabad, Pandit Jeevanlal Matto (who became Director of Delhi radio station), Gulam Abbas Khan of Agra, Phiroz Nizami, Bai Benzir Bai of Darbhanga, Heerabai of Punjab, Pandit Pran Nath (who later on moved to America and taught music to several disciples and lived for over 95 years), Muneer Khatun Begum, Ashiq Ali Khan of Raipur, Rafiq Gaznavi (Mohamad Rafi), and Miss Akhtaribai Faizabadi (Begum Akhtar). Ustad Ameer Khan learnt through radio programs of Wahid Khan and imbibed his style of slow aalap in his gayaki that was later known as 'Indore gayaki'. He performed in Jinnah Hall in Bombay in 1938. This was probably his last performance in Bombay. Around 1940, he returned to Lahore, since his most favourite Multan and tombs of Sufi saints were nearby. He returned to Kairana in 1945 and married to Nazira Begum who was 45 years younger to him. His son Hafizullah Khan was three years old when Wahid Khan passed away in 1948 at Saharanpur. He was buried there. This child Hafizullah Khan learnt sarangi from his gharana ustads and used to play and accompany on radio programs.

Ustad Abdul Wahid Khan taught and made another galaxy of Kirana gharana. Many of these disciples have cut three minutes 78-rpm records. Khansaheb could never sing for such a short time. His aalapchari itself required hours. Even half/one hour on radio was not enough for him. He would continue to sing even when the broadcast time was over and the transmitters were switched off. Staff at the studio would then get a special feast of his music. Hence, many music lovers would attend his live broadcasts in AIR studios. He would also give his best during the presence of such audience. Gramophone Company has released his music in 1976 on a LP record [ECLP 2541] in collaboration with AIR. He has sung ragas Patdeep, Multani and Darbari Kanada. All the three ragas are sung in jhoomra taal. The record cover has a nice photograph of Wahid Khan wearing a turban. This recording gives an idea of his style and the music.



Abdul Wahid Khan

Gramophone Celebrities - 36

Professor Sureshbabu Mane (1902-1953)

Original name was Abdul Rahman. He was the eldest son of Ustad Abdul Kareem Khan and Tarabai alias Tahirabibi. His pet name in house was babu and later Baburao among his friends, and family members. His first teacher was father Kareem Khan and he also learnt music along with the first batch of disciples of the Arya Sangeet Vidyalaya founded by his parents. His voice, swarlagao and style were ditto to his father. He received taalim till the age of sixteen years when his parents separated. He had by then become a teacher and concert singer. Like his father, his thumri was a speciality and listeners would name it as a 'Maharashtri' thumri. He was not only an expert vocalist but also could play harmonium, tabla, sarangi, tablatarang, kashtha tarang, jal tarang, shahanai, and piano.

After about 1920, Khansaheb became very busy with his many tasks and concert tours throughout India. As a result, he could not attend to the needs and music education of his children. Compounded with some household family problems, Tarabai decided to separate from him and left him in 1918. In the beginning, she stayed in Bombay for some time and then moved to Pune with her five children. She decided to change their muslim names. She used Mane and Barodekar as the surnames. Barodekar was derived from her native place whereas Mane was her surname before marrying Khansaheb. Thus Abdul Rahman became Suresh (god of music notes) babu Mane. She opened up new music school 'Nutan Sangeet Vidyalaya' with Sureshbabu as a teacher along with other teachers and students. Sureshbabu also began to teach his sister Heerabai. However, they were all in their teens, and hence Tarabai persuaded and appointed uncle Abdul Wahid Khan as the teacher for children. Later on, with the help of Sawai Gandharva (Rambhau Kundgolkar) she opened up drama wing of Nutan Sangeet Vidyalaya. They staged several old and new drama and all brothers and sisters played roles. Sureshbabu and Heerabai also played roles in Hindi and Marathi films during 1930-40. Sureshbabu also composed music for films.

In 1926, with the efforts of Bai Sunderabai, HMV recorded two songs sung by Sureshbabu – 'Balam mora naina tere rasile' (Khamaj thumri) and Marathi pad 'Ram Ayodhya nagari'. This record (HMV P 8756) was issued on black label and is very very rare. In 1930, Odeon record company released two songs of Mr. N. S. Phadke from his drama 'Yugantar' staged by Nutan Natak Company. In 1940, Columbia company released four songs – 'Balam nainoka jalim' (Dadra), 'Bajuband khul khul ja' (Bhairvi), 'Piya tirchee najariya' (Khamaj thumri), and 'Dekho Jiya bechain' (Tilang thumri). He has sung for Marathi film 'Devayani' and Hindi film 'Sach Hai'. His voice from these two films is available on the gramophone records. One record featuring 'Chandrama ha saticha' song from Marathi drama 'Khalvadhu' written by Barrister Khasgiwale is also available. He

used to broadcast from All India Radio frequently. Shuddha Kalyan recording of a radio program is a collector's item.

Sureshbabu was not successful as a performer and he did not pursue this as a career. However, he was an excellent teacher. Some of his wellknown disciples are: Heerabai Barodekar, Saraswati Mane/Rane, Prabha Atre, Vasanttrao Deshpande, Menkabei Shirodkar, Vitthalrao Sardeshmukh, Bhimsen Joshi, Arvind Mangrulkar, Dattopant Deshpande, Madhu Kanetkar and Gajananrao Watve. Towards the end of his career he turned to mysticism and alchemy. This had very bad effect on his health. At the ripe age of just fifty years, this 'Cursed Gandharva' left this world, leaving behind over one hour recordings.



Sureshbabu Mane



Heerabai Barodekar

Gramophone Celebrities - 37

Ganheera Sau. Heerabai Barodekar (1905-1989)

Her household name was 'Champakali'. However, she was always called as Champutai. 'Tai' means the eldest sister in a family and has a responsibility like a mother. She indeed loved and looked after all her brothers and sisters after their mother Tarabai passed away. Tarabai changed her name from Champakali to Heera, the name of Tarabai's mother who was also a singer at Baroda. She was born at Miraj in 1905. Her mother wanted her to be a doctor. However, she was born with musical notes of her father and was to make a great career in music. Initially she learnt from Sureshbabu, but it was just an introduction. She received an intense training from her uncle Ustad Abdul Wahid Khan. She also worked hard and began to perform at very young age. In 1921, she first sang in the annual gathering of Gandharva Mahavidyalaya, Mumbai and Vishnu Digambar Paluskar himself listened to her and admired her music. Sunderabai took lead and her first gramophone records were released in 1922 on HMV black label with name as Miss Heera. She sang Dattatreya bhajans, couple of natyapad and ragas. Later, after marriage, record labels were made with name as Sau. Heerabai Barodekar. Her recording career spans till 1950 and she has cut over 100 discs featuring 200 songs.

Heerabai was probably the first female singer of Kirana gharana to give ticketed public concerts. Her appearance on stage was modest and pleasant. She became a role model to middle class women in society and because of her style and music, several of them began to learn music with pride. In those days, male actors usually played the female roles in drama. Heerabai was the first to change this tradition. Around 1929, she began to play female roles in the drama staged by Nutan Natak Mandali and once again opened up another field to ladies in Maharashtra. She played roles in 'Sangeet Saubhadra', 'Jagati Jyot', 'Yugantar' and most famous 'Sadhvai Meerabai'. When this company was bankrupt in 1935, she took up the career of a film actress to repay the loans. 'Survana Mandir' and 'Pratibha' were the notable films in which she acted and sang. However, she left this field and spent rest of her life in music teaching and as a performer. In her house, she used to sing Dattatreya bhajans on every Thursday and large number of music lovers and devotees used to attend it. She used to sing in Ganesh festivals and in almost all the prestigious and renowned music conferences throughout India. She was also frequent broadcaster of All India Radio. In addition to pure raagdari, she used to include thumri, bhajan and natyapad in her concerts.

List of her disciples is long. Smt. Prabha Atre learnt music from Heerabai after the sad and untimely demise of Sureshbabu Mane. Saraswatibai Mane / Rane also learnt music from Heerabai. Around 1965, both the sisters used to sing duets in concerts and HMV has cut one LP record featuring two ragas. This is the only LP record of Hindustani female vocal duet so far. After the age of sixty

years, she stopped singing in public concerts and continued teaching only. She received love and affection from the listeners and several prestigious awards from private and government organizations. Around 1945, she toured to Africa for concerts. After independence, she toured to China with the cultural delegation and sang in many cities. She has cut records of ragas, natyasangeet, light classical music and Marathi bhavgeete. In 1997, Gramophone Company has reissued some of her songs on tapes and now on CD's. She was fortunate to sing Meera Bhajans for Gandhiji and receive blessings from him. In 1937, she had recorded Marathi song 'Labhala mahatma neta dhanya bharata' written in praise of Gandhiji. In 1948, she sang and recorded a Hindi song as a tribute and 'Shradhanjali' to Gandhiji.

'Ram nama leta mahatma, mantra de gayo
gurusaman sagari jahanko gyan de gayo'

Gramophone Celebrities - 38

Kumari Saraswati Mane / Saubhagyavati Saraswati Rane (1916-2006)

Born in 1916 at Miraj, her household name was 'Sakina'. However, she was always called as 'Sakin Chhotutai (Chhotu means a little one)' or simply 'Chhotutai' as she was the youngest among the family members. Kamlabai Barodekar was the third sister among the trio. She too has cut few records on Odeon label and has played roles in Nutan Natak Mandli's dramas. In 1917, Khan Saheb moved to Bombay with his family with the intention of better education for his children. Arya Sangeet Vidyalaya needed lot of funds for its smooth functioning, and hence he had to be on concert tours. Thus, Tarabai had to shoulder the responsibility of both the house and the Vidyalaya. She was trying her best with the help of growing children, especially with the help and support from eldest son Abdul Rahman (Sureshbabu).

Soon, the situation took unpleasant turns resulting in the divorce. After separation from Khansaneb, Sakina's name was changed to Saraswati Mane. Kumari Saraswati Mane cut several gramophone records with this name on the label. Later, after marriage with Mr. Sunderrao Rane, the records were issued with changed name, Sau. Sarawati Rane. She had initial training in music from her elder sister Heerabai. She also learnt from Ustad Natthan Khan (1889-1946) of Jaipur gharana and from Prof. B. R. Deodhar of Gwalior gharana for a short while. During 1929-1933, she cut few discs on Odeon label featuring classical ragas and light items such as bhajans and Marathi bhavheet. Some of them were reissued on Columbia label during 1945-50.

During 1940-1950, Saraswati Rane has provided playback to songs in over thirty Hindi and Marathi films. Her first film was Huns Pictures Marathi film 'Paisa Bolto Aahe' (1943). She also sang in Hindi film 'Shahenshah' produced around the

same time. In 1944, she sang songs for a Marathi play 'Kanyadan' and Atre's Navyug films 'Pudalik'. She has provided playback in almost all the films produced by Acharya Pralhad Keshav Atre. 'Anganant phulalya jaijui, javali ga pati majha nahi' from Atre film's 'Payachee Dasi' became very famous. However, her voice reached far and wide throughout India through her song 'Beena Madhur Madhur Kachu Bol' from Prakash film's 'Ramrajya'. This song based on raga Bhimpalās became so popular that Marathi poet Mr. Sadashiv Anant Shukla wrote Marathi song 'Maina madhur madhur vach bol'. It was recorded and issued on Columbia label and the record was among the best sellers. Mr. Shreedhar Parsekar composed the music of this Marathi song. During 1945-1950, she provided playback to films: Dev kanya (Vishnu Cinetone, Mumbai, 1946), Jeevanka Saaz (Hamid Pictures, Mumbai, 1947), Mahasati Tulsi Vrinda (Jayant Desai Productions, Mumbai, 1947), Jay Bheem (Navjhankar Productions, Pune, 1949), and Alakh Niranjana (Super films, Mumbai, 1949). Alakh Niranjana was the Marathi version of Hindi film Raja Gopichand. She was the star singer during the early period of playback in Hindi and Marathi films. Around 1950, she stopped singing for films due to rise of Mangeshkar's and many other young singers. After a gap of about 25 years she again sang in 1975 for Shyam Benegal's Hindi film 'Bhoomika'. She sang raga shuddha kalyan in this film along with her grand daughter Meena Phatarpekar and Uttara Kelkar.

Around 1955, she began to sing duet (Jugalbandi) with her sister Sau. Heerabai Barodekar and this new idea became very popular. They performed in many cities and this was the main attraction of their concerts. This is a unique and only experiment so far. We do hear duet of two male singers but very very rare among female vocalist in North Indian classical music. HMV company invited them to cut one LP record [ECLP 2356, (1968), ragas: chandrakauns and basant bahar] of their duet. She lived longest life among her family members. On October 10, 2006 she passed away at the age of 90 years. Few months before her death, she sang raga Todi at Sharada Sangeet Vidyalaya, Bandra, Mumbai, in the birth centenary celebration of her sister Heerabai Barodekar.

Saraswatibai has left behind over 200 songs recorded on 78rpm gramophone records. These are from films, ragas, bhavgeete etc. Die-hard collectors have preserved most of these records. One of her Marathi bhavgeet written by G. D. Madgulkar and composed by Mr. Shreedhar Phadke became very popular. It was played on radio for several years and was sung by young ladies in that period. It was released in 1950, on blue label Columbia GE 3308 record. One side was 'Ghanashyam nayani aala' based on raga dhani and the flip side had another song 'Ja gheuni sandesh pakhara'.

Ghanashyam nayani aala, sakhe me kajal ghalu kashala
Romanchani natalee kaya, heere manke kashas vayaa
Kashas mohanmala, sakhe mee kajal ghalu kashala



Mrs. Saraswati Mane/Rane

Gramophone Celebrities - 39

Roshanara Begum (1910-1982)

Born at Calcutta in 1910, Roshanara was the daughter of Ustad Abdul Haq (1874-1925). Her mother Chanda Begum was the resident of Patna city and 'gandabaddha' shagird of Abdul Haq. She was a fine singer and also an actress of films from silent era. In 1916, six years old child Roshanara came to Pune with her father to attend the annual gathering of 'Arya Sangeet Vidyalaya' founded by her uncle Ustad Abdul Kareem Khan. She met her cousin brothers and sisters. Apart from this, there is no information on her early childhood. She took initial lessons in music from her parents. In 1922, just at the tender age of twelve years, Gramophone Company cut few discs of her recordings in Calcutta, with the name as Miss Roshanara. Interestingly, in the same year Heerabai also cut few songs on HMV in Bombay with the name Miss Heera. It is interesting to note that neither Chanda Bagum nor Abdul Haq made any recordings for HMV. This

also shows how the great musicians of that period neglected this powerful medium and considered it as a novelty toy item, suitable only for their children. After Abdul Haq passed away in 1925 at Jaipur, Chanda Begum moved to Bombay and tried to get roles for her daughter in films. Since 1929, Roshanara began to act, dance and sing, first in silent films and then in talkies. She also began to take music lessons from her uncle Ustad Abdul Kareem Khan whenever he used to be in Bombay. After his death, she sang in several fund raising concerts for the memorial of Khansaheb.

Around 1934, she recorded eight songs for Odeon record company featuring gazal, dadra, bhajan, hori and ragas Multani and Bihag. These were issued on red color Odeon labels. In 1938, she recorded four songs on two records issued on Young India label. These are – Beguna guna ga (Gujri Todi) and Jamunake teer (Bhairvi). Other two songs were Marathi bhavgeete written by Mr. M. G. Rangnekar. In 1942, she recorded ten ragas for Columbia label and in 1945, she cut two discs featuring four ragas for HMV label.

In 1935, she played a role of a dancer in Hindi/Marathi film 'Neela' produced by Prof. B. R. Deodhar. Booklet of film Neela has a nice picture of Roshanara in that role. During 1938-1947, she acted in several Hindi films, most notably in 'Punarjanam' and 'Jawani Ka Rang'. In 1947, she gave playback to Hindi film 'Jugnu' and these songs were recorded in Lahore, since by then she had migrated to Pakistan with her husband. After the partition of India, Mr. Z. A. Bukhari, station Director of Bombay radio migrated to Pakistan and joined newly formed Radio Pakistan as the first Director General. In the beginning she had several programs on radio and also private concerts. However, with time, she got set back. Several artists who migrated to Pakistan had the same fate, mainly because of the newborn nation lacking technical facilities and due to the lack of political stability. In 1959, Pakistan music council felicitated her with the title 'Malika-e-Mousiki' (Queen of song). In 1961, Gramophone Company of Pakistan began to cut and produce Long Playing records. Under the series, 'Music of the World', couple of LP's of Roshanara were issued in which she has sung ragas Basant, Kedar, Shuddha Kalyan as a tribute to his uncle Late Khansaheb Abdul Kareem Khan. These records are popular even today. During 1976-78, in the era of audio cassettes, she recorded several ragas for the series 'Gharanonki gayaki'. Pakistan television featured number of programs and interviews of Roshanara. She died in Lahore on December 15, 1982.

July 1935 Odeon record catalogue has a nice photograph of young Roshanara in which she is seen wearing saree with 'pahalu' on her head and taanpura in one hand. Publicity matter along with this picture says, "Miss Roshanara is learning music with Abdul Kareem Khan Saheb. She is also a famous film star. These records will convince the listener how sweet voice she has".

She has cut 'Begun guna gābandish in raga Gujri Todi on Young India label record. This bandish is also recorded by Heerabai Barodekar in 1924 and by

