

Gramophone Celebrities - 40

Sawai Gandharva – Rambhau Kundgolkar (1886-1952)

Born in 1886, at Kundgol, a small place near Hubli in Karnataka, young Ram had a naturally sweet, tuneful and melodious voice. He took initial lessons from a keertankar from his village. Later, this family moved and settled in Hubli. He met Abdul Kareem Khan and took taalim for seven years from 1901-1908. With age, his voice changed and he was worried about his singing career. However, Kareem Khan asked him to practise 'mandrasadhana' in Kharja (lower) notes every morning. This continued for several months till he received back his tuneful voice. He got command over his voice and could sing at will in all the three octaves. Soon he became a professional singer. He used to accompany Khansaheb and sing in his concert tours. Unfortunately, as was the custom with the disciples of Khansaheb, Ram was also identified by the drama company. He was offered female roles and good salary. As a result, in 1910, he joined 'Natyakala Pravartak Sangeet Mandali'. This company wanted to stage musical drama 'Saint Sakhu' written by Hari Narayan Apte (1864-1919). Young Ram played role of heroine Sakhu. First show was staged on 26th February 1911 in Pune and it became hit. Master Krishnarao Phulambrikar played another minor female role. Both of them staged many dramas in future and played female roles together. This continued for several years.

Although he became important actor/singer of Marathi stage, he also used to perform in private concerts and teach music. However, soon he began to suffer from asthma and had to give up his career. Around 1935, he returned to his native place, Hubli and spent rest of his life in teaching music. He used to teach Firoze dastur in Bombay, Gangubai Hangal from Dharwad and Bhimsen Joshi who was a resident disciple. All his three disciples became great singers of Kirana gharana and in turn they also taught music to young students. In 1942, he had paralysis attack and his music activity came to halt. He died ten years later in 1952. Since 1953, Pandit Bhimsen Joshi has kept his guru's memory alive through the annual music festival at Pune titled 'Sawai Gandharva Sangeet Mahotsav'. This has become one of the prestigious events in the music field.

Rambhau Kundgolkar received the title 'Sawai Gandharva' from the music lovers. During 1925-35, he recorded Marathi natyapad (stage songs), classical ragas and light classical music on 78-rpm records. Interestingly, around 1935, his disciples Firoz Dastur (who was also acting in films as a child artist) and Gangubai (Gandhari) Hangal also cut gramophone discs. Out of over 30 songs, twelve songs were recorded using acoustic method in which brass horn was used as a microphone. Remaining songs were recorded electrically using a carbon microphone. These records were issued on Zonophone and HMV labels. He also cut few 12" diameter records that played for over 4 minutes per side. Recently Gramophone Company has reissued some of his songs on tapes and CD's. He has recorded ragas Miya Malhar, Kafi, Jogia, Sarang, Pilu, Malkauns,

Dhani, Hindol, Puriya, Gujri Todi, Deskar, Mand, Tilang, Tilak kamod, Asavari, Bahar, Shankara and Adana. In September 1935 HMV catalogue, an advertisement of his twelve inch record has been published along with the words of the bandish as:

'Kal na pare maiko ha,
Nisa din tarasat, barsat nehati kabhun piyana
jabri hati mori bari umariya, aab to aai nahi bahariya
jo pave to, desan maika, chandan gailo'



Sawai Gandharva

HOME RECORDING DISC

By Mr. A. R. Qureshi

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My father was very fond of collecting and listening gramophone records. The device with a Garrard Machine was one of the most attractive things for me in childhood. Competitions were held between collectors in respect of variety and quantity. It was the period when technology had provided new prospects for the artists in the field of audio visual entertainment. It began in 1877 when Edison succeeded in reproducing sound waves on a paper strip. Records were initially produced by mechanical transcription of sounds on cylinders or discs. In a radio interview "*Bhai Chhela of Patiala*" recalled the days when strings were used to keep the singer at proper distance from the recording horn for sound volume control. The problem was resolved with the development of electrical recording in 1919 by the Bell Laboratories.

Many innovations were then made in the techniques and materials used in record production. New plastic materials were experimented for increasing the fidelity and duration of recordings. In 1931 an attempt was made by RCA for producing 33-1/3 RPM records. Perhaps in the intervening period some discs were produced with soft plastic material for providing the hobbyist with a simpler recording mechanism. Such discs already had the plain grooves without any speed label.

I came across these discs at a record shop at the Nila Gumbad Lahore in mid-fifties during one of my periodic visits. Photo of the disc indicates the name of manufacturers and the guidance about the recording needles to be used. I was not having any such needle at home. In my eagerness to test it for recording sound I placed it on the turntable of a mechanical gramophone and while shouting in the horn placed the sound box needle in the grooves of the revolving disc. On replaying the disc with the sound box my shouting could be heard although feeble but distinct. I was happy to have repeated the 1877's experiment of Edison but the poor sound to noise ratio dejected me. I then used the magnetic pickup for recording by connecting it to the output of an amplifier – thus simulating in a way the demonstration by the French youth, in which he played old cylinders with modern record player cartridge. Now the recording volume and quality was better. I am sure that using the proper recording head and level controlled feeding amplifier acceptable quality recording could be produced on the disc. I could not go that far as the good quality reel type audio tape-recorders were then available at reasonable prices.

There is joke about making of three ponds by a monarch. The first and second had hot and cold water respectively but the third was kept empty. The explanation justified the option. The third was for those who do not like to bathe. This blank record could perhaps be presented to those who altogether do not enjoy melodious sounds – but it is definitely an item to be preserved.



WESTERN STYLE POPULAR MUSIC RECORDED IN INDIA

By – Mr. Ross Laird, Australia

The vast Indian record industry produced a huge range of recorded material for the Indian market and also for export to the Middle East, South East Asia and elsewhere. A very small fragment of this picture consists of Western style popular music recorded in India. The range of this material is varied and includes recordings by hotel and other dance bands, some jazz, popular vocals of the period, Hawaiian style music, etc.

Several articles in past issues of TRN (The Record News) have dealt with this topic --- but what I would like to outline here is the background to the first attempt to comprehensively document these unique recordings.

The majority of the recordings in this genre were released on the well known labels produced by EMI (HMV, Columbia, etc.). This company produced an enormous number of India only series, many of which featured Western style music. But only a few of these series seem to have included Western style music recorded in India. Below is an outline of what is known about these recordings, starting with the major labels.

The Gramophone Co. Ltd. (HMV)

The earliest recording of a Western style dance band made in India was released in 1926 by Lequime's Grand Hotel Orchestra on HMV P 7094. This issue falls into the HMV P1 to P9999 series which also includes Burmese, Sinhalese, Malay, Chinese and various other repertoires.

Later HMV blocks of catalogue numbers were allocated to what were at the time described as "English" recordings. The specific blocks of numbers were N 4199 to N 4499, NE 200 to NE 897 and N 14001 to N 14109, which together covered the period 1932-1947. Most issues in these series were re-releases of U.S. recordings plus a few from British, European or other sources, but there are over 180 issues which are Indian recordings of Western popular music.

Columbia Graphophone Co. Ltd.

Of the many Columbia series there are three which included Indian recordings of Western repertoire. These are the DB 30000, FB 40000 & FB 45000 series. Again most of the issues in these series are releases of U.S. or British recordings, but there are over 80 issues which are Indian recordings of Western popular music (mainly in the FB 40000 series).

Regal-Zonophone had a MR 20000 series of over 400 releases. It included at least a few Indian recordings of Western repertoire (but specific details of these are unknown).

Rex ME 7994 features the well known 1936 recording by Crickett Smith & His Symphonians. It is unknown if Rex ME 7995 through ME 7999 exist. But as the normal British Rex series started at 8000 it seems strange that the only Indian recordings in what seems to be an extension of the main series would be allocated several digits down unless other currently unknown releases account for 7995-7999. There was also a 1943 private recording by Frank Orford released as Rex RLR-1 but this seems to be the only issue in this series.

The Twin label also includes at least a few Indian recordings of Western style music made between 1933 and 1940. While the FT 1000-1999, FT 8000-8999 & FT 9101-9119 blocks seem to consist largely of reissues of U.S. & British recordings it is very possible that other so-far untraced Indian recordings of Western repertoire exist on this label.

No Indian recordings of Western style music are known on Decca or Parlophone but it is possible there are some that are so far unknown.

A few issues of Western style music are also known on other Indian labels. But the total number of such issues is very small. Details are:

Dr. Jazz FGS-1 was a private recording made in 1932 and this is the only issue.

The Melody label was produced by the National Gramophone Co. in the early 1940s and it seems there were probably only 8 issues (in a catalogue series which apparently began at M 31 and of which the highest known is M 38). If anyone knows of Melody M 31, M 36, any issue above M 38 or any below M 31, I would be delighted to know the details.

The Rhythm label seems to have had only issue in 1941 (despite the only issue showing a catalogue number of 786).

The Rhythm House label of the late 1940s seems to be a different label to the above and possibly issued some Indian jazz recordings, but no details are known.

The Young India label released at least one issue featuring Western repertoire viz. F-5032 by the Hutson Sisters. As this female vocal group also recorded with Teddy Weatherford's Band in 1944 it is possible that the Young India issue was made around that time. No other issues in the F-5000 series are known but it may be that this series includes other similar material (and there are potentially at least 31 other issues).

The Electro-Voice label had one issue (numbered EV-791) in 1945.

Blue Rhythm BR-1001 released some modern jazz recordings by a visiting British group recorded in 1953. This was the only release.

Finally, there was a Pic label which probably only had the single issue of P-5701 in the 1950s. Possibly the first two digits indicate it dates from 1957?

The above brief survey covers all the known 78rpm labels and series that include Indian recordings of Western style popular music. There are possibly others so far unknown, but over 280 issues have been traced during my research so far.

All known details of these recordings have been posted on my web site. Please go to www.scarcesounds.com and click on the "Discographies" tag at the top of the page. A list of discographies will be seen and item No. 3 is "Western Repertoire Recorded in India, 1926-1954. Any comments, additions or corrections are welcome and I can be contacted via my web page.

I am very conscious that this discography is very incomplete. Many details (such as matrix numbers and details of vocalists for known recordings) are lacking, while of course any details are needed for items not listed.

I would like to request anyone having record company catalogues: Please check what is listed and contact me if any of the following are among your holdings. Specifically, I need copies of any 1930s Indian catalogues for HMV, Columbia, or The Twin and many 1940s catalogues for Columbia, HMV, The Twin or Regal-Zonophone. If you supply me with details such as dates of any such catalogues I will let you know if you have any not previously examined. I'm happy to pay for photocopies if original catalogues are not available. Note that I don't need catalogues from the 1920s or earlier or from the 1950s or later as few if any records related to this research project would be in such catalogues.

Ross Laird



Was Jazz recorded in India?

By Mr. John A. Payne, UK

This article is reproduced from back issue of 'The Record News',
Vol. 29-30, Jan / Apr.1998, p.36. [Mr. Payne passed away few year ago]

The Secretary occasionally receives requests from collectors overseas engaged in discographical projects asking for information upon jazz recorded in India. From what is known the answer has to be that very few recordings were made in India of music that could be realistically described as "jazz". However, there are a number of dance-band recordings where the solo work of some musicians may be of interest to jazz collectors. It is the work of these bands that I believe that the opportunity for research would rest.

In this article, I am also going to put forward suggestions for those areas of recorded music of India for which it would be interesting to have more information. I will not restrict this to dance bands, however, and it would be useful, I feel, to consider all western music recorded in India. I will use the end of the 78rpm era as the cut-off point. I think that those who are looking for jazz are going to be disappointed. However, I hope it will encourage readers in India to do a little research into western music recorded in India.

I think that it is safe to assume that the first recordings directed towards the British market would have been the comic songs and patter recorded by W. S. Burke of Calcutta in 1902-1907 and the subsequent sessions of 1924-1925. Michael Kinnear presented Burke's discography in great detail in vol. 7 of 'The Record News'. In April of the year following the last Burke session Jimmy Lequime's Grand Hotel Orchestra recorded in India. The next recordings appear to have been those made by John Abriani and his Saturday Club Orchestra for 'The Twin' label in early 1930's and for which dr. Rainer Lotz appealed in the second issue of The record News. Does anyone possess any of the records of John Abriani?

The most prolific years were the late thirties and early forties. Nevertheless, from W. S. Burke in 1902 until Independence in 1947 perhaps a total of less than 300 sides of western music were recorded in India. This is not surprising. The number of overseas recordings pressed in India by the Gramophone Company and to a limited extent by one or two other manufacturers would have been adequate to meet the demand of what must have been a small percentage of the record market in India. Furthermore, from the evidence of the makes of records that appear in some quantity in second hand sources, the import of pressings from overseas must also have been considerable. From what I have found, the American labels, Brunswick (particularly issues from the late 1920's) and Perfect (the 1930's) would have been imported in substantial numbers. Apart from the

second-hand market, I have found American Columbia (not Dum Dum Columbia bearing US catalogue numbers) and Bluebird issues from abroad around 1945 new in stock in a record shop in Calcutta in 1951 and the English Broadcast label (not Indian pressings) of late 20's and early 30's in a shop in New Delhi in 1969. (I have also found UK issues from the 1920's new in a shop in Karachi as late as 1982). Given the ease at which the purchasers could obtain the records by their favorite artists, it is hardly surprising that there would have been little incentive to record Indian dance bands.

For the jazz collector it is the recordings of Teddy Weatherford and his American associates who worked and recorded in India that are of the most interest. These have been well documented, starting with the isolated side by Crickett Smith & his Symphonians on Rex ME-7994 recorded in Bombay about April 1936. Although this record was of British manufacturer I think that this side and the reverse by Jules Craen were aimed at the Indian market, perhaps specifically at Bombay. I shall return to this record later. Some years ago, the British collector's journal '*Storyville*' (alas, no longer in publication) featured a number of articles concerning visiting American musicians in India and which included discographies of Teddy Weatherford and his colleagues. Of these, the following are particularly informative as regards their recording activities:

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| Issue 65 | June/July 1976 | TEDDY WEATHERFORD
By Peter Darke & Ralph Gulliver |
| Issue 109 | Oct./Nov. 1983 | CEDRIC WEST – The Jazzman from Burma
By Peter Darke & Bill White |
| Issue 111 | Feb./Mar. 1984 | The Mystery of CRICKETT SMITH
By Peter Darke |
| Issue 115 | Oct./Nov. 1984 | Additions and Corrections to the Discography
of CEDRIC WEST by Peter Darke |
| Issue 151 | Sept. 1992 | TREVOR MAC.
An Investigation by Gerhard Conrad |

Issue 69 (Feb./March 1977) of this magazine also contained an article entitled "HERB FLEMMING" by Frank Driggs that referred to a claim by the American musician Herb Flemming that, while playing an engagement at the Grand Hotel, Calcutta between December 1933 and April 1934, he recorded at least six sides for HMV. So far as I am aware, no evidence of these records has been found.

In 1984, a Long Playing (L.P.) gramophone vinyl record entitled "Jazz and Hot Dance in India" was issued on the Harlequin label (HQ-2013). This record included the Lequime sides, the Crickett Smith from Rex, and sides made by Teddy Weatherford and Reuben Solomon for Columbia. The sleeve note written by Rainer Lotz provides a brief but compressive history of 'Jazz in India'. I am not aware of any published account of 'Jazz in India' subsequent to the articles that

appeared in 'Storyville' and the sleeve note to the Harlequin record. I will, therefore, refer to those recordings, or possible areas where recordings may exist of which no information is available, in the hope that interest will be stimulated and that someone may be able to fill in the gaps in our knowledge.

It is much unlikely that much of jazz interest will be discovered but there is always the possibility that other recordings may be found in which foreign musicians working in India took part. We will start with Columbia as it is the label which issued most of the Indian recordings of Teddy Weatherford and those of Frank J. Orford, Paquita and Zarate, the All Star Swing Band and Reuben Solomon which have been well documented in the articles in 'Storyville' to which I have referred.

In Calcutta, Francesco Casanovas was the leader of the orchestra that played at Firpo's restaurant into the 1950's. He was also the conductor of the Calcutta Symphony Orchestra and Principal of the Calcutta School of Music. His orchestra made a number of dance records for Columbia but also accompanied number of Bengali singers. I was first aware of this when I saw that on two songs contained in the HMV cassette "The Genius of Pankaj Mullick", HTC 04F 4242, the accompaniment was credited to F. Casanovas and his orchestra. Then in an answer to the query I raised on this question, Sri Sushantakumar Chatterjee in his letter published in *The Record News* No. 22 provided the details of two records by Hemant Kumar Mukherjee that were accompanied by Casanovas. Does any reader know of other records where Francesco Casanovas provided the musical accompaniment? As he was associated with two such major figures in the film industry, did he provide background music to any films made in Calcutta?

From Bombay we need more information upon the recordings of Theodore and his Taj Hotel Orchestra upon Columbia. Crickett Smith was a member of this orchestra and his name appears on the label as one of the vocalists. I believe that this orchestra played at Taj from 1939 until early 1942 and I understand that there were a number of Theodore brothers who were musicians. One, Joe Theodore, is mentioned on the label of HMV NE 501 by MELLOW & RICH as playing bass. Was he the leader of the orchestra at the Taj, or was this one of his brothers? Another orchestra that recorded for Columbia in the early 1940's and upon which more information would be appreciated is that of Chic Chocolate (Chic & his Music Makers).

One other Indian recording has been reissued on L.P. - Harlequin HQ 2070, "Jazz and Hot Dance in Hawaii" which contains one track by Tau Moe's Tropical Stars, with Dr. Jazz at the piano, of the song "Paducah" originally on Columbia FB. 40408. The sleeve note of this L.P. suggests that 'Dr. Jazz' is Teddy Weatherford, but from enquiries I made in the early 1950's I received information from three independent sources that there was a performer who appeared as 'Dr. Jazz' and who was certainly not Teddy Weatherford as he was active after Teddy Weatherford's death. Michael Kinnear has suggested to me that 'Dr. Jazz' may

have been Frank G. Shriver who made a private recording in Calcutta about May 1932 that was issued on HMV FGS-1. The last report I had of 'Dr. Jazz' was that he was in Lahore after independence. Does anybody have any information about this artist?

There appears to have been more recordings of dance and popular Western music made in India for HMV than any other label. A few years ago Michael Kinnear very kindly gave me a photocopy of a list of the matrix numbers used on the HMV NE series, an issue series that was devoted to western popular music and contained a number of American swing and jazz recordings with some U.K. and other European recordings. This series included 168 sides recorded in India. The most prolific recorder on the 'NE' series was Ken Mac and His Orchestra, India's premier dance band. Other artists whose sides were issued on this series, of which I am aware of – The BESA Swing Trio, The Casual Club Quintette, Ted Frangopoulo & his Band, Mellow & Rich, Tau Moe's Tropical Stars and John Phillip's Orchestra, but these alone are unlikely to have accounted for all these sides. Can anyone provide information upon recordings of these and other artists in HMV series?

The only other label, prior to 1947, which I have seen that issued Western music in India was the 'Electro-Voice', produced by 'The National Gramophone Record Manufacturing Co. Ltd.', of Bombay for the Regal Music Saloon. I have only one example, No. EV. 791 played by Hugh Bert and his Orchestra. It is hoped that the appeal for information on the recordings of this company in *The Record News* No. 15 will have produced more information upon Electro-Voice.

We have so far looked at dance records, but what of light music and classical music? The reverse of the Crickett Smith record on Rex is 'Can it ever be' by Jules Craen and his Quintet. This is the type of group that in the U.K. in the 1930's would have been associated with Palm Court of a hotel or in a tearoom. Jules Craen was at one time conductor of the Bombay Symphony Orchestra. This brings me to speculate upon the reason for the issue of this record. Crickett Smith's Synphonians played at the Taj Hotel in Bombay, as, I believe, did Jules Craen. The title of the Crickett Smith side is 'Taj Mahal' and, before I heard the record, I had always imagined that it would have been made to publicize the hotel, especially as the Rex series consisted of recordings made to special order. However, the Taj Mahal of the song is referred to as 'India's mystic shrine' that is a description more appropriate to the tomb built by the Emperor Shah Jahan at Agra than the Bombay Taj Hotel. On both sides the name of Mena Silas is in capital letters as having written the words and music and is given greater prominence than the recording artists. Mena Silas was, I understand, a pianist active in classical music circles in Bombay in this period and I now wonder if the record was made to promote her work. Does anyone know of other records of Mena Silas or of her compositions? There appear to be two missing sides here, as the matrix number of Crickett Smith is STB-1 and that of Jules Craen is STB-

4. It is reasonable to assume that one or other of these groups made STB-2 and STB-3.

I remember that I used to see on second hand record stalls in Calcutta in the early 1950's a coupling of two classical piano solos by Liesl Stary. It was quite common and was on HMV, I think, on the 'P' series, but with a red label of the same color that HMV used for their classical 'DA' series. Liesl Stary was, I recall, married to an American dentist who used to practice in Calcutta. Has anyone details of this record or of any recordings of western classical music made in India?

Reference has been made to the work of Francesco Casanovas with Bengali singers who had a close association with the film industry. With the introduction of western harmony into Hindi film music, a number of Goan musicians who normally played jazz/dance music were engaged in film work. Mario Cabral e Sa in his book *'Wind of Fire - The Music and Musicians of Goa'*, (Promilla & Co. New Delhi 1997) refers to the music directors S. D. Burman and Naushad Ali and, later, O. P. Nayyar, R. D. Burman, C. Ramchandra, Shanker-Jaikishan and Laxmikant Pyarelal as being among those who made use of Goan musicians. Mario Cabral e Sa refers especially to the work of Chic Chocolate in Albela (1951) and Aakhari Khat (1966). In Albela, many of the songs are in a Latin-American style with a trumpet prominent on 'Diwana parwana', 'Kismatki hava kabhi naram' and on 'Bhooli surat dilke khote'. On this last, a duet between Lata Mangeshkar and Chitalkar Ramchandra, there is an unusual example of a 'hot' shahanai solo. (*The Encyclopaedia of Indian Cinema*, OUP, New Delhi, 1994, refers to the instrument used in Albela song as an oboe, but it sounds to me like a shehanai). An extended trumpet solo, presumably by Chic Chocolate, is to be found in 'Aakhri Khat' (Music director, Khayyam) on the song by Bhupinder 'Rut jawan jawan'. I have always regarded a prime example of near jazz/dance music in Hindi films to be the second part of 'Aana meri jaan, meri jaan, Sunday ke Sunday' from C. Ramchandra's 1947 film 'Shehanai'. I have often wondered at the identity of the clarinet and saxophone players and the drummer on this song.

These are just a few examples of the work of Goan musicians in the film studios, there are obviously many more. Is it only to film sound track music that we can look for recorded examples of the foremost Goan musicians or did they make dance records in their own names? Were any of the visiting foreign musicians of the 1930's and 1940's engaged in film work? There may be also Konkani songs that provide a similar musical accompaniment. The HMV LP 'Noman Noman Tuka Goa!' (ECSD 2764) which features the writing and playing of Chris Perry among others, but that is from a later period. However, there could be some 78's.

Inevitably, there were few examples of western music recorded in India after Independence during the final years of the 78rpm era. I know only of three; the single coupling from the 'British Modern Jazz Concert' at the Taj Mahal Hotel on 4th August 1953 on Blue Rhythm BR-1001, Columbia FB 45000 by Angelo

d'Souza's Swing Harmony Boys from about June 1954 and Columbia FB 45004, with one side by Palm Crain, the other by Pamela McCarthy which, I believe, dates from 1955. As regards FB 45000, Mario Cabral e Sa refers to a 'single' recorded by Joe Pereira with the Swing Club of Calcutta in 1954. I suggest that this is a reference to the Angelo d'Souza's record, as this band was a major feature of the Swing Club of Calcutta concert held in Firpo's restaurant that year.

This then is my overview of western music recorded in India. I have to admit that it is very sketchy and is written with the hope that it will stimulate discussion and, thus, provide information. I fear that it will indicate to jazz collectors that little of interest to them was recorded in India other than that which has already been the subject of articles in the journals devoted to their interests.

I am not going beyond 78rpm record, as one then enters the era of fusion of western and Indian styles, the music of the jazz yatra concerts, Ravi Shankar's 'Jazzmine', 'Infinite Fusion' by Shamim Ahmed and Rajesh and many other collaborations between east and west.



The 'Teheran' Records

By: Amir Mansour, Iran

The National Gramophone Record Mfg. Co. Ltd., Bombay was the unique center to record and produce Persian 78-rpm records during 1945 to 1947. His Master's Voice, Columbia and Odeon representatives began to record in Tehran towards the end of 1947. The known Persian labels of National Gramophone Record Mfg. Co. are:

- Young Iran, containing about 80 records of Badizadeh, Khaledi, Zahedi, Parvaneh and Kamoosi recordings in 1945.
- Delbar, containing 10 records by Minbashian brothers and Ken Mac band in 1946.
- Nava ye Iran, containing about 32 records by Mrs. Delkash, Khaledi and Zahedi in the same days of recordings for Delbar records in 1946.



Recently, a new Persian label manufactured by The National Gramophone Record Mfg. Co. Ltd., Bombay is found in a private archive of 78 rpm records in Tehran and is titled "TEHERAN".

"TEHERAN" is a pink label with golden texts in Persian and English, starting by the matrix number 9620 and the last known matrix number is 9683. The known catalogue numbers are between "A. B.1" and "A. B. 9" so it must be a private recording label, containing 10 double sided records.