

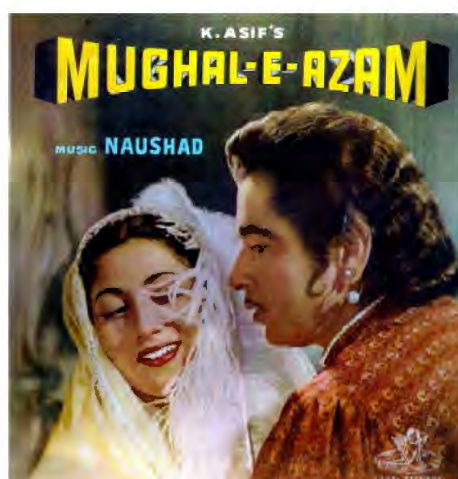
THE RECORD NEWS

The journal of the 'Society of Indian Record Collectors'

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S.I.R.C. Units: Mumbai, Pune, Solapur, Nanded and Amravati



Feature Articles

Music of Mughal-e-Azam. Bai, Begum, Dasi, Devi and Jan's on gramophone records, Spiritual message of Gandhiji, Lyricist Gandhiji, Parlophon records in Sri Lanka, The First playback singer in Malayalam Films

‘The Record News’
Annual magazine of
‘Society of Indian Record Collectors’ [SIRC]
{Established: 1990}

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From the Editor

I am pleased to present our annual issue – The Record News (TRN-2011) to all the members, well wishers and friends of 'Society of Indian Record Collectors' [SIRC]. In addition to Mumbai and Pune, record collectors at small and remote places such as Amravati and Nanded are doing very well and they do meet once in a month to listen to old music from gramophone discs. Solapur unit has been broadcasting radio programs from local radio station for last several years. Public reading library in Solapur has now provided for storage and listening room for the old discs. Hope the records will be in better care in the public domain. Record collectors from South India are also now joining efforts of SIRC. This is very encouraging news when discs and the players are returning to markets all over the world.

This issue contains number of interesting articles including 'Legacy of Pt. Vishnu Dutt' by Harry Attri from USA and a detailed research article on Parlophon records in Sri Lanka by Sanjaya Jayaratne.

- Suresh Chandvankar
- **Editor**

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SIRC NEWS FROM MUMBAI

During the period of this report, Mumbai unit of SIRC has presented the listening sessions by invitations from the following organizations:

Y. B. Chavan Pratishthan, Mumbai

Bhavan's Cultural Center, Andheri

Karnata Sangh, Matunga

Suburban Music Circle, Santacruz

Maharashtra Mandal, Seattle, USA

Kala – San Jose, California

Navratri Utsav, Daund

Topics of the listening sessions held:

Abdul Kareem Khan, Sureshbabu Mane, Bhimsen Joshi, Gangubai Hangal, Gauhar Jan of Calcutta, Omkarnath Thakur, Vazebo, Prof. B. R. Deodhar, Master Krishnarao Phulambrikar, Bal Gandharva, Gohar Gandharva, Manik Verma, Music Directors: C. Ramchandra. Shammi Kapoor.

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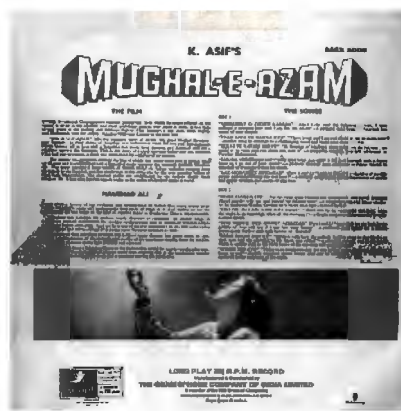
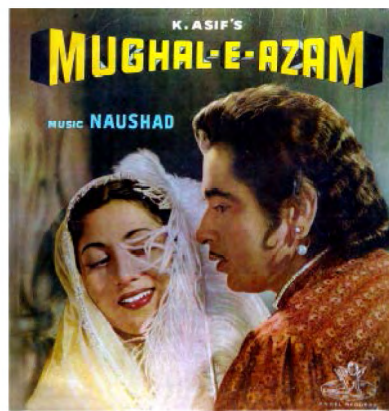
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Music of 'Mughal-e-Azam'

As per 'Wikipedia' on the internet, the epic film 'Mughal-e-Azam' was released fifty years ago, on August 5, 1960. Its grand premier was held in 'Maratha Mandir' cinema hall in Mumbai. The film was released simultaneously in 150 theaters across the country. The film is still popular. It is quite nostalgic to recollect the memories of the film and its music on this occasion.

'Google' search in cyber space (internet) opens up hundreds of pages including the latest Bose-Sherawat parody 'Maan Gaye Mughal-e-Azam'. Several videos and remix videos, personal renditions have been put up on 'You Tube'. Even 2004 made and subtitled color version of the film could be seen split up into several parts.



Unfortunately, internet sites have very little information on 'Making' of the film and especially on composing its wonderful music. Traditional sources of information include a Marathi book on 'Naushad' by Mr. Shashikant Kinikar, Pune. ['Dastan-e-Naushad - Biography of Naushad', Chandrakala Prakashan, Pune, 1991]. This book has a separate chapter on 'Music of Mughal-e-Azam' and the entire book needs to be translated in Hindi and in English. Also 'Wadia library of music' situated in the premises of NCPA (National Center of Performing Arts) in South Mumbai has a huge box file full of newspaper cuttings and articles published on music director 'Naushad' from early 60's. This is a real treasure and authentic source for the researchers and music lovers.

Around 1944, a young man named K. Asif of Bombay dreamt of producing a magnificent film on the famous tale of 'Salim and Anarkali'. He was a tailor by profession and was looking after the shop of his maternal uncle in Dadar area. His friends would make fun of him and pass satirical remarks on his non sense talks and dreams. Naushad was one of them. He never thought that this dream will be a reality in distant future and he will compose the music of the film.

Initially, for music composition, K. Asif thought of Pt. Govindram, Gulam Haider and Anil Biswas. But by the time his plans took some shape it was already 1955 and Naushadji was in full form. So, he approached him and persuaded. Lyricist Shakeel Badayuni wrote all the songs. Four script writers, Wajahat Mirza, Ehsan Rizvi, Kamal Amrohi and Amanulla Khan alias Aman (Zeenat Aman's father) were appointed. This large team under the able leadership of K. Asif sat down to write the screenplay and dialogues. All the decisions regarding the script were taken after detailed discussions and long debates. Several financiers were chosen. However, finally Shapurji Palanji firm financed the whole film. This Gujrathi father son duo had a vast experience in constructions. They had built several mansions in South Bombay and earned lot of money. However, they were quite ignorant with the working of the film industry. So, they blindly kept on pouring money into this gigantic project. Finally, they ended up in spending over one and half crore of rupees in this venture. They were sure of the bankruptcy. Only Asif was quite confident of the success of the film.

Meanwhile, Filmistan's 'Anarkali' film based on the same story was completed and released in 1953. It was successful mainly because of the music and songs composed by C. Ramchandra and sung by Lata Mangeshkar. K. Asif did not get disturbed with it and decided to continue with his project. However, he paid more attention to the music and began to take personal interest. Pradeep Kumar was the hero of 'Anarkali' and had sung some songs. Asif decided that the hero of his film shall not sing a song even when Dilip Kumar was playing the role of Prince Salim. Tunes of the songs were based on Indian classical ragas, although heavy orchestration using western instruments was permitted for interlude and the background score. As dances formed the integral and important part of the film, Pt. Lachhu Maharaj was appointed to train dancers, especially Madhubala in 'Kathak', since she was not a trained dancer. Dialogues were written in heavy Urdu and Hindi but the songs were in simple spoken Hindi.

Anarkali's confession of love with Prince Salim in Emperor Akbar's court was very crucial and important. This was the key scene in the film demanding a powerful song and catchy dance sequences. Shakeel Badayuni and Naushad spent whole night in writing the lyric. They couldn't decide whether it should be a geet or a gazal. Several lines were written, heaps of papers were scribbled and torn but they could not find the real catchy line. Around midnight, Naushadji took out the harmonium and began to hum old folk tune. He had heard it in his childhood in Lucknow. The words were 'Prem Kari Chori Kari Nai'. Shakeel Badayuni was listening and suddenly came up with the catch line – 'Pyar Kiya Koi Chori Nahi Ki'. Within few minutes he wrote the song -

**'Pyar Kiya To Darna Kya,
Pyar Kiya Koi Chori Nahi Ki,
Chup Chup Aahe Bharna Kya
Jab Pyar Kiya To darna Kya'**

First two stanzas were written within no time as per the demand of the story line. Again they got stuck at the last important stanza in which Anarkali modestly tells Emperor Akbar that all are equal in front of almighty Khuda (God). This fact was to be presented delicately and with due respect. So, finally Shakeel came up with the perfect lines –

**‘Aaj Kahenge Dilka Fasana,
Jaan Bhi Le Le Chahe Jamana.
Parda Nahin Jab Koi Khudase,
Bandonse Parda Karna Kya.
Jab Pyar Kiya To Darna Kya’.**

It had dawned when they finished the song. And then it was a challenge to set the tune and compose music to this important key song of the film. It was to be shot on the very expensive ‘Sheesh Mahal’ [Mirror Palace] specially built for the film. This was also the first color sequence of the film. Various plans were drawn and discussed. It was proposed to create a Royal atmosphere by rendering ‘Raga Darbari’ while Anarkali and the co-dancers enter the court. Back ground score of several sitar and sarangi players was planned and conducted by Ustad Abdul Haleem Jafar Khan and Pt. Ram Narayan. Pt. Ramdasji, a famous ‘Pakhwaj’ player from Benares was invited for this special song. Ustad Hafeez Ahmed Khan, Niyaz Ahmed Khan and Faiyaz Ahemad Khan composed and recorded a short piece in Raga Darbari. They even offered to participate in the shooting of this song sequence and thus their images have been stored on celluloid film. This music piece lasts for over four minutes. To change the mood before the beginning of the main song, a different strategy was planned. Two opening lines without heavy orchestration and rhythm were recorded in the voice of Lata Mangeshkar,

**‘Insaan Kisise Duniyamen,
Eka Bar Muhabbat Karta hai,
Eka Dadrko Lekar Jeeta Hai,
Eka Dardako Lekar Marta Hai’**

This is then taken over by a very heavy piece of orchestration followed by the song, ‘Pyar Kiya To Darna Kya’. Tune of this song is composed in Raga ‘Megh’ and it is quite flat and ordinary. However, because of so much back ground preparation, it became the attraction of the film.



This whole scene in color lasts for over ten minutes duration and is the center point of the film. The line 'Chup Na Sakega Ishka Hamara, Charon Taraf Hai Unka Najara' is sung twice, in solo and in chorus. When several images of Anarkali are seen in hundreds of mirrors, then the sound of one Anarkali also gets multiplied as sung by these images. To achieve this effect, Naushadji recorded this line in Lataji's voice twice, with and without chorus and then mixed the two tracks together. This is the high point in the picturization of this song.

In those days, sound recording studios were quite ordinary with rudimentary equipment. These recordings were taken in the first floor hall of the 'Rang Mahal' studio in Dadar. This hall was made acoustically suitable using several layers of thick blankets hung from ceiling and fixed on the walls. Coconut waste and shells were spread on the floor to absorb the reflected sound. A special cell (Shamiana) was built for Lata Mangeshkar. Only two microphones, one for the singer and another for the orchestra were used. This is quite unbelievable today. But it worked beautifully.

Next popular song of the film was 'Mohe Panghat Pe Nandlal Ched Gayo Re'. This is based on the mutual understanding between Jodha-Akbar, an unusual Hindu-Muslim couple. The scene depicts the 'Shree Krishna' birth ceremony. A golden moorty (statue) of a crawling Bal Krishna is placed in a cradle. Emperor Akbar, seated on a 'Chourang', is holding a string and swinging the cradle. Prince Salim is sitting nearby and queen Jodhabai is watching this with joyful eyes. On this backdrop, her maids appear on the scene, singing and dancing. These are the 'Gopi's on their way to fetch water from a nearby river. Notorious Shree Krishna along with his friends stops them on their way. One of the Gopi complains,

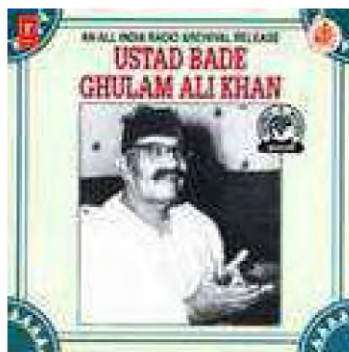
‘Mohe Panghat Pe Nandlal Ched Gayo Re, Mori Najuk Kalaiyya Marod Gayo Re’

This is a very famous and traditional ‘Thumri’ composed by Kalka Bindadeen Maharaj. He was in the court of Wajid Ali Shah. His nephew Lachhu Maharaj became a great Kathak dancer and with a great co-incidence, was the dance director for this film. He was very happy when this composition was chosen. He taught ‘Kathak’ to Madhubala for the scene. Meanwhile, the lyricist Shakeel Badayuni wrote the song and Naushad set the tune in Raga ‘Pancham se Gara’. He recorded the song in Lataji’s voice and played to Mr. Asif. He asked Naushadji to record it again and with chorus. The argument was that how can only one Gopi would go to fetch water? She will be accompanied with her maid friends. I want to include them too in this dance sequence. So, they will also sing in chorus. So, the song was recorded again and became hit. It reached out to masses through the powerful medium of cinema. It was sung by a ‘Hindu’ woman and rest all connected with it [viz. actress, producer, music composer and lyricist] were Muslim. Pannalal Ghosh played the flute in this song.

This was a traditional thumri sung from ages. Around 1930-35, three versions of this thumri were available on gramophone discs. Miss Indubala and Prof. Azmat Hussain Khan had cut the discs on HMV and Columbia labels respectively. Being a traditional thumri, lyricists name was not given. Another version sung by ‘Master Mukund’ appeared on ‘The Twin’ label with credit: ‘Lyric – Raghunath Bramhabhatta’. No one noticed these records when ‘Mughal-e-Azam’ was released and the thumri reached masses. However, in 2004, a color version of the film was released. At this time, a Mumbai based sexologist named Mr. Raj Bramhabhatta complained that Shakeel Badayuni has lifted the composition of his grand father. He also filed a suite in the court of law demanding for the suitable compensation. Around this time, many persons connected with the film had already passed away. Even Raghunath Bramhabhatta was no more. This became the news item to media for some time and somehow the matter was settled.

In the circle of Urdu / Hindi shayars (poets), this is termed as ‘Doosronki Jameen Par Chalana’ (to walk on the road made by others). A well known and famous verse or a line from a Poem / Gazal / Sher is picked up by a lyricist as the opening line for his creation and then an independent song / poem is developed. There are several examples in Hindi films. To quote a few, in film ‘Mausam’, Gulzar began his song with Ghalib’s composition ‘Dil Dhoondata Hai Phir Wohi’ and completed it as per the situation in the film. In the film ‘Ek Nazar’, Majrooh Sultanpuri began his song with Meer Taqi Meer’s famous composition, ‘Patta Patta, Boota Boota, Hal Hamara Jane Hai.’ Shakeel Badayuni began with the words of a traditional thumri and wrote his own song. These two songs have continued to rule over the minds of music lovers for a very long time.

Among others, two songs stand out special due to their pure classical base. 'Shubh Din Aayo Raj Dulara, Sahib-e-Alam Jag Ujiyara' in raga 'Rageshwari' and 'Prem Joban Banke, Sundari Piyake Ora Chali' in raga 'Sohoni'. Both are sung by Tansen in the film during his Riyaz. He is seen on the screen, singing the former one, whereas the later one is used as a background score for the most beautiful 'Salim Anarkali' love scene in the film. Asif asked Naushad, 'Who do you think should sing these Tansen songs?'. Naushad had only one name in his mind – 'Khan Saheb Bade Gulam Ali Khan'. However, he knew that it was not possible. Several years ago, he had tried very hard while composing music for the film 'Baiju Bawra'. Khansaheb was against singing for the films. So, Naushad had to compose Tansen songs in 'Baiju Bawra' in the voice of Ustad Amir Khan Saheb. They were very well received. So, Naushad was willing to do the same again for 'Mughal-e-Azam'. But K. Asif was not happy. He decided to try in his own style and asked Naushad to organize a meeting with Khan Saheb. Indeed, such a meeting took place. Khan Saheb knew Naushad well. He also knew that a playback singer gets Rs. 200 to Rs. 300 per song. Maximum would be Rs.1000 per song. So, he asked Naushad to sit outside and see how he gets rid of Mr. Asif. He demanded Rs. 25,000 per song and thought that Asif would give up. However, Asif not only agreed but said, 'What can we offer you Khan Saheb? Your music is much more precious than any amount of money". With these words, K. Asif won the heart of Ustad Bade Gulam Ali Khan Saheb and then there was no looking back. One more song was planned and he offered a total of Rs. 50,000 for these two songs. First song was recorded smoothly. During the recording of the second song, Naushad invited K. Asif. He explained the scene and situation to Khan Saheb and urged for a 'soft' rendering of 'Sohoni' as required for the scene. Although this was a Tansen's Riyaz on the background, the most romantic sequence of the film was shot for the scene. And hence he asked Khan Saheb to compose and improvise the lyric as he feels. Khan Saheb in turn, insisted to see the scene projected on the screen,





So, the arrangements were made to project the rush prints in the recording studio. Bade Gulam Ali Khan Saheb saw the sequence several times and timed it in his mind. His tabla player Ustad Nijamuddin was sitting next to him. Watching beautiful Madhubala repeatedly, he began to comment, 'Aman Nijamuddin, Kitni Pyari Laundia (Dassi) Hai.' Soon, he got absorbed into the scene completely and then began to compose the music in his mind. He rehearsed the bandish couple of times and then got ready for the final take. He insisted to keep the scene projected on the screen while he was recording. Soon, a four minute long, first ever love song of a Hindi film based on a pure classical raga was recorded. Even today, it is the best one recorded in the history of Indian cinema. Later on, Khan Saheb used to sing this composition in his concerts. Today, music lovers scattered world over, do see and listen to it on 'You Tube'.

Apart from Khan Saheb, there is one more male song, six minutes long 'Ae Muhabbat Zindabad' sung by Mohammad Rafi in a very high pitch voice. It has a massive chorus too. Out of twelve songs, remaining nine songs are sung by Lata Mangeshkar, except the quawali 'Teri Mehfilmen Kismat Aajmanke Hum Bhi Dekhenge'. In this great duet, Shamd Begum has sung for the character of 'Bahar'. Last long sequence lasting for over thirty minutes is in color, with two beautiful songs. First one is shot on Bahar and co dancers and is for the entertainment of the 'one night' couple of 'Salim-Anarkali'. Except Prince Salim, everyone knew the fate of Anarkali in the morning. So, the lyric describes it as 'Jab Raat Hai Aisi Matwali, To Subaha Ka Aalam Kya Hoga'. Naushad chose the most appropriate raga 'Jaijaiwanti' for this wonderful lyric, to bring out the serious

and sad feelings. Late in the night, Intoxicated and unconscious Prince Salim tries to gain control over the unfortunate situation. But soldiers arrive to take away Anarkali. While bidding a farewell, she begins with a final song in the film,

**“Khuda Nigehban Ho Tumhara,
Dhadakte Dilka Payam Le Ja.
Tumhari Duniyase Ja Rahe Hain,
Utho Hamara Salaam Le Lo”**

It is a great and unforgettable experience to watch this song and the sequence on a big screen in theater, rather than on a TV picture tube or on a computer screen. Incidentally, this last song was recorded first in that specially restructured 'Rang Mahal' studio in Dadar. Basic raga employed for this song is 'Yaman' and its mood is maintained even with the use of very heavy orchestration using western instruments. 'Yaman' is a wonderful raga and several songs of different moods have been composed for the Hindi films. K. Asif could not attend the recording session of this song. When the recorded song was played to him, he asked, 'Naushad saab, which studio did you use for such a wonderful recording?' Naushad just kept silent.

'Mohabbat Ki Jhoothi Kahani Pe Roye' is yet another nice composition in Raga Darbari. Its Tamil version in the voice of P. Susheela is quite popular in South India even today.

'Bekas Pe Karam Kijiye, Sarkar-e-Madina' is an 'Islamic' religious song of 'Nat' category. It is composed in raga 'Kedar'. Everyone was quite confident that the song will be most popular in North India and that its 78 rpm record will be in great demand among record buying and religious Muslim community.



However, the 'Dog and Horn' label of the 78 rpm record will not be accepted by Muslims for the religious reasons. So, the song was issued on a disc with a

picture of a 'Recording Angel' on the label. Flip side of this disc contained another 'Khudai' song viz. 'Khuda Nigehban Ho Tumhara'. With such a change in the label design, the disc had a 'Record' sale in the Northern territory and The Gramophone Company made lot of money.

Naushad had recorded over twenty songs for the film and eight songs could not be included in the final version. Out of them, four were even shot by K. Asif. They were really wonderful, but were obstructing the flow of the storyline. Also the total film duration became too long. One of the songs was:

**'Husna Ki Barat Chali,
Mausamen Baharmen
Dilka Chaman Hoke Magan,
Jhoom Utha Baharmen'.**

Soon after the arrival of Prince Salim, Bahar (Nigar Sultana) organizes a boat race for his entertainment. Prince is sitting in a shamiyana on the banks of river Yamuna and the dancers are singing and dancing in the race boats. He then gives away the prizes to winners. In the next sequence of welcome and entertainment, another great quawali 'Teri Mehfilmen Kismat Aajmanke' was shot. During the final cut, team members decided to remove the boat race song. Second song was in the final scene when Anarkali is separated from Prince Salim. He sings a song,

**'Akela Humko Chodke,
Hamara Dil Todke
Kahan Chale,
Kahan Chale.'**

This was the only song that Salim sings in the film. Asif felt that this is odd, and he removed the song and re-wrote the scene. Two more songs were added later on. One was added during silver jubilee celebrations ('Hamen Kash Tumse Muhabbat Na Hoti') and another during the Golden Jubilee celebration ('Ae Ishq Hai Ye Duniyawale'). These songs were quite ordinary as compared to the great ones. However, as the film became super duper hit, these songs were also accepted by cine goers without much complaint. With these two songs, total length of the film became 5088 meters (in 20 reels) and duration became three hours and twenty minutes.

In 2004, the entire film went under colorization process and was released in theaters. These two songs and some scenes were removed. Even then the

duration of the film was two hours and thirty minutes. Today, one can buy both these versions on DVD at negligible price and add to the proud collection. However, the removed / unused songs (if available) could still be reissued on CD/DVD for posterity. Naushad was quite upset since these songs were removed from the film. In a similar incidence, Gulam Mohammad had recorded some songs for 'Pakeezah' but they were not included in the final version of the film. Later on HMV reissued them in a special album titled, 'Pakeezah Rang Barang'. This vinyl LP record is now a collector's item and much sought after.

Lata Mangeshkar's voice ruled over the era of playback singing during the two decades from 1955-75. Her nine songs in 'Mughal-e-Azam' are memorable even today. K. Asif was quite confident that these songs will be the main attraction of the film. In those days, it was a common practice to release the 78-rpm discs before the release of the film. These discs were sold to public, played on radio stations and in cinema houses during intervals. With this, cine goers would know the songs from the forthcoming films. So, when the discs of 'Mughal-e-Azam' were ready, Naushad proposed to release them for public. However, Asif insisted to release them along with the film. The reason probably was that he himself did not know when the film would be completed. Also, if delayed, the songs would be forgotten and public may not turn up to watch the movie. So, both were released together. Surprisingly, very soon, public queued up to buy tickets as well as the discs. Some select songs were then reissued on E.P. and L.P. records. After the golden jubilee celebrations, a three record set containing songs and dialogues was issued by HMV. Asif had made a Tamil version of the film simultaneously. Tamil versions of the lyric were written by Thambadasan. Lataji's songs were sung by P. Susheela and Jikki (P. G. Krishanaveni) accompanied her in Tamil version of the Quwali. Jikki also sang Tamil version of 'Khuda Nigehban Ho Tumhara'. Rafi refused to sing the Tamil version due to problem of accents. So, it was sung by a Tamil singer. Naushad used the same tunes and the songs were recorded in the same 'Rang Mahal' studio in Dadar. Bade Gulam Ali Khan's songs were replaced and S. V. Venkatraman composed suitable tune for the love sequence. 'Jaylaxmi' of famous sisters 'Radha Jaylaxmi' sang these songs. Tamil speaking dubbing artists were commissioned. The film was released as 'Akbar' in Madras and was a mega flop. Because of this failure, Asif gave up the idea of dubbing it in English using artists from Shakespearean theaters from London. English version print of the film is not yet located.

Color version of the film was released in 2004 in North India. Uttam Singh, Raju Naushad and Gurmeet recreated digital sound track using modern equipment and computers. Its Tamil counterpart was released in South India with title 'Anarkali'. Ruben Raj not only provided modern music but inserted new songs sung by Swarnalatha, Chitra and Anban Kuthos. However, both the film versions were not received very well at the box office. Today, it is not known the fate of the film reels and whether the film versions are commercially available.

In early sixties, it was quite common to dub Hindi films in Telugu, Tamil for huge market in South India. Thus Raj Kapoor's 'Aah' was dubbed in both the languages. The songs were sung by A. M. Raja and Jikki, who later on married and became popular couple in Telugu and Tamil playback world. However, this trend from RK films did not last long. Dilip Kumar's films 'Aan', 'Udan Khatola' and 'Naya Daur' were dubbed in Tamil. This might be because of his film 'Azad' that was produced in Madras. Recently color versions of 'Madhumati' and 'Naya Daur' were made, but were not successful.

Of course, all these experiments were done to en-cash the popularity of the hit songs in all these films. Today, Tamil and Telugu versions of the film songs are found on internet and on 'You Tube', including the remixed versions.

'Mughal-e-Azam' film set new records of hit films and they remained untouched for next fifteen years till the release of 'Sholay' in 1975. Shapoorji and Palanji's recoverd much more than what they had invested. Names of K. Asif, Naushad, Dilip Kumar-Madhubala and Lata Mangeshkar were carved in the history of Indian cinema. The film won many awards, including the prestigious film fare awards for best film of the year, best screenplay and best cinematography. Everybody was surprised when the best music award went to 'Dil Apna Aur Preet Parayi'. Years later, Mr. J. C. Jain, then the editor of 'Film Fare' magazine commented, "The Music of film 'Mughal-e-Azam' was 'Ilmi' (intellectual) whereas that of 'Dil Apna Aur Preet Parayi' was 'Filmi'. Today, after 50 years of its release, that 'Ilmi' music of Mughal-e-Azam' is lingering in the minds of Indians. Only Lataji and Dilipkumar are alive to witness this event.

Songs of 'Mughal-e-Azam'

[In order as they appear in the film]

Song, Singer, Raga, Duration (min: sec)

1. Shubh Din Aayo / Rageshree / Bade Gulam Ali Khan (1: 20)
 2. Mohe Panghat pe / Gara Thumri / Lata Mangeshkar (3: 55)
 3. Teri Mehfilmen Kismat / Quawali / Lata, Shamshad & Chorus (5: 05)
 4. Ae Ishq Hai Sab Duniyawale / Lata Mangeshkar (3: 50)
 5. Prem Jogan Ban / Sohoni / Bade Gulam Ali Khan (4: 55)
 6. Muhabbatki Jhooti / Darbari Kanada / Lata Mangeshkar (2: 57)
 7. Hamen Kash Tumse Muhabbat Na Hoti / Lata Mangeshkar (3: 50)
 8. Pyar kiya To Darna Kya / Megh / Lata Mangeshkar (6: 50)
 9. Bekas pe karam Kijiye / Kedar, Naat / Lata Mangeshkar (3: 50)
 10. Aay Muhabbat Zindabad / Mohd. Rafi and Chorus (6: 30)
 11. Yeh Dilki Lagi / Jaijaiwanti / Lata Mangeshkar (5: 10)
 12. Khuda Nigehban Ho / Yaman / Lata Mangeshkar (3: 20)
-

'Mughal-e-Azam' film songs gramophone records

78 rpm shellac records (breakable)

1. N. 53204 Aay Muhabat Zindabad – Parts 1 & 2
 2. N. 53205 Teri Mahefilmen Kismat – Parts 1 & 2
 3. N. 53206 Bekas Pe Karam / Khuda Nigehban Ho Tumhara *
[* Angel label 'Islamic' record (Naat)]
 4. N. 53207 Pyar Kiya To Darna Kya / Mohe Panghat pe
 5. N. 53512 Muhabatki Jhooti / Yeh Dilki Lagi
 6. N. 53513 Prem Jogan Banke / Shubh Din Aayo
 7. N. 53719 Hamen Kash Tumse / Pyar Kiya To Darna Kya
 8. N. 53831 Aay Isq Ye Sab Duniyawale / Hamen Kash Tumse
-

Instrumental (Clarinet) – By Master Ibrahim.

N. 92641 Pyar Kiya To Darna Kya / Teri Mehfilmen Kismat

45 rpm vinyl records (Unbreakable)

T.A.E. 1037

[Produced by Sterling Investment Corporation Pvt. Ltd.]

Teri Mehfilmen Kismat Ajmakar - Lata Shamshad & Party
Pyar Kiya To Darna Kya / Khuda Nigehban Ho Tumhara

33 rpm Vinyl (Unbreakable)

A.E.X. 5003

[Produced by Sterling Investment Corporation Pvt. Ltd.]

Side 1

Muhabatki Jhooti Kahani - Lata Mangeshkar
Pyar kiya To Darna Kya - Lata Mangeshkar
Bekas pe karam Kijiye - Lata Mangeshkar
Khuda Nigehban Ho - Lata Mangeshkar
Aay Muhabbat Zindabad – Parts 1 & 2 - Mohd.Rafi and Chorus

Side 2

Mohe Panghat pe - Lata Mangeshkar
Yeh Dilki Lagi - Lata Mangeshkar
Teri Mehfilmen Kismat – Lata, Shamshad & Chorus
Prema Jogan Ban - Bade Gulam Ali Khan
Shubh Din Aayo - Bade Gulam Ali Khan

Dr. Suresh Chandvankar

Bai, Begum, Dasi, Devi and Jan's on Gramophone Records

'The Gramophone Record' was the major medium of sound recording during 1900-1970. During this long period, over half a million records were produced and marketed in India. A disc rotating at 78 rpm (revolutions per minute) on the turntable could play a song for three to four minutes per side. Single and double side, 78-rpm gramophone records ruled the entertainment industry until about 1925. Until 1930, gramophone companies had a huge business in discs and gramophone machines. The discs were made out of shellac material. They were fragile, breakable and hence needed careful handling. The records were made in different sizes, varying from seven inch to twelve inch diameter. Around 1950, non breakable, vinyl discs in long play and extended play (LP and EP) format appeared in the market with an enhanced play time up to about twenty minutes per side. Although silent films had entered the scene, talkies came in 1931. The radio stations began to broadcast only after 1925. These media used gramophone records extensively.

In the beginning of twentieth century, motor car, cycle, camera, table fan, silent cinema and gramophone machines were the novelty items. Only wealthy and rich section of the society could afford them and the owners would display them with pride. Horn type, hand cranking gramophone machines were huge and massive. To play the records used to be quite ceremonial. The sound coming out of the brass horn filled the house and the surroundings and served for the large community. The records contain number of music styles and genre. Majority of early records were cut by women singers. Several artists have recorded prolifically and the women singers have always outnumbered their male counterparts. This article gives an alphabetical list of over three hundred women singers. In the first two decades, most of them belonged to the 'Dancing' and 'Singing' profession, often called as 'Tawaif' in North India and 'Devdasi' in South India. They served at the courts of rich and wealthy kings or served in the temples.

List of recording artists and gramophone celebrities

Bai-ji's

Achhanbai, Amirbai, Amirbai Karnataki, Amubai, Anait Bai, Anjanibai Kalgutkar, Anjanibai Lolayekar, Anwar Bai, Bachal Bai, Bai Akkubai Belgaum, Bai Amba (Udaipur), Bai Azambai (Pisal) of Kolhapur, Bai Balabai, Bai Balabai Kale, Balabai Pednekar, Bai Balabai (Sankeshwar), Bai Dhondubai Sankeshwarkar, Bai Hagami, Bai Jaddan Bai, Bai Jankibai, Bai Kausalyabai Kopergaonkar, Bai Laxmibai of Baroda, Bai Rampyari, Bai Sardarbai, Bai Sitabai of Devar Hubli, Bai Sumatibai, Bai Sunderabai (Punekar), Balabai Kale, Banni Bai, Basanti Bai, Benzir Bai, Bhagabai, Bhagabai Nadkaikarin, Bijli Bai, Buribai,

Chandabai, Chiranjee Bai & Party, Chunnibai, Deenbai, Dularibai, Durgabai, Durga Bai of Banaras, Firozabai and Party, Gangubai Hublikar (Hangal), Gangubai Manikatti, Gangubai Yedravi, Gauribai, Girja Bai, Girja Bai of Banaras, Girjabai Kelekar (Radio Star), Goharabai of Delhi, Goharbai Karnataki, Gulab Bai, Gulab Bai of Bijapur, Heerabai Barodekar, Hingunbai, Hingan Bai, Hirabai Javra, Idan Bai, Indirabai Khadilkar, Indirabai Wadkar,

Jaddanbai, Jaddanbai (Khargia), Jamila Bai of Cawnpore, Janki Bai, Jankibai of Allahabad, Janki Bai (Udaipur), Jawahirbai, Jawaharibai, Johrabai, Johrabai Agrewali, Johrabai of Rohtak, Kamalabai Barodekar, Kanijbai of Allahabad, Kashibai of Benares, Kashibai Karwarkar, Kasturibai Phatarphekar, Kesarbai Bandodkar, Kesarbai Kerkar, Ketkibai and Party, Khurshedbai, Khushalibai, Kittee Jan of Meerut, Krishnabai Jhulpawali, Krishnabai Ramdurgakar.

Lalitabai, Manibai, Manna Bai, Mehbubai Bai, Miss Akhtaribai (Fyzabad), Miss Akkubai (Belgaum), Miss Amirbai of Ambala, Miss Anwar Bai, Miss Budhan Bai, Miss Chand Bai, Miss Chhatri Bai, Miss Durgabai, Miss Hashmibai, Miss Hirabai (Belgaum), Miss Idan Bai of Ambala, Miss Indirabai Wadkar, Miss Indrabai, Miss Janabai Pawar, Miss Jawahar Bai, Miss Johrabai, Miss Kanijbai (Kanpur), Miss Krishnabai, Miss Lachhmi Bai, Miss Lalitabai, Miss Lavanyabai, Miss Mamibai, Miss Nirabai Jambolkar, Miss Mungabai, Miss Mushtaribai, Miss Neelam Bai, Miss Radhabai, Miss Rahmatbai, Miss Rajmani Bai, Miss Rasoolanbai (Benares), Miss Ratanbai (Film-star), Miss Sailabai, Miss Shantabai, Miss Shyamabai of Kolhapur, Moghubai Kurdikar, Motibai, Munnibai (Kanpur), Mushtaribai of Agra.

Nandubai, Nanti, Neerabai Bandodkar, Padmabai, Panna Bai, Radhabai, Radhabai Budhgaonkar, Rahima Bai, Ragrani Durgabai, Rajeshwaribai of Azamgarh, Rajubai (Benares), Rasoolanbai (Benares), Ratanbai, Saraswatibai Mirajkar, Saraswatibai Phatarpekar, Sardarbai Karadgekar, Sau. Indirabai Gaonkar, Sau. Kamlabai Vijapurkar, Sau. Laxmibai Kelekar, Sau. Sagunabai, Shaffiqan Bai, Shamshad Bai, Shamshadbai (Delhi), Shankarabai, Shantabai Murdeshwar, Sharbati Bai, Sharanabai Paingankar, Shitab Bai (K.M.P.), Sitabbai (Nagpur), Shyamabai, Smt. Girjabai Kelekar, Smt. Krishnabai Hukeri, Srimati Laxmibai (Baroda), Sohnibai, Sohni Bai of Benares, Sundari Bai.

Wahidanbai, Mushtari Bai, Tarabai (Lucknow), Tarabai Surpur, Vasantibai, Vatslabai Kumthekar, Zunia Bai.

Begum's

Anwarjan Begum, Babua Begum, Begum Akhtar, Begum Parveen Sultana, Bibbo Begum, Dilaram Begum, Guljar Begum, Haseena Begum, Iqbal Begum, Khatoon Begum, Miss Anwari Begum of Benares, Miss Niaz Begum, Miss Rashid Begum, Miss Roshanara Begum, Miss Sardar Begum (Patiala State), Mubarak Begum,

Mrs. Firoza Begum, Mukhtar Begum, Munir Begum, Munni Begum, Nanni Begum (Gwalior), Rashida Begum, Razia Begum, Sardar Begum, Sardar Begum Jammuwali, Shamim Begum (Delhi), Shamshad Begum, Sitara Begum, Sultana Begum, Umrao Zia Begum, Vilayat Begum, Zeenat Begum (Lahore).

Jan's

Ajijan Jan, Amir Jan, Asgari Jan, Ashghari Jan, Babban Jan, Bandijan, Banni Jan, Buggan Jan, Chhamo Jan, Chunni Jan, Doanni Jan, Elahi Jan, Gauhar Jan of Calcutta, Hamida Jan Meerutwali, Husaini Jan, Husna Jan, Jarao Jan, Jarupiya Jan, Kali Jan, Khurshed Jan, Kiti Jan, Ladli Jan of Lucknow, Mahmuda Jan, Malka Jan of Agra, Miss Akku Jan (Athani), Miss Anwari Jan, Miss Gafooran Jan, Miss Haidari Jan, Miss Ilahi Jan, Miss Jaddan Jan, Miss Johra Jan, Miss Malka Jan of Gaya, Miss Mehbubjan (Junagad), Miss Nagina Jan, Miss Nawaban Jan, Miss Pyara Jan of Bagalkot, Miss Zeban Jan,, Mehbubjan Bhuri of Jaora, Mehbubjan of Sholapur, Mohammad Jan Ashrafi, Mumtaz Jan of Delhi, Mustari Jan, Najir Jan, Nawab Jan, Papa Jan, Piari Jan, Pyari Jan, Shahajan, Sunder Jan, Surat Jan, Wahid Jan, Wazir Jan, Wazir Jan of Karnal, Tarajan of Gadag, Zohra Jan (Ambala).

Dasi's

Bedana Dasi, Giribala Dasi, Girindrikumari Dasi, Hari Moti Dasi, Jadumani Dasi, Miss Ascharyamoyee Dasi, Pratibha Dasi, Purna Kumari Dasi.

Devi's

Aanandi Devi, Annapoorna Devi, Baby Devi, Bansri Devi, Basanti Devi, Bhawani Devi, Binapani Devi, Bindhyavasini Devi, Champa Devi, Chhaya Devi, Fateh Devi, Gopi Devi, Girija Devi, Ila Devi, Indra Devi, Janki Devi, Kamala Devi, Kamni Devi, Kamini Devi, Kanan Devi, Kanika Devi, Krishna Devi, Kumari Suvira Devi, K. T. Rukmini Devi, Maya Devi, Miss Sarla Devi, Miss Sita Devi, Mrs. Chanchala Devi, Munni Devi, Naina Devi, Nandu Devi, Navmani Devi, Nirmala Devi, Padmadevi Chatterjee, Padma Devi, Rama Devi, Renuka Devi, Roma Devi, Sabita Devi, Saraswati Devi, Sarla Devi, Savita Devi, Sati Devi, Shila Devi, Siddheshwari Devi, Smt. Aruna Devi, Smt. Lakshmi Devi, Smt. Rama Devi, Smt. Sati Devi, Smt. Savita Devi, Sujata Devi, Sumitra Devi, Sunita Devi, Uma Devi, Vidya Devi, Zarna Devi.

Others

Aarti, Aarti Bose, Aarti Mukherjee, Aarti Sanyal, Abha, Abharani, Allah Bandi, Allah Rakhi, Anarkali, Angur, Angur (Kalo), Angurabala, Anima Bose, Anima Dasgupta, Anita Talwar, Aparna Mayekar, Arti Mukherjee, Asha, Asha and Party, Asha Bhosle, Asha Khadilkar, Asha Sinh Mastana, Ashalata Wabgaonkar, Asha (Marwadi), Ashima Banerjee, Ayesha, Azra Khatoon.

Baby Mohammad Siddiqi, Bakul Pandit, Banaraswali Krishni, Bela, Bela Mukherjee, Bhamini Mehta, Bhanumati, Bhanumati Kauns, Bharti, Bhavani, Bhuvaneshwari, Bibi Jani, Bibbo, Bijanbala Ghosh, Binota Bose, Bimba (Shanta Modak), Binapani Mukherjee, Bindubala, Brijmala, Binota Chakravarty, Brij Bala, Brij Mala.

Chan Agrawal, Chander, Chand Kumari, Chandbala, Chandrakanta, Chandraprabha, Chhoti Jaddan of Lucknow, Chiranjee, Chaudamma.

Devika Rani, Dhonubahen Upadhyay, Dhondutai Kulkarni, Durga Khote, Gauri, Ela Sen, Enakshi Ramarao M. A., Faiyaaz.

Gandharva Tara of Poona, Gandhari, Gandhari Hangal, Gayatri Bose, Gayatri Vaz, Gayatri Verma, Geeta Roy (Dutt), Gulab, Hadi, Hamida, Hamida Banu, Hira, Husna Banu.

Imam Bandi, Indumati Chaubal, Indumati Dhanak, Indumati Gupte, Indranalini Sukh, Indrani, Indrani Mukherjee, Indrani Roy, Indubala, Iqbal Bano, Iqbal Banoo, Ira Muzumdar, Ira Nigam, Ishwari Lal and Party, Ishwari Lal Nepali.

Jagajit Kaur, Jahirul Kasimi (Maulana), Jamuna Rani, Jarina Parveen, Jayashree, Jayashree Kamulkar, Janki Iyer, Jayashree, Jharna Dey, Jharana Dutt, Johra Ambalawali, Jorbanu, Juthika Ray, Jyotsna Bhole, Jyotsna Mehta, Jyotsna Mohile, Kalyani.

Kamal Barot, Kamal Roy, Kamal Sharma, Kamla, Kamla Jhariya, Kamla Sharma, Kamla Shreevastava, Kananbala, Kanika Banerjee, Kanhopatra, Kantakumari, Kanvari, Kaumudi Munshi, Kaushalya, Kaushalya (Manjeshwar), Keshar Wadkar, Khatoon, Kirti Shiledar, Kishori Amonkar, Kishwar Jehan, Kokila Joshi, Komal Lata, Krishna Kalle, Kumari Anu Inamdar, Kumari Arti Mukherjee, Kumari Ava Sarkar, Kumari Binapani Mukherjee, Kumari Dipali Talukdar (Dali), Kumari Guniyal Bahen Desai, Kumari Ira Moitra, Kumari Juthika Roy, Kumari Kalindi Keskar, Kumari Kalyani Das, Kumari Kusum Goswami, Kumari Ila Ghosh, Kumari Leela Limaye, Kumari Leela Shirke, Kumari Madhurani, Kumari Malati, Kumari Malati Alurkar, Kumari Malini Telang, Kumari Manik Dadarkar B. A., Kumari Mathuriben Khare, Kumari Mohantara Talpade, Kumari Nilima Basu, Kumari Parul Sen, Kumari Pramodini Desai, Kumari Ratnamala, Kumari Reba Shome, Kumari Rekha Rani, Kumari Renu Basu, Kumari Renuka Ghosh, Kumari Renuka Ray, Kumari Sati Gupta, Kumari Seeta Mavinkurve, Kumari Shaila Bala, Kumari Shail Bala, Kumari Shakuntala Belvalkar, Kumari Shakuntala Pradhan, Kumari Sheela Sarkar, Kumari Shonali Dutt, Kumari Sudha Jaywant, Kumari Suman Banavalikar, Kumari Suman Mate, Kumari Sumati Pandit, Kumari Sushila Sanzgiri, Kumari Shyamala, Kumari Shyamala Majgaonkar, Kumari Usha Vora, Kumari Venu Nerurkar, Kumari Vijaya Desai, Kumari Vimal Wakde, Kumudini,

Kumudini Pednekar, Kusum, Kusum Kumari, Kusum Mantri, Kusum Ranade, Kusum Shroff.

Lallan, Lalita Deulkar (Phadke), Lalita Mathur, Lata Mangeshkar, Lata Shiledar, Laxmi Roy, Laxmi Shankar, Leela, Leelabahen, Leela Kulkarni alias Chandra, Leelavati, Leela Chitnis, Leela Karwal, Leela Mehta, Leela Naravane, Leela Sawant, Leela Shirgaonkar.

Madhavi, Madhubala Jhaveri, Madhura Shantaram, Madhuvanti Dandekar, Mahtab, M. L. Vasantkumari, Mala Rani, Malika Pukhraj (Jammu), Malini Mehta, Malini Rajurkar, Malti Pande, Mangala Ranade, Manickmala, Manik Verma, Manorama, Manorama Dixit, Maya Banerjee, Maya Chatterjee, Menka, Meera, Meena Kapoor, Meena Mangeshkar (Khadikar), Meenakshi, Meenakshi Shirodkar, Meera Burman, Meera Chatterjee, Meenakshi, Mehbubani, Mohini.

Miss Allah Di, Miss Amrut, Miss Anam Bandi, Miss Angur, Miss Angurbala, Miss Anima (Badal), Miss Anusuya Chaudhari, Miss Anwar Sultana, Miss Ashalata, Miss Bali, Miss Badrunisha, Miss Badru-nisah, Miss Bahar Machine, Miss Belwalkar, Miss Bina Pani, Miss Bela (Bombay), Miss Biboo, Miss Devika Rani, Miss Dulari, Miss Durga, Miss Feni Shroff, Miss G. M. Sen, Miss Godavari, Miss Gohar (Bijapur), Miss Gohar (Junagad), Miss Gohar Sultan, Miss Gulab, Miss Gulab Kanwar, Miss Guljar, Miss Harimati, Miss Hem Nalini, Miss Hinda (Khairpur Mirs), Miss Ila Bose, Miss I. M. Shiply, Miss Iqbal Putli, Miss Indubala, Miss Indumati (Amateur), Miss Jamila, Miss Jassi, Miss Jayashri, Miss Jhelum Jhandi, Miss Johra, Miss Jumma, Miss Jyoti, Miss Kallo, Miss Kalyani, Miss Kamla Jharia, Miss Kamleshwari, Miss Kanaklata, Miss Kananbala, Miss Kantakumari Naik, Miss Kaushalya, Miss Khursheed, Miss Kiran Shashi, Miss Kumari, Miss Kusumlata, Miss Leela Limaye, Miss Mahjabin Naz (Late), Miss Manada, Miss Manickmala, Miss Manorama Desai, Miss Maude Costello, Miss Mira, Miss Mohni, Miss Mumtaz Palwal, Miss Munni, Miss Nargis, Miss Naseem, Miss Nasim, Miss Nira Jambolkar, Miss Padmarani, Miss Padmavati Shaligram, Miss Panchubala, Miss Pramila, Miss Prabhavati, Miss Pramodini, Miss Promoda, Miss Putli, Miss Radharani, Miss Rajkumari, Miss Rajlaxmi, Miss Ramdulari, Miss Rampiari, Miss Ranibala, Miss Reba Ghosh, Miss Rose, Miss Sanjivani, Miss Santosh Kumari, Miss Sarita, Miss Sarojini Vaze, Miss Satyavati (Patel), Miss Sehera, Miss Shakuntala Belwalkar, Miss Shahla, Miss Shaila, Miss Shamim, Miss Shamim Banu (Lucknow), Miss Shanta Apte, Miss Shyamabai, Miss Sheela, Miss Shrivastava, Miss Sindhubala, Miss Sitara, Miss Snehlata Pradhan, Miss Snehprabha Pradhan, Miss Sudha Sabnis, Miss Sushila, Miss Taramati, Miss Uma Bose, Miss Umdan Machine, Miss Umashashi, Miss Usharani, Miss Usha Rani and Party, Miss Violet Cooper, Miss Zarina.

Mrs. Chaudhary, Mrs. Madhurika Mazumdar, Mrs. Mallika Rajji, Mrs. Vimal Desai, Mrs. Visnilal.

Mohammad Bandi of Patna, Mohantara Ajinkya, Mohantara Talpade, Molina, Mrinal Ghosh, Mubarak, Mubarak Begum, Mumtaz, Munnavar Sultana, Munni Ketki, Mumtaz Ali, M. S. Subbulakshmi.

Najar, Naina, Nalini, Nalini Jaywant, Nalini Mulgaonkar, Nalini Raiyan Bhattacharya of Allahabad, Nambardar Kunwar, Nargis, Nargis Jamal, Naseem Banu, Nasim Akhtar, Nasim Banu, Nazar, Neela Datar, Nirmala Gogte, Neelakshi Juvekar, Neelima, Nina, Ninoo Mujhumdar, Nirmala Arun, Nirupama, Nita Sen, Nivedita Roy, Noorjahan, Nutan.

Padmavati Gokhale, Panna, Paro, Parvati, Prabha, Prabha Atre, Prakash Kaur, Pramodini Desai, Pramila Datar, Pramila Jadhav, Pratibha Banerjee, Pratima, Pratima Mukherjee, Pratima Trivedi, Prativa Mukherjee, Premkata, Purnima Jhaveri, Pushpa, Pushpa Dalal, Pushpa Hans, Pushpa Bahen J. Sampath, Pushpa Mishra, Pushpa Pagdhare.

Radha, Radha Rani, Raj Dulari, Rajkumari, Ranjana Shinde, Rama, Rama Achrekar, Rambha, Rambharani, Ramdulari, Ramkumari, Rani Verma, Ranjit Kumari, Raseshwari, Ratna, Reba Gon, Rekha, Reva Muhuri, Rohini Roy, Rooprani, Roop Kumari, Rukmini alias Roshan Satarkar.

Sadhana Bose, Salma, Sandhya Mukherjee, Sandhya Rani, Saraswati Rane, Sardar Akhtar, Sarita, Saroj, Saroj Borkar, Saroj Reehsinghani, Satyarani, Sau. Gulab Bhende, Sau. Heerabai Barodekar, Sau. Heerabai Jhaveri, Sau. Jyotsna Bhole, Sau. Leela Naravane, Sau. Leela Sardesai, Sau Manju Diwan, Sau. Padmini Acharya, Sau. Minal Wagh, Sau. Ratan Shirodkar, Sau. Shanta Gondhalikar, Sau. Sushila Kelekar, Sau. Sushilarani Baburao Patel, Sau. Vijaya Desai, Sau. Vinodini Dixit.

Savita Banerjee, Seeta Agrawal, Seeta Mulki, Shaila Shirur, Shailaja, Shakila, Shakila Punvi, Shakilabano, Shakilabano Bhopali, Shakilabano Munni, Shakilabano Punvi, Shakuntala, Shamshad, Shamshad Begum, Shamshul Jahan, Shanta, Shanta Apte, Shanta Bahen Parakh, Shanta Dutt, Shanta Hublikar, Shanta Shirali, Shanta Vaidya, Shanti Hiranand, Shanti Mathur, Shanti Sharma, Sharda Nadkarni, Shashi, Shaukat Ara, Sheela, Shobha, Shobhana, Shrimati Fulnalini (Kalo), Shrimati Sindhubala, Shyama Chittar, Shyamala Majgaonkar, Sheela, Shirin Banu, Shivkumari Mittal, Shrimati Kamla Potdar, Shrimati Sudhira Sen Gupta, Shrimati Sumatibahen Daru, Smt. Bina Choudhury, Smt. Kalyani Majumdar, Smt. Kusum Shah, Sita Javeri, Smt. Madhuri Dey, Snehal Nare, Snehaprabha, Snehaprabha Pradhan, Srimati Lajvanti, Srimati Madhurikabahen Mazumdar, Srimati Mallikabahen Rayji and Party, Srimati Vanlatta Purohit, Subhaga Divetiya, Sudha Lakhiya, Sudha Madgaonkar, Sudha Malhotra, Sudha Mukherjee, Suhasini, Suhasini Kolhapure, Sujata, Sujata Chakravarty, Sulochana, Sulochana Kadam (Chavan), Suman Hemadi (Kalyanpur), Suman Mate, Sumati Daru, Sumati Gupte, Sunila Das Gupta, Suprabhat Hulyalkar, Suprabhat Kale, Supriti, Supriti Ghosh, Suraiya, Suraiya

Khatoon, Surinder Kaur, Surajboli, Susheela, Susheela Kelekar, Sushila, Sushila Bhiwandkar, Sushila Tembe, Sushma Shrestha, Susheela Tembe, Swaroop, Swaroop Kumari.

Tara, Tarabala, Taramati, Tarini Charan.

Uma, Uma Bose, Uma Shashi, Usha Amonkar, Usha Atre, Usha Malhotra, Usha Mangeshkar, Usha Ranade, Usha Tandon, Usha Vartak, Ushaben Joshi, Utpala Sen.

Vanmala, Vani Jayram, Vasantkumari M. L., Vasanti, Veena Kumari, Veena Mehta, Veni, Venkatratnamma, Vijanbala Ghosh, Vijaya Desai, Vimla, Vimla Mathur.

Yashodhara, Yogini Joglekar.

Zarina, Zarina Parveen.

This list could be incomplete and any new information is welcome.

- **Suresh Chandvankar**

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Eighty years of the 'Spiritual Message' Recorded by Mr. M. K. Gandhi

Mohandas Karamchand Gandhi (1869-1948) went to England at the age of twenty to study law. There was hardly anybody to receive him when he landed on the British soil. The same person, now called Mr. Gandhi, went to England in 1931 to attend the second Round Table Conference. A huge crowd of people poured in the streets of London to have his glimpse! Earlier in his youth, when he travelled to London, he was dressed like an average Englishman; but this time, he was in loin cloth, dressed like a poor Indian! Hundreds would gather to listen to this "Nanga Fakir" (as Mr. Winston Churchill used to quote him!). The listeners used to get impressed with his touching thoughts, expressed in a clear voice and in simple English. On the occasion of such an official speech at Kingsley Hall, the technicians of Columbia Gramophone Company were present to record his speech on shellac disc. They had in mind to make a good profit by recording his speech, as to this day Gandhiji's speech was not yet recorded. They were also successful in persuading Gandhiji. He too supported their idea; but expressed his unwillingness to deliver any political speech. He chose his favourite topic of spiritual nature and spoke "On God". The speech hardly lasted for six minutes. This speech was recorded in two parts and on both sides of a 78-rpm disc (Catalogue No. LBE50). Gandhiji also signed a legal contract with the recording company. According to the terms and conditions, any royalty earned by him on the sale of copies of this disc was to be credited to the "Sakal Charkha Sanghatana, Ahmadabad (All India Weavers Association, Ahmadabad)



Gandhiji in a recording session



A Gramophone machine

In the year 1931, Indian National Congress Party (INC) adopted a new design of its Tricolour flag, with three horizontal bands with colours, saffron, white and green and a spinning wheel (Charkha) in the centre of the middle white colour band. The same colour sequence was chosen in designing the label of this important disc. Thus three concentric colours circular rings were used in the label design with the signature M. K. Gandhi at the bottom. This special disc was

made available in 1932. Hundreds of copies were sent even outside India. The discs were sold in India at 'Four Rupees and Eight Annas'. This was an average monthly income of a middle class family. So the agents of recording company were not optimistic about the sale of this disc, that too featuring a speech in English! However, to their surprise people in India queued up to buy the discs and also gramophone machines. The prime attraction was to listen to the voice of Gandhiji, despite language barrier.



Tricolor flag design adopted by INC in 1931



Disc pressed in India



Disc pressed in England



Disc pressed in America



Pressed in England after WW-II

In Madras, 'M/S Saraswati Stores' were the official agents of the Columbia Company. In January 1932, the manager wrote a letter to the Chief Secretary of Madras Presidency, requesting him not to impose any ban on the sale and distribution of this disc, as there was nothing 'Political' and 'Objectionable' in this speech. For, such a ban would shelve some 12,000 copies in the warehouse of the stores and the company would have run into loss. Recently, in an exhibition organized by 'Chennai Archives' this letter of that period was on display.

Gandhiji had earned two thousand rupees royalty payment on the sale of the disc in the southern territory. This manager did not know anything about the recipient's viz. 'All India Weavers Association of Ahmadabad' in the northern part of India. The business strategy of the Columbia Company was successful beyond expectations. After the Second World War, this disc was again in great demand and fresh copies were pressed with new label designs, suitable for sale in England, India and even in America.

Gandhiji was honored with the title 'Mahatma' (Great Soul) long ago by 'Kamdar's in 1915 [Ref. www.KamdarTree.com] but he never used it and did not like to be addressed with it. However he was always called 'Mahatma Gandhi' and the 'Father of the Nation' (Rashtrapita) against his own wish. After his assassination, 'Spiritual Message' disc was again in circulation. The disc has been listed in the Columbia record catalogue until 1956. Over 100,000 copies in 78-rpm format were sold in these twenty-five years. Today very few copies survive with the collectors, archives and depositories. Later, the recording on this disc was reissued on vinyl LP's and audio tapes during Gandhiji's birth centenary in 1969.

This unusual and historically important recording will be eighty years old in October 2011. Although the discs, tapes and CD's will be preserved by individuals and institutions, the 'Spiritual Message' is now available on number of websites on internet. [<http://www.youtube.com/watch?v=EtWr04MBGYI>]. A simple Google search takes visitors to many sites including the film clippings of Gandhiji's visit to England in 1931. 'You Tube' links to the 'Spiritual Message' display the text of the message along with the audio track. One can listen to Gandhiji's voice and read the comments and the discussions by the visitors.

It seems that the message is much more relevant to the modern times of distrust, hatred, violence and terrorism spreading globally.
September 25, 2011

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The text of the recorded speech:

"There is an indefinable mysterious power that pervades everything; I feel it though I do not see it. It is this unseen power which makes itself felt and yet defies all proof, because it is so unlike all that I perceive through my senses. It

transcends the senses. But it is possible to reason out the existence of God to a limited extent. Even in ordinary affairs we know that people do not know who rules or why and how He rules and yet they know that there is a power that certainly rules. In my tour last year in Mysore I met many poor villagers and I found upon inquiry that they did not know who ruled Mysore. They simply said some God ruled it. If the knowledge of these poor people was so limited about their ruler I who am infinitely lesser in respect to God than they to their ruler need not be surprised if I do not realize the presence of God - the King of Kings. Nevertheless, I do feel, as the poor villagers felt about Mysore, that there is orderliness in the universe, there is an unalterable law governing everything and every being that exists or lives. It is not a blind law, for no blind law can govern the conduct of living being and thanks to the marvelous researches of Sir J. C. Bose it can now be proved that even matter is life. That law then which governs all life is God. Law and the law-giver are one. I may not deny the law or the law-giver because I know so little about it or Him. Just as my denial or ignorance of the existence of an earthly power will avail me nothing even so my denial of God and His law will not liberate me from its operation, whereas humble and mute acceptance of divine authority makes life's journey easier even as the acceptance of earthly rule makes life under it easier. I do dimly perceive that whilst everything around me is ever changing, ever dying there is underlying all that change a living power that is changeless, that holds all together, that creates, dissolves and recreates. That informing power of spirit is God, and since nothing else that I see merely through the senses can or will persist, He alone is. And is this power benevolent or malevolent? I see it as purely benevolent for I can see that in the midst of death life persists, in the midst of untruth truth persists, in the midst of darkness light persists. Hence I gather that God is life, truth, and light. He is love. He is the supreme Good. But He is no God who merely satisfies the intellect, if He ever does. God to be God must rule the heart and transform it. He must express himself in every smallest act of His votary. This can only be done through a definite realization, more real than the five senses can ever produce. Sense perceptions can be and often are false and deceptive, however real they may appear to us. Where there is realization outside the senses it is infallible. It is proved not by extraneous evidence but in the transformed conduct and character of those who have felt the real presence of God within. Such testimony is to be found in the experiences of an unbroken line of prophets and sages in all countries and climes. To reject this evidence is to deny oneself. This realization is preceded by an immovable faith. He who would in his own person test the fact of God's presence can do so by a living faith and since faith itself cannot be proved by extraneous evidence the safest course is to believe in the moral government of the world and therefore in the supremacy of the moral law, the law of truth and love. Exercise of faith will be the safest where there is a clear determination summarily to reject all that is contrary to truth and love. I confess that I have no argument to convince through reason. Faith transcends reason. All that I can advise is not to attempt the impossible".

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Dr. Suresh Chandvankar, Mumbai, India

Lyricist Gandhiji – Namrata ke Saagar or Samrat?

Namrata Ke Sagar [2008]

Recently 'You Tube' has featured a very interesting video based on Gandhiji's Bhajan - 'O Namrata Ke Sagar'. It could be viewed at –
<http://www.youtube.com/watch?v=Z86LscyJhNY>

The song is sung by Pt. Ajay Chakraborty and ending words are by Pt. Bhimsen Joshi. Mr. Amitabh Bachhan appears at the end, reciting some of the verses of the bhajan. This bhajan 'O Namrata Ke Sagar' was chanced upon by the illustrious Aditya Birla family of India three years ago. They say that it must have been written by Mahatmaji at their house where Bapuji used to stay often. The composition pleads God to bestow humility on the people and bless the country with prosperity. Reportedly, neither the Congress nor the Gandhi family had any inkling about its existence. The Aditya Birla Group is going to introduce a music album soon, of which this bhajan of Mahatma Gandhi sung in Big B's voice is going to be a part of the album. The music for 'O Namrata Ke Sagar' has been composed by southern maestro Ilayaraja. Sources inform that the Mahatma's bhajan is more like a prayer or soliloquy without poetic meter.

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The lyric in this video sounds like –

He Namrata ke sagar, teri apni namrata de

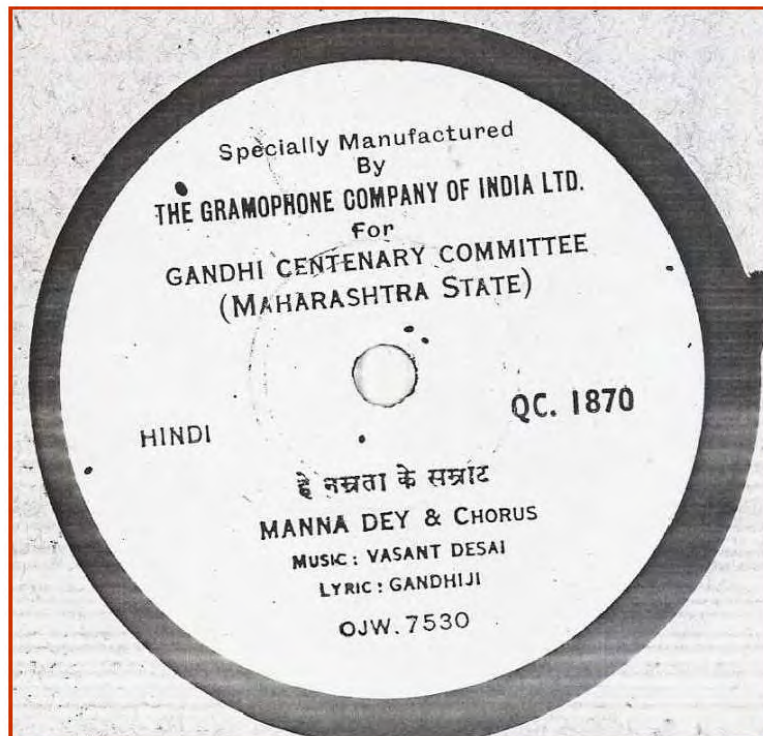
He bhagvan tu kabhi Madad ke liye aata hai?

Jab manushya shunya bankar teri sharan leta hai

Hindustan ki janatase, ek roop honeki shakti do utkantha do

The video is a spectacular one and made beautifully with lot of money spent and may become a hit if it reaches out properly. It is interesting to trace the origin and the history of this unusual song.

'He Namratake Samrat': August 1969— cut on a special 78 rpm record



**Specially mfd. By The Gramophone Company of India Ltd.
For Gandhi Centenary Committee (Maharashtra State)**

Hindi / QC 1870 / OJW 7530.

Manna Dey and chorus

Music: Vasant Desai [Mfd. C. 1970]

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Transcript of the song from this gramophone record is

He Namrata ke Samrat, He Namrata ke Samrat

Deen bhangi ki heen kutiya ke nivasi,
Deen bhangi ki heen kutiya ke nivasi,
Ganga yamuna aur godavari ke jalonse
Sinchit isa sundar deshmen
Tujhe sab jage khojanemen, hamen madad de
Hamen grahan sheelata aur khula dil de
Teri apni namrata de, teri apni namrata de,
Bharat ki janatase ekroop honeki,
Shakti aur utkantha de, shakti aur utkantha de, he bhagvan
He bhagvan,

Tu tabhi Madad ke liye aata hai
Jab manushya shunya bankar teri sharan leta hai
Hamen vardan de, hamen vardan de
Ki Sevak aur mitrake naate,
Isa janataki hum seva karna chahate hain
Usa se kabhi alag na pad jaye,
Usa se kabhi alag na pad jaye,
Hamen tyag bhakti aur namrataki moorti bana
Taki isa deshko hum jyada samjhe aur jyada chahe
Hamen vardan de hamen vardan de
He bhagvan, He bhagvan, He Bhagvan

Clearly this is not a poem but reads like a prose.

Recently I talked to Mr. Bal Deshpande on Phone. He lives at Nasik. As soon as I asked him about this record and the song, he began to sing it. This is because he was closely associated with Mr. Vasant Desai and was present at the recording of this song in Mumbai.

He told me that this is neither a poem nor a bhajan, but a letter. Gandhiji wrote it to Maniben Patel, daughter of Sardar Vallabh Bhai Patel. Young Mani had asked gandhiji some questions about the God. How does he look like, where does he stay? Where can I find him? What should I ask him?

This letter was found by Mr. Madhukar Rao Chowdhury who was the President of the "Gandhi Centenary Committee" set up in 1968. Vasant Rao Desai was closely associated with the cultural and music department of Maharashtra State and had launched 'Ek Sur Ek Taal' movement among school children. Mr. Chowdhury requested him to set tune to this letter and thus the letter took the form of a song. Special records were made by state Government and distributed to its institutions. Many copies were lying in godown and later on scrapped. Die hard record collectors found few copies in Mumbai 'Chor Bazaar' and thus this part of the history was preserved.

- Dr. Suresh Chandvankar

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“Jyoti Kalash Chalke....song turns 50”

‘Jyoti Kalash Chalke...50’ – a message launched on the face book flashed. Within no time tens of web sites, links and postings popped up on net. What a boom in technology. One site

[<http://www.anmolfankaar.com/specials/ek-fankaar/175-pandit-narendra-sharma>]

gives a complete survey and musical journey of legendary lyricist Pt. Narendra Sharma. In 1984, Amin Sayani had interviewed Pt. Narendra Sharma for Vividh Bharati. One can listen to that interview online and with superb clarity. This is full of Lataji's songs, with some tunes set by Babuji Shree Sudhir Phadke. Just below this page, there is a video section in which lots of ‘You Tube’ links could be seen. One at the top is Babuji singing ‘Jyoti Kalash Chalke’ for Doordarshan. In the same video, Pt. Narendra Sharma is also seen.

‘You Tube’ has a black and white video clip of this song at

<http://www.youtube.com/watch?v=EBQT1m6xrzg&feature=related>

The song is from Hindi film ‘Bhabhi Ki Chudiyen’ (1961). Era of Black and White films. Four minutes and forty seven seconds – song duration. Picturized on Meena Kumari (Bhabhi) and Master Aziz (little bhauji {devar}). A pleasant dawn. Fleet of birds in the sky behind the temple top. Lataji's extremely difficult Aalap and Taan in raga Bhoop lasting for over fifteen seconds. Leaving the listeners spellbound even after fifty years. Bhabhi opens up the door, begins her daily morning routine in the courtyard. Lataji's haunting song on the backdrop – ‘Jyoti Kalash Chalke’—six stanzas. One after another. Pranam to rising sun, sweeping floor, puja of tulsi plant and parikrama (encircling) around ‘Tulsi Vrindavan’, deepajyoti to Gopal murti and then cooking on wood stove. Little notorious devar is helping with all his might. Great scene of pure and serene love between bhabhi and her little devar. Anyone could easily go back in the childhood memories. Final great scene depicting ‘Bhabhi is my Mother’ is sure to turn viewer's eyes moist. Worth rewinding again and again.



If you do not have the video clip but just listening to the audio song, then also the effect is quite the same. The original story was 'Vahininchya Bangadya' written by Mr. Y. G. Joshi. A Marathi film of the same title was produced in 1953 and music was composed by Sudheer Phadke. Both the films had eight songs. In Hindi, three songs became popular – 'Lau lagati, geet gati'. 'Mori laj rakho giridhari' and 'Jyoti kalash chalke'. Last one became most popular giving name and fame to Sudheer Phadke in Hindi film world. Radio Ceylon used to play this song often and thus it reached out across the country and abroad. Lata Mangeshkar has sung some forty-six songs with Babuji Sudheer Phadke, this one being the best, of course. Why is it that this song is so popular and pleasing even today?

Netizens have set up a debate on this too. Indian culture has two very sacred icons viz. 'A Kalash' and 'A Deepak'. Kalash consists of an earthen or copper vase shaped in the form of a human torso. Five mango leaves representing five sensory organs [viz. ear, nose, eyes, hands and skin] are placed on its mouth and then the vase is closed with a tightly fitting coconut fruit, representing human head. Such an icon now needs a lamp to lead on a path of knowledge. This is done by 'The Deepak'. In this poem, poet has coined these two sacred icons in Sun God emanating light. That is why probably the song shall remain immortal for many years.

It is interesting to note that a special function was held to celebrate fifty years of this song at Dombivli on July 24, 2011. Month of July also happens to be the birth and death anniversary of Babuji Sudheer Phadke.

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The kalash (kalasha) and deepak (dipaka) are prominent Vedic symbols that symbolize respectively the manifestations of Gayatri and Yagya. As Gayatri and Yagya are revered to be the origin of the Vedas and Vedic Science and Culture, the presence and worship of kalash and deepak in every sacrament, on every auspicious occasion is quite natural in the Vedic Culture. The symbol of kalash is physically represented by a metal or earthen pitcher or urn. It is filled with water

(preferably the water of holy Ganga, any sacred river or clean, running water). Its top open end holds betel or mango leaves and a red-yellow sanctified thread (kalawa or mauli) is tied around its neck. The kalash has many symbolic meanings and teachings associated with it. The kalash symbolizes the cosmos. The water inside the kalash represents the primordial waters, elixir of life or the soul filled with love and compassion, abundance, and hospitality. Varuna, the Lord of the oceans and the divine source of water element, is invoked while filling a kalash with water. In some cultures, the kalash is said to represent the body, the leaves the five senses and water, the life-force. Some Vedic scriptures refer it as a symbol of the mother earth and divine consciousness. The word meaning of the scriptural hymns of the kalash's worship describe the mouth, throat and base of the kalash as seats of Lord Vishnu, Lord Shiva and Lord Brahma respectively whereas the belly represents all goddesses and Divine-mother's power streams. Thus in this small urn the presence of all gods and goddesses is symbolized. This exemplifies that all the gods are essentially one and are emanations of the same Supreme Power.

Lord Dhanvantari is described as having four arms carrying various healing instruments in each hand, viz., a chakra (divine wheel) to defeat the devil forces, shankha (conch shell) to make the atmosphere free of viruses, bacteria and evil effects; jalouka (leech) used for curing all the diseases caused by vitiated blood and a kalash containing amrita (the elixir of life) to rejuvenate the sick. Because of its uniformity and symmetry in all directions, the kalash is a symbol of the entire universe and of that omnipresent Brahman which is the uncaused cause of all. All the gods in their microcosmic and macrocosmic subliminal forms are meditated, during devotional worships, as to be present in this symbolic form of the universe. Thus, through the medium of the kalash we are made aware of all the gods in one place, at one time and in one symbol. This song by the Queen of Melody Lata Mangeshkar visualizes the rising Sun at dawn as a kalash that is overflowing with Divinity Herself – what a powerful imagery that inspires us to start the day with noble thoughts and impressions!

Dr. Suresh Chandvankar.



Snapshots from the video of the song 'Jyoti Kalash Chalke' from the film 'Bhabhi Ki Chudiyan' (1961)

Song- Jyoti Kalash chalke (Bhabhi Ki Choodiyan - 1961)
Singer-Lata Mangeshkar,
Lyrics- Pt. Narendra Sharma,
Music Director - Sudhir Phadke

Aaa aaa aaa aaa

jyoti kalash chhalke jyoti kalash chhalke
 jyoti kalash chhalke jyoti kalash chhalke

huye gulaabi, laal sunahare
 rang dal baadal ke
 jyoti kalash chhalke...1

ghar aangan van upvan upvan
 karti jyoti amrit ke sinchan
 mangal ghat dhalke
 mangal ghat dhalke
 jyoti kalash chhalke...2

ambar kumkum kan barsaaye
 phool pankhuriyon par muskaaye
 bindu tuhin jal ke bindu tuhin jal ke
 jyoti kalash chhalke...3
 jyoti kalash chhalke jyoti kalash chhalke

paat paat birva hariyaalaa
 dharati kaa mukh hua ujaalaa
 sach sapne kal ke
 sach sapne kal ke
 jyoti kalash chhalke...4

Usha ne aanchal phailaayaa
 phaili sukh ki sheetal chhaayaa
 neeche aanchal ke
 neeche aanchal ke
 jyoti kalash chhalke
 jyoti kalash chhalke
 jyoti kalash chhalke...5

jyoti Yashodaa dharti gaiyyaa
 neel gagan Gopal Kanhaiyyaa
 jyoti Yashodaa dharati gaiyyaa
 neel gagan Gopal Kanhaiyyaa
 shyaamal chhavi jhalke
 shyaamal chhavi jhalke

ज्योति कलश छलके ***Jyoti Kalash Chalke***

ज्योति कलश छलके, ज्योति कलश छलके
Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows

हुए गुलाबी लाल सुनहरे, रंग दल बादलके
ज्योति कलश छलके, ज्योति कलश छलके ...१

Hue Gulabi, laal , sunhere, rang dal badal ke
Thues turn pink ochre & Golden on the canvas of the clouds
Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....1

घर आंगन वन उपवन उपवन, करती ज्योति अमृतसे सिंचन
मंगल घट ढलके, मंगल घट ढलके
ज्योति कलश छलके, ज्योति कलश छलके ...२

Ghar angan van, upvan upavan, Karati jyoti amritse sinchan
The house, the courtyard and the jungle is lit and enriched by bright sunshine
Mangal Ghat Dhalke, mangal ghat dhalke
By emptying the sacred and divine pot.
Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....2

अंबर कुंकुम कण बरसाए, फूल पँखुडिया पर मुसकाए
बिंदू तू ही न जलके, बिंदू तू ही न जलके
ज्योति कलश छलके, ज्योति कलश छलके ...३

Ambar kumkum kan barsaye, phool pankhudiya par muskaye
Bindu tu hi na jalke, bindu tu hi na jalke
Showers of tiny particles (like kumkum) fall on the petals and smiling flowers
Aren't these water droplets?
Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....3

पात पात बिरवा हरियाला, धरतीका मुख हुआ उजाला
सच सपने कलके, सच सपने कलके
ज्योति कलश छलके, ज्योति कलश छलके ...४

***Paat Paat Birva Hariyaala, dharti ka mukh hua Ujala,
Mangal ghat dhalke, Jyoti Kalash chalke***

Every leaf and shrub in greenery drenched, the Earth is resplendant in her unbridled JOY
as the Auspicious pot overflows (with its blessings onto us)

Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....4

उषा ने आँचल फैलाया, फैली सुखकी शीतल छाया
नीचे आँचलके, नीचे आँचलके
ज्योति कलश छलके, ज्योति कलश छलके ...५

***Ushane aanchal failaya, faili sukh ki sheetal chaya,
neeche aanchal ke ! Jyoti kalash chalke***

the Dawn spreads its warm shroud,
and the calming shadow of happiness / contentment - spreads beneath it

Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....5

ज्योति यशोदा धरती गय्या, नील गगन गोपाल कन्हैया
श्यामल छबि झलके, श्यामल छबि झलके
ज्योति कलश छलके, ज्योति कलश छलके ...६

***Jyoti Yashoda, Dharti Gaiyya, Neel Gagan, Gopal Kanaihyaa
Shyamal chabi jhalke ! Jyoti Kalash chalke***

The Sun (eternal) is the Mother (Yashoda), the Earth is the Cow - and the BLUE SKY
is KRISHNA. The Dawn spreads its warm shroud,

Jyoti Kalash , Chalke, Jyoti Kalash , Chalke
The Pot of Divine Light overflows.....6

THE LEGACY OF PANDIT VISHNU DUTT (MULTAN WALA)

Gold Medalist, HMV 1928

By

Harry Attri



(Unknown——1974)

Pandit Vishnu Dutt was born in Multan, India. His exact date of birth is unknown. He had seven brothers and one sister. He was the son of a businessman who sold new watches and repaired old watches. His mother passed away when he was young. Vishnu Dutt went to a school called Gurukul Kangri, where he received his education and diploma. He was the only one out of all the siblings who joined his father, Shri Kishan in the watch business of Shri Kishan & Sons. This business remained in operation for more than one hundred years before closing its doors in 1995. Vishnu Dutt was a good and hardworking businessman. He worked in his shop till the last days of his life. He sold new watches, repaired old watches, tested eye site and prescribed glasses. He later added a few small pieces of 14 carot gold jewelry and fountain pens to his shop. He was well off, so he invested a lot of money in property in Multan for his future children. The business moved from Multan, to New Delhi, India after the 1947 partition. He was a very generous man. He gave shelter to his brother's young widowed wife till her passing away in 1968. In addition, he took care of his older brother's two children for some time. The huge house in Multan and his successful business enabled him to house all the extended family comfortably.

Vishnu Dutt married in his late 20s, but unfortunately he lost both his wife and their child in childbirth. He remained single for eleven years. In spite of the fact that there were extended family members in the house, he felt lonely. His sister-in-law, Sarasvati, who lived in the house, noticed his loneliness. She also noticed his generosity and how he spent all his hard earned money on his extended family. She recognized that he needed to have a family of his own. So she convinced him to marry again. At the age of forty-one he got married to Kamla Sharma from Jaipur, Rajasthan, a place where his father was born.

He had five children with Kamla. He made sure that his children did not lack any childhood experiences with their father because of his age. He took his children for bike rides, for picnics, and boat rides. He was fond of going to the movies. He took his family including his cook to the outdoor movies often. He loved to play billiards whenever he got a chance. He played cricket, badminton, and did yoga.

Another one of his interests was reading. He was fluent in English, Urdu, and Farsi. He loved to read to his wife at night before he went to bed while she massaged his head. His wife Kamla often said that Vishnu Dutt had read all the Urdu books available at that time from the Delhi Public Library. He would read the newspaper and mark all the articles of interest for his children to read, which he would discuss with his children at dinner time. He had a lot of regard for education. His philosophy in life was, "Change of work is rest". According to him, there were no such words as "bore, boring, or boredom". He influenced his children with his philosophy. He expected his children to be well rounded in character. His idea of education was a balance in developing mentally, spiritually, physically, and acquisition of cultural values. He wanted his children to leave this world a better place than when they entered. He educated all five of his children in excellent institutions and sent two of them to America for further education. He loved to go for walks with his wife. Every evening he would walk twice around Connaught Place.

He was a very religious man. He did a shorter version of 'Havan' (Prayers) by himself everyday. On special occasions, he did a longer version of Havan that included his whole family and friends as well. He was a broadminded Hindu, and he respected all the other religions that were there at his time. Vishnu Dutt had varied interests most of all was his passion for music. He did not have any training in music, but he was a natural born, talented singer. He sang and played harmonium instinctively and entertained his friends. He also sang professionally. Harry, one of his son-in-laws, found through research that he recorded his music at His Master's Voice (HMV) from the 1900 to 1928. He recorded Bhajans, Geets, and Gazals. At the peak of 'Independence Movement', he recorded a very patriotic song, "PYARA VATAN HAMARA", which was a record breaking single record. He was awarded a gold medal from HMV in 1928. He stopped recording his music on account of his family responsibilities; nevertheless, he continued singing for his friends. He wanted his family to develop an interest in music, and he was successful in doing so.



Pictures of HMV Gold medal and a disc label

The partition in 1947 wiped out everything that he worked so hard to build. He lost his house that his father had given him, all the other property, and his business as well. He was strong minded and determined, and with the help of his wife and two sons he opened his business again in 1947 in New Delhi as Shri Kishan & Sons. Once again he became a very successful businessman in Delhi. His honesty and craftsmanship enabled him to build one of the best-known watch repair shops at Connaught Place in New Delhi. The Prime Minister of India, late Pt. Jawahar Lal Nehru sent his watches to be repaired at his shop. As a result, not only Pt. Nehru, but also most of the politicians sent their watches to be repaired to his shop as well. Although he did not have a medical degree, in either ophthalmology or optometry, he could test eyesight, prescribe, and make glasses at his shop. Shri Kishan & Sons closed its doors in 1985 after being in business for over a hundred years.



Vishnu Dutt in a private concert

Vishnu Dutt had a harmonium, a sitar, a violin, jal-tarang, and tabla at his house. He encouraged his children to learn to play any of the instruments of their choice. As a result, his children learned vocal music and some of the instruments.

Luckily, the family music teacher, Dev Ki Nandan Dhavan, was talented enough to teach any of the instruments that were there in the house including vocal music. Vishnu Dutt organized music concerts once a month at his own home to encourage his children to practice and to perform for the audience of family and friends. He invited fifty to seventy music lover friends to his house for the concerts. Due to Kusum Pandit, his daughter and an AIR (All India Radio) artist, Vishnu Dutt had access to some of the popular well known singers from the fifties to the seventies. He invited and featured AIR artists such as, K. L. Agnihotri, Vidya Nath Seth, Asa Singh Mastana, Surinder Kaur and her sisters, along with his daughter Kusum Pandit, to perform at the home concerts. All the family members performed at these concerts. Vishnu Dutt also sang, and if he forgot the lyrics of the song, his wife Kamla was there in the audience to prompt him with the words.

In the 1950's the whole family participated in a fundraiser for China under the guidance of Harinder Nath Chatopadhaya, who was an MLA (Member of Legislative Assembly) in the parliament. Everybody gathered and practiced at home, in Connaught Place, for several months for this huge performance. It was a success! The performance received ranting and raving reviews and collected a lot of money for the donation.

Vishnu Dutt was naturally talented in music. Although his father did not support him in his interest in music, he did not object to it either. Persistent Vishnu Dutt pursued his interest in music by singing and playing harmonium in his spare time. His wife supported him all along and traveled with him to Calcutta to record his music at His Master's Voice (HMV). It is not obvious as how many songs he recorded, but in 2010 his son-in-law, Harry Attri, who loves Indian music retrieved some of his records. Vishnu Dutt had five children, three girls and two boys. The oldest, late Gautam Dev Sharma worked in the family watch shop. In his spare time as a hobby, he learned and played tabla. He accompanied with tabla all the other musicians in the family during their family concert performances. Gautam's three daughters, Suchitra, Ratna, and Gauri have a good ear for music but no one sings. They all love to listen to good Indian or Western music



Gautam with Pat (Pratibha) on sitar

After Gautam came Kusum Pandit. Kusum inherited her father's genes. She was a singer from her early childhood onward. Ever since she was a little girl, she answered her questions in musical tones. Vishnu Dutt recognizing her talent hired a music teacher for her. That music teacher, Dev Ki Nandan Dhavan, became a lifelong music teacher for the whole family. Kusum was a good singer. She had a sweet voice; she sang with feelings and mesmerized her audiences with her singing. As a teenager, Kusum sang from Lahore Radio Station. Vishnu Dutt traveled with her to Lahore for her performances at the radio station. After partition in 1947, she also sang from Jallundar, and Delhi AIR. Kusum Pandit continued her music lessons and her studies. Her major for Bachelor of Arts (B.A.) was music. She was the valedictorian in Punjab University in music. She continued singing for the friends and the family. She then auditioned for the All India Radio Station (AIR) in Delhi. She was selected as one of the singers. She sang a variety of songs in Hindi, Punjabi, and Bengali for the AIR and became a well-known popular singer. Her songs are still played from the AIR.



Kusum Pandit with tanpura



Harry and Pat (Pratibha)

After marrying Sakhish Pandit, Kusum continued singing. Her husband, then Director of Phillips Radio Company in Bombay, fully supported her in her music endeavors and became her best admirer. He requested her often to sing just for him. He accompanied her to all her social engagements and enjoyed her performances everywhere she performed. Later on, influenced by Kusum's singing he also started singing with her. They sang a few Punjabi songs together. Kusum and Sakhish raised their family. She has two sons. They are both in the USA. The older son Dushyant Pandit and his wife Naney both work in finance business. He plays guitar and sings with a group as his hobby. He has two daughters, Priya and Meera. They both love to listen to good Western music, but neither one sings. Kusum's younger son Anurag Pandit sings only for fun, but Anurag's wife Avanti is a good singer. She collects Indian music. She teaches her two daughters Alisha and Anika to sing and enjoy Indian music.



Kusum and Sakshish



Rajni and Gurnam

Vishnu Dutt's next child, late Madan Sharma, sang socially. He was interested in electronics and making quality music accessible to millions of music lovers. Vishnu Dutt recognizing his interest and talent in electronics sent him to America. He excelled in his field of audio technology and made music available to millions of people to enjoy quality music as he had intended. He created some electronic circuits that are still being used in audio technology.

Late Madan and his wife Uta have two children, Krish and Janeen. His son, Krish, has a combined talent of his grandfather, Vishnu Dutt's, musical talent and his father's electronic talent. He graduated in economics from UCLA, but he chose music as his career. He has a recording studio in Los Angeles. He records music of American singers including some famous singers like the Rolling Stones

and other well known big artists in America. In 2010, Krish Sharma won a Grammy's award for Children's best music CD. Janeen Sharma, Madan's daughter is an engineer and has a double MA. Krish's mother, Uta Sharma, and his sister are very proud of his accomplishments. The gold medal that Vishnu Dutt received from HMV from Calcutta in 1928 has been presented to Krish Sharma, Vishnu Dutt's grandson. Thus, the memory of Vishnu Dutt's music will go on for generations to come.



Krish with award

Last but not least is Rajni Pandit (Rajni Dubey). She started out as a young singer and developed into a very good professional singer, just like her sister Kusum. She learned vocal music from the same family teacher, Master Dev Ki Nandan Dhavan. She had a powerful stage voice and later got trained into a mellow AIR (All India Radio) quality voice. She was a member of the DAT (Delhi Art Theater). Sheila Bhatia of DAT was the pioneer of Punjabi operas in India. She wrote and directed several operas and Rajni was one of the lead singers in five of her operas. These operas were performed on stage for several weeks for the public to enjoy. Along with her sister Pratibha (Pat), Rajni sang in 'Heer Ranjha', a well-known love story resembling Shakespeare's Romeo and Juliet in the stage performance of Sheila Bhatia's first Punjabi opera. Rajni too became an AIR singer. Not only that she became an AIR singer, she sang on the Indian TV as well. Retired Executive Gurnam Dubey, her husband, is very much interested in her music. He encourages her singing and enjoys it. After migrating to America, she sings socially at the musical gatherings in America. Rajni has three daughters Sheerina, Shilpa and Shikha. They are all professional ladies. Sheerina is a licensed Family Counselor, Shilpa and Shikha work at Cisco, a big IT company in San Francisco. They all sing with their mother at special occasions, as a hobby

Pratibha Pandit, Vishnu Dutt's middle child learned to play sitar. She became good enough to play and pass Year One of a five-year sitar course. The well-known sitar player Pandit Ravi Shankar was one of the examiners for the test. He was quite impressed by her performance at the test. He encouraged her to keep playing sitar and keep moving ahead. Encouraged by him, she auditioned at the AIR (All India Radio) and was selected to play sitar in the children's program once a month regularly till she came to America for further studies. She liked to sing and act too. She also joined the Delhi Art Theater along with her sister Rajni. They both acted and sang on the stage in afore stated well-known love story of Heer Ranjha in Delhi. Heer Ranjha was also presented from AIR where both sisters Pratibha and Rajni sang.

Pratibha Pandit (Pat Attri) came to the US for further studies. She brought her sitar with her from India. After her Master's degree in Education, she started teaching high school English in America. She excelled in her field and received, "Teacher of the Year" award in her school district in Oakland, California in 1990. Busy with her studies and work she abandoned her sitar in a closet till several years later when she gave her sitar to her nephew, Krish who has given it a home in his recording studio. She sings socially and enjoys music.

Pratibha is married to Harinder Attri (Harry Attri). They have two children, Nisha and Joel. As children, they both sang in the church choir. Nisha started playing the piano at the age of three and continued playing through high school. Joel learned to play the drums at the age of nine and continued playing through high school. Joel played for the school band and performed the Beach Boys song, "Surfin' USA" in a full arm cast (sling) even though he needed the use of both his arms to play. They both have a good ear for music and enjoy listening to Western music. Nisha Attri is a banker and Joel Attri is in IT business.



NISHA and her brother JOEL

Harry Attri, an engineer, is very much interested in Indian music. His father in his childhood had forbidden him to learn music or sing. His father believed that music was not for good, respectful families. Kusum's marriage to one of his cousins (Sakhish) converted him and changed his ideas about music as being a respectful art. He listened to kusum's singing with great interest and respect. But it was too late for Harry to take advantage of this change in his father's attitude. When Harry came to America, he became an engineer, got married to Pat, and raised two children. Then later in his life, encouraged by his wife picked up music as a hobby. He got a very special 'Pakrashi' harmonium made in India. He plays and sings daily as a hobby. After retiring from his job Harry devotes his mornings to old music. Harry plays and his Princess listens the 'HER MASTER'S VOICE'.



PRINCESS listening to HER MASTERS VOICE

Harry sings and plays harmonium for his foursome couple group. This group meets at one another's place and sings songs old and new. They critique each other's music in a constructive and encouraging way. They all sing fearlessly, without judgment and enjoy as well as appreciate one another's performance. This group, in spite of the pressures of American life, has kept Indian Music at heart and a link to Indian culture.

Once Harry found out the background history of Vishnu Dutt's musical accomplishments, he became determined to research and find the records that Vishnu Dutt had recorded at HMV in Calcutta. He spent a lot of time and effort, in the search of Vishnu Dutt's music. He procured several CD's hoping to get the real Vishnu Dutt's music but got disappointed. He would ask the family members to identify his voice. It was difficult for the family members to recognize his voice because of the time lapse, the quality of recording technology in those days, and the voice of young Vishnu Dutt when he recorded the music. It was like searching

for a needle in a haystack. Harry did not give up. He talked to all the relatives he could get hold of to find a clue to identify the authenticity and originality of Vishnu Dutt's music. Finally, Prem Pasricha, one of the older family cousins who lived with Vishnu Dutt in Multan remembered something. She said that the singers in those days identified their recorded songs by saying where they were from. At last Harry had some way of identifying the authenticity of Vishnu Dutt's music. Finally Harry identified some records where he heard the ending words as "Vishnu Dutt Multan Wala". He was indeed elated by his research results.

Thanks to Sri Suresh Chandvankar, Secretary for Society of Indian Record Collectors, who located information as well as some of Vishnu Dutt's recorded music (recorded in Calcutta). His song recordings always ended with his voice identifying himself as "Vishnu Dutt Multan or Multan Wala". Harry was very excited to share that discovery with his wife and relatives. He then bought several of his records and shared them with the rest of the family. So much so, Rajni's German son-in-law named Jens, Shreena's husband, researched and bought three real records of Vishnu Dutt's songs with proper identification. It is difficult to play the old record due to the fact the technology has moved on, but his name and identification are there on the records.

Time has passed, several friends and family members are gone to Heaven but the music is immortal and will stay for centuries to come for people to enjoy. Vishnu Dutt indeed left a legacy. Thanks again to the Society of Indian Record Collectors without it the memory of Pandit Vishnu Dutt's music would have been lost forever.

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Some disc details of Pt. Vishnu Dutta

Zonophone N-1024 / X-7-102280 - song text in Urdu script - MAND

Prose in the beginning – Saheban, jab ramchandrajine laxmanke samne kuch
jevar jo sugreevne unko diye the pehchanneke liye
rakhe to laxmanji bhaiko kya uttar diye, suniye.

Song - Bhai pehchan inki main kaise karun,
Kuch samajhmen baat meri aayi nahin

Announcement at the end – “Vishnudas Multan”

Zonophone N-1024 / X-7-102290 – song text in Urdu script - MAND

Prose in the beginning – Ravanka seetajise ijhare muhabbat
Khushamatse mananti na dekhkar dhamakana

Song –

Ae Seeta tu ab bhi kaha manale
Apni hadse kabhi baad aavo nahi
Maine dekhi hai tujhsi bahutsi chatur

Announcement at the end – “Vishnudas Multan”



HMV P-4744

16-12631- Aaja Aaja O Mere Krishna Pyare

16-12632 - Aaya Jab Nirdhan Bramhan Krishna Ke



HMV P-10433

80-3060 - Dasha Ab Desh Ki Bgadi Hul He

80-3061 - Pyara Watan Hamara



Harry Attri, USA [Harry Attri hsattri@pacbell.net]

Parlophon Records in Sri Lanka

By Sanjaya Jayaratne



Sound recording history of Sri Lanka (previously known as Ceylon,) dates as far back as the early 20th century. Advertisements appeared in local newspapers provide an approximate indication of the types and nature of recordings available at the time; it is believed that 'Wax Cylinders' were common during the early periods. There is, however, no evidence of sale of any cylinders with locally recorded songs. Perhaps, the pre-recorded cylinders were either imported from overseas or blank cylinders were sold without any recordings on them. Although, these cylinders still generate a great interest amongst researchers to find out the extent of their use and popularity, the introduction of 10" pre-recorded 'Disc Records' to the local market in 1903 marked the gradual disappearance of wax cylinders.

In 1906, a team of German recording engineers arrived in Sri Lanka to make the first Sinhalese song recordings with local agents in a temporary sound studio. These records were then pressed in Germany and released to the market in 1908. Following this, another group of German engineers conducted a recording session in 1911- 1912. The Gramophone Company Limited India introduced the HMV Label to the local market in the year 1916 – 1917. These HMV records were pressed at a record manufacturing factory in Calcutta. Thereafter, both Indian and German recording companies recorded large quantities of discs labeled Odeon, Gramophone Concert Record (= HMV after 1917) and Heywa.

In 1929, 'Electrical Records' were first advertised in local newspapers; all earlier discs with acoustic recordings were sold for reduced prices to clear the old stocks, and were not advertised in local newspapers after 1930. A detailed report of the Gramophone record history in Sri Lanka will be available in the next 'The Record News Annual'.

Parlophon Records

The advertisements of 'Parlophon Records' began to appear in Sri Lankan newspapers in 1930, and were marketed by a long established local agent Brown

& Company in Colombo. Recording sessions for this label were conducted at a temporary recording studio in Colombo.

Earlier acoustic discs were recorded with a select set of drama artists, who trained to sing loudly for a distant audience from the stage. The absence of microphones and loudspeakers in drama theatres made loud singing a necessity at the time. These artists however continued this practice even in front of the recording 'horn' which acted as an acoustic microphone; artists and musicians had to be trained at least a couple of months in advance of a recording session to avoid any mistakes as a second recording was not possible. These newly recruited singers had better practice, and were studio-ready.

During Parlophon recording sessions, female artists, who were famous stage drama actresses, were used to record duets and female songs – a move that ended an era that substituted female voices with those of males. Some of the popular female artists in the 1930s were Annie Boteju, Lakshmi Bhai, Pearl Dasanayaka, Mary Perera, Simon Perera and Jane Perera. Among these, Annie Boteju and Lakshmi Bhai were on the Gramophone recording trade until the early 1940's.

Parlophon Label In South Asian Region

Parlophon records were manufactured by Carl Windstorm A.G. in Berlin, Germany using a distinct record label seen on Parlophon records issued in 1930's for the South Indian region. Carl Lingström A.G. may have designed this label exclusively for South Indian and Ceylonese recordings.



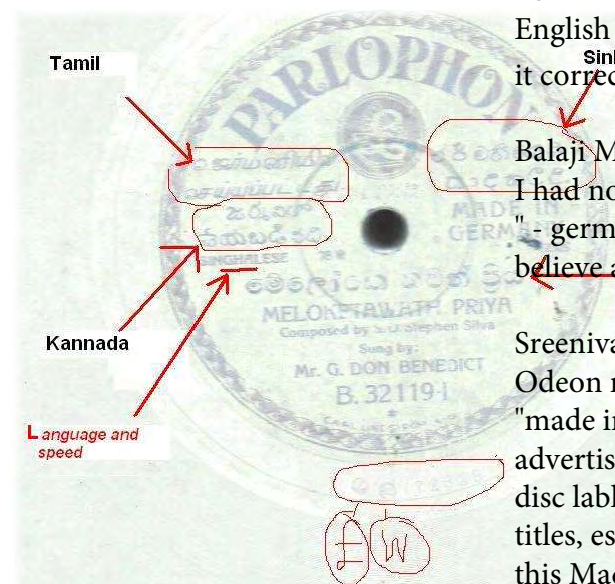
The word "Parlophon" is spelt (without "e") with decorated letters on the record. Its logo was a Sterling Pound Mark "£" with a horn gramophone in the background.



The £ trademark used by Parlophon is the German letter L, for 'Lindström'. Coincidentally, it also resembles the British pound sign, £, which has been derived from the letter L for 'Libra' in Latin, meaning the Scale or Pound in English. The British weight measuring unit is also called the 'Pound' and the symbol used is 'lb' shortened for Libra. Both these have derived from 'librem' – the basic roman unit of weight. Also, in astrology, seventh astrological sign in the Zodiac is called 'Libra' and the symbol used is an equal-arm balance.

Dinesh Jois <http://hindi-movies-songs.com/sirc/TRN-20111-O.pdf>

Pg 50-> The printed logs are in Tamil, Sinhalese, English and Telugu, not Kannada. If I am reading it correctly, it says, "Jermaivil cheyabaTTinadi".



Balaji Murthy Dinesh, yes, Telugu, not Kannada, I had noticed it too. The words appear to me as " " - germanilo chEyabaDinadi. Tamil words, I believe are " " - germaniyil chEyapaTTadu.

Sreenivas Paruchuri Dinesh Jois good catch! early Odeon records also prominently stressed their "made in Germany" status on discs and in print advertisements of early 1930s. Apropos reading disc lables I have great fun deciphering the song titles, esp. Carnatic classical compositions . BTW, this Made in Germany had originally very negative connotation, introduced by Brits in 1880s to fight cheap, imitation products from Germany. But I am digressing ...

On Parlophon records, "*Made in Germany*" is printed just below the logo in three regional South Asian languages and English. Please note that Sinhalese and Kannada fonts used were in ancient scripts.

<i>In upper left</i>	–	<i>Tamil</i>	(<i>"Jermaniyil seiyappattadhu"</i>)
<i>In upper right</i>	–	<i>Sinhalese</i>	(<i>"Jarmaniyehi saadhana ladhee"</i>)
<i>In lower left</i>	–	<i>Kannada</i>	(<i>"Jermaniyil seiyappattadhu"</i>)
<i>In Lower right</i>	–	<i>English</i>	(<i>"Made in Germany"</i>)

Close to the spindle hole, the playback speed of the record is indicated as "78 R" for 78 rpm, and to the left the recording language is indicated as 'Sinhalese' or 'Tamil' etc.

Record Catalogue Numbers

A set of catalogue numbers with a B series was assigned to South Asian recordings by Parlophon records. A distinct record set has been identified with a B 32000 series for a group of Sinhalese recordings done in Colombo for which Brown & Company, Colombo was the agent. These recordings had been done at a temporarily recording studio in Colombo in the early part of 1929 and the first advertisement for these records (Parlophon) appeared in January, 1930 in local newspapers. These records also included a few Tamil records. However, there appears to be no link between these songs and South Indian songs.

Few records of B 95000 series were found recently in South India. These seem to be distributed only in the South Indian (*Tamilnadu*) region with Tamil Songs; Matrix numbers with the prefix 'Mad' had been used to indicate these recordings. Reportedly, this series of records has not been found yet in Sri Lanka. Few such South Indian records have been recovered by a gramophone recording history researcher Mr. Sunny Mathews, in Kottayam District, Kerala, India, at the Seethaphone Company's warehouse at Bangalore, India. Seethaphone Company, Bangalore was established in 1924 and became the sole distributor for Odeon, Parlophon and Tas-O-phone gramophone records and accessories in Madras, India. Please refer to *The Record News- 2010 Annual* (Pp. 37 to 43 & P 58) for a detailed report.

Records Issued for Sri Lanka

B 32000 series with catalogue numbers from B 32001 to B 32199 or less were assigned to Sri Lankan Parlophon Records of which the last number to be advertised was B 32137. Parlophon record bearing the catalogue number B 32176 is in my collection, which I have not seen in newspaper advertisements in 1930.

B 32800 series, of which only a few records can be found at present, was introduced to release Sri Lankan Tamil Songs in the early part of 1930. (This is

discussed later in detail in this article). Therefore, we can safely assume that B 32000, B 32100 and B 32800 series were issued for Parlophon recordings done at Colombo and used for Sinhalese and Tamil recordings

The Parlophon record series for the Asian region can be identified as follows:

B 32001 to B 32199 - 1930 - Ceylon / Colombo-Sinhalese (and few Tamil)
B 32801 to B 32820 - 1930 - Ceylon / Colombo - Tamil
B 95000 series - - ?? South India / Madras - Tamil

Matrix Numbers

For Parlophon recordings made in Colombo, a separate series of matrix numbers were assigned; according to my data, a separate series of matrix numbers from 72000 to 72600 were assigned to these Parlophon records.

Some of the records that were assigned matrix numbers are as follows:

B 32001 - 72287 / 72288
B 32003 - 72161 / 72162
B 32004 - 72006 / 72007
B 32006 - 72275 / 72326
B 32007 - 72299 / 72300
... .. and so on
B 32114 - 72449 / 72450
B 32115 - 72354 / 72356
B 32116 - 72421 / 72429
B 32119 - 72329 / 72337
and
B 32176 - 72516 / 72565 etc..

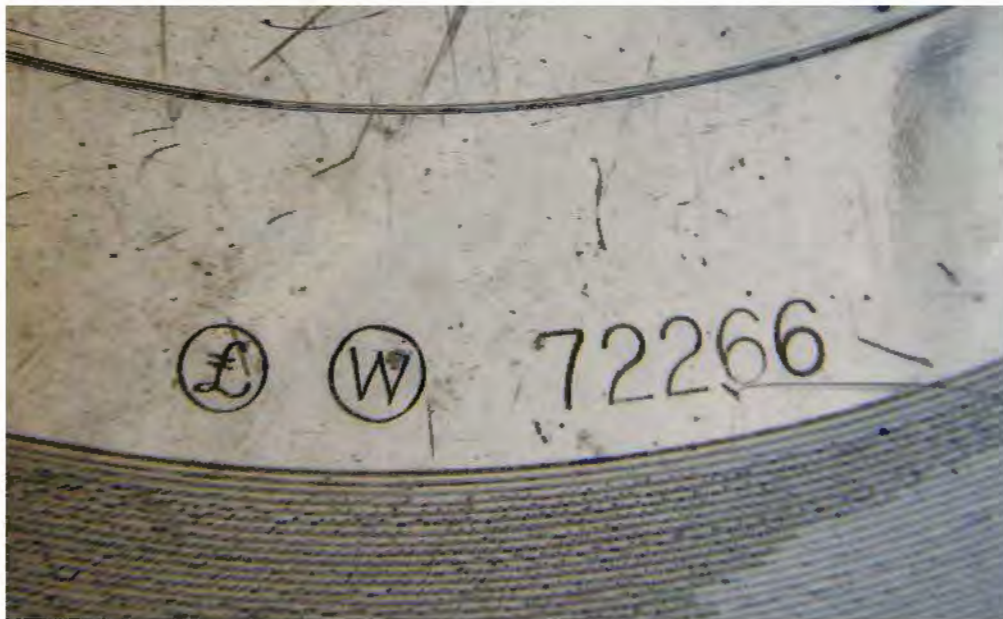
This means that around 600 matrix numbers in a continuous series were allocated for Sri Lankan recordings which can take up to about 300 double-sided records. Out of the 600 matrix numbers assigned, approximately 400 matrix numbers could be located as only around 200 records can be allocated for this series. It is not clear what was done to the remaining 200 matrix numbers. Perhaps, they were discarded as rejected recordings or were never used to press records. Another explanation could be that when a recording had to be stopped during a recording session, the next matrix number was assigned. In late 1930s, a more practical method was used by recording engineers.

For HMV and Columbia recordings in the 1940's, 'sub-number sets' were used just after the main matrix numbers to identify the consequent takings of the same recording. Take 01 of a recording was marked as *OMH 3662-T1* and Take 02 of the same recording due to an interrupted original recording was identified as *OMH 3662-T2* and so on. Only the latter was used to press the record.

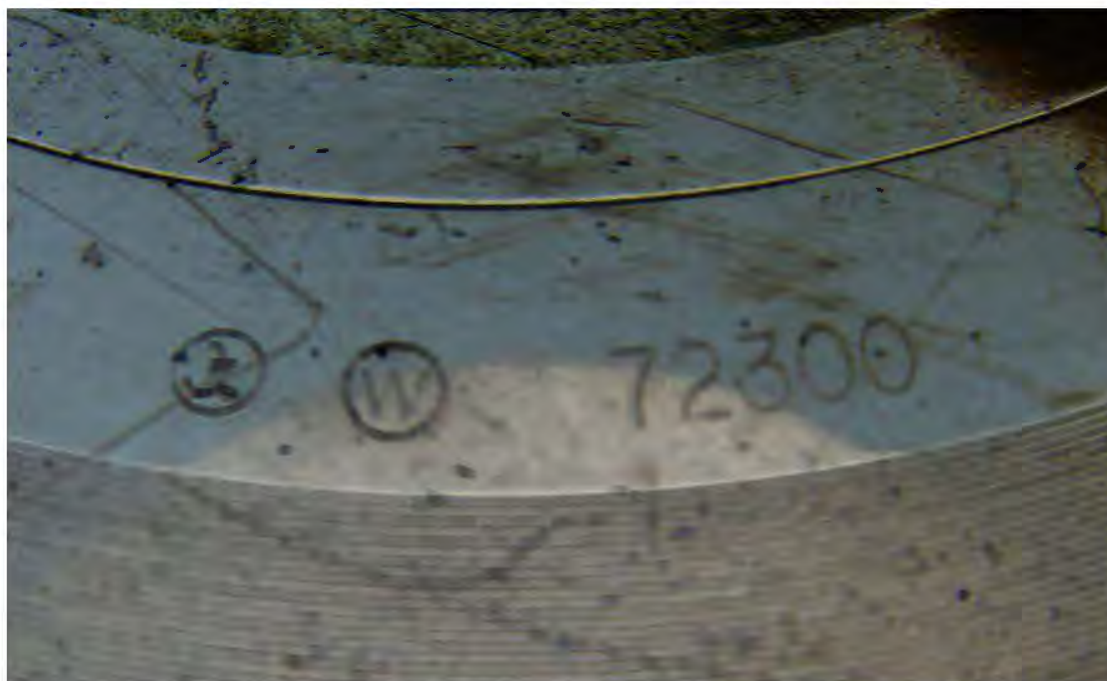
Markings on Labels and surface



On the surface of the record, in front of the pressed matrix numbers, the Sterling pound mark "£" and "W" were marked inside circles.



When observed carefully, it was noticed that some of the records contained a mirrored '£' symbol (For example - B 32007 with 72299 & 72300 matrix numbers). Please study carefully the photograph.



This label is also fairly different to the other Parlophon labels mentioned earlier. "Made in Germany" is printed on this label (B 32007) in all 04 languages. Instead of two lines, they appeared with a small font size in a single line format for each language. Few other records also carried this different label.



It was noticed that in B 32176 record, matrix numbers were pressed on the record surface with the "E" without "W". It is not clear why the "W" was used only for some of the recordings in this series. Perhaps, the "W" was used to identify the recording engineer or the recording machine.

As only a few records remain with collectors, it is difficult to conduct a detailed analysis. Most of the remaining records are either broken or with badly damaged labels as early recordings were abandoned by users in 1939 in Sri Lanka when a popular kind of music was introduced by HMV and Columbia.

In late 1960s, all these old records were used as decorative items by painting beautiful drawings on the surface with Chinese lacquer; some seashells were glued to the surface of old records to make decorative wall-hangings. These trends made almost all the old Gramophone records representing early recordings scarce and run out of fashion.

Parlophon Advertisements in Newspapers

Advertisements of Parlophon records appeared in newspapers from January 1930 to mid-1931. These advertisements are quite helpful in identifying many unreadable records of various content and artists. The very first Parlophon advertisement appeared with the following catalogue numbers. Please note the absence of prefix 'B' in the catalogue numbers.

01. Newspaper—*The Dinamina* (Sinhalese daily newspaper) January 25, 1930. Page 12

<p style="text-align: center;">No. 32088.</p> <p style="text-align: center;">වරදේ සංවිකාම</p> <p style="text-align: center;">සිංහල සාසන</p> <p style="text-align: center;">සංවිකාම සංගීතය සිත්</p>	<p style="text-align: center;">No. 32077</p> <p style="text-align: center;">ලිංගික සංගීතය</p> <p style="text-align: center;">සුමනි අම්මා සංගීතය</p> <p style="text-align: center;">සංවිකාම සංගීතය සිත්</p>
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රුපියල් එකක් රු: 3.00 අඩුකළා.
 අපේ පාර්ලොෆන් රුපියල් 3.00 අඩුකළා. ලැබී ඇති නිවැරදි රුපියල් රුපියල් 3.00 අඩුකළා.

සිංහල සාසන බ්ලූන් සහ සංගීතය,
 මැනම: දිස, කොටුව-කොළඹ.

BROWN & CO, LTD.

CHATHAM STREET, FORT, COLOMBO.

සංවිකාම සංගීතය සිත් රුපියල් 3.00 අඩුකළා. ලැබී ඇති නිවැරදි රුපියල් රුපියල් 3.00 අඩුකළා.

පාර්ලිමේන්තුව

අලුත්

රැකියාව.

දන් ලැබුණා.

පහත දක්වන රැකියාදායක සේවාවන් වලින් සහතිකයෙන් දන් ලැබුණා.

No. 32037.

මහ පිරිත්

කොටස් අලුත්. (රැකියාව 49.)

විද්‍යාලය සහ විද්‍යාලයේ
සිසුන් සහිතව පිළිගැනීම.

No. 32072.

ජාතික නාම

කොටස් අලුත්
අලුත් සහතිකයෙන් සහතිකයෙන්
පිළිගැනීම.

No. 32088.

වරදේ පංතිකම්

පිළිගැනීම සහතිකයෙන්

පිළිගැනීම සහතිකයෙන්

No. 32092.

පහතල පිළිගැනීම

පිළිගැනීම

පිළිගැනීම සහතිකයෙන්
පිළිගැනීම සහතිකයෙන්

No. 32099.

දරුණු ලෙස

සහතිකයෙන්

පිළිගැනීම සහතිකයෙන්
පිළිගැනීම සහතිකයෙන්

No. 32077.

උත්තර සහතිකයෙන්

සහතිකයෙන්

පිළිගැනීම සහතිකයෙන්
පිළිගැනීම සහතිකයෙන්

රැකියාව පිළිගැනීම රු: 3.00 අලුත්.

අලුත් පාර්ලිමේන්තුව රැකියාව ලැබී තුනේ නිමැවීම සහතිකයෙන්
දන් ලැබුණා පිළිගැනීම සහතිකයෙන්.

සිංහල පිළිගැනීම සහතිකයෙන්,

පිළිගැනීම සහතිකයෙන්.

BROWN & CO, LTD.
CHATHAM STREET, FORT, COLOMBO.

පහත දක්වන රැකියාදායක සේවාවන් වලින් සහතිකයෙන් දන් ලැබුණා.

Advertisement (approximate translation)

New Records

Just arrived

*Following records can be purchased now
from Brown & Coompany at Colombo Fort...*

- No. 32097 – “MahaPiritha” (04 record set) – Religious*
No. 32072 – “JayamangalaGatha” Parts 1 & 2 – Religious
No. 32088 – (two songs) – Mrs Lakshmi Bhai
No. 32092 – (two songs) – Romulas de Silva & party
No. 32090 – Lullaby and (a song) – Romulas de Silva & K.A. Somapala
No. 32077– (Two songs) – Sarawanamuththu Nagaratnam & Party

One record – Rs. 3.00

All records listed in our Parlophon catalogue are available now

Brown & Co, Ltd,
Chatham Street, Fort, Colombo

A set of 04 records with 08 items was issued with the same catalogue number (= B 32097). It contained a complete collection of Buddhist Pirith Chanting of around 30 minutes of playback time recorded by the Buddhist priests at Maligakanda Vidyodaya Pirivena (Training Institute, Maligakanda)...

B 32097	I	-	Pt 01 of 08
B 32097	II	-	Pt 02 of 08
B 32097	III	-	Pt 03 of 08 - <i>Mat. No 72410</i>
B 32097	IV	-	Pt 04 of 08 - <i>Mat. No 72411</i>
B 32097	V	-	Pt 05 of 08
B 32097	VI	-	Pt 06 of 08
B 32097	VII	-	Pt 07 of 08
B 32097	VIII	-	Pt 08 of 08

B 32072 contained Buddhist “Jayamangala Gaatha¹” (Pt. 1 & 2), which is a rare find even today, by Mrs. Alwis and students in Sinhalese.

¹These comprise 08 verses, and are used by Buddhist devotees on auspicious occasions such as weddings and felicitations. More details can be found at <http://www.Jaibheem.com/bv-page-15.htm> and <http://www.UsaMyanmar.net/Buddha/Article/Jayamangala.pdf>.

B 32072 I	- Pt 01 of 02	Mat. No. 72350
B 32072 II	- Pt 02 of 02	Mat. No. 72351

The original Paali “Jayamangala Gaathaa” (Stanzas of the Victorious Auspices) were released with the catalogue number B 32074 by the same artists. This record was advertised in newspapers at a later stage.

B 32074 I	- Pt 01 of 02	Mat. No. 72348
B 32074 II	- Pt 02 of 02	Mat. No. 72349

According to Matrix numbers, the original Pali version and Sinhalese translation were recorded in consecutive sessions. B 32088, B 32090 & B 32092 were with Sinhalese song recordings.

In B 32088, “Miss” Lakshmi Bhai was advertised as “Mrs” and was correctly printed in later advertisements in the same year.

B 32077 contained two Sri Lankan Tamil songs by Sarawanamuththu Nagaratnam and Party and was recorded in Colombo. According to the advertisements that appeared later in the newspapers, “Sarawanamuththu” “Nagaratnam” may be the names of two separate singers (please refer to the August 02, 1930 newspaper advertisement in ‘The Dinamina’ reproduced below).

The price of an item was marked usually as “Rs. 3.00 or less” or “No more than Rs. 3.00” at the time. However in these advertisements, the price was marked in Sinhalese as “Not less than Rs. 3.00”

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June 10, 1930 Advertisement in The Dinamina (approximate translation)

<u>Line</u>	<u>Translation</u>
01	Parlophon
02/03	<i>The most popular gramophone records in Ceylon</i>
04/05	<i>Some of the best and popular records of listeners in our stock are listed below</i>
06-08 (Left)	<i>10" double sided records - Unit Price Rs. 3.00</i>

(The record list follows-)

B 32121 – Miss lakshmiBhai -Tower Hall, Maradana
B 32117 - Miss lakshmiBhai& Miss Pearl dasanayake-Tower Hall, Maradana
B 32120 - -do -
B 32116 - -do -
B 32110 - G.A. Siriwardena&Mr.S.D. Stephen
B 32114 - Manuel Theoguratne
B 32113 - B Don Benedict (Comic) -Tower Hall, Maradana
B 32112 - -do -
B 32119 - -do -
B 32111 - V.S. William Signho – Colombo
B 32109 - Francis Theogaratne – Colomo
B 32034 - K.A. Fernando
B 32115 - Laurie de Fry & party – (Kaffrigna)

Buddhist Record set

B 32097 (04 records) - "MahaPirith Chanting" Pts 01-08
- by Maaligakanda Vidyodaya Pirivena

Roman Catholic songs

– By BoralessaPassion Players
Lead by K. Lawrance Perera
B 32044 -Prayer Hymns
B 32043 – do
B 32040 - d0
B 32030 - Songs
B 32045 - Hymns

Brown & Co. Ltd, Colombo

පාර්ලොෆෝන්

අළුත් රැකෝඩ්ස්.

Miss Annie Boteju, Tower Hall, Maradana.

B. 32122 ඇනේ බට්ටේජු
පුරාණලංකා

B. 32123 ලක්ෂ්මි බහායි
ලක්ෂ්මි බහායි
මානේ බොරැගු පුනිමලී

Mr. H. A. Lawrence Perera, Colombo.

B. 32124 හිමල්දුම්
Mr. S. P. Liyanage
ජාතිකාලය වඩනු.

Mr. M. S. Perera, Harmonium Master Colombo.

B. 32125 පුනරුප්පායේ
Mr. Pody Appuhamy, Colombo.
වික්රමා කරනු.

Mr. Geo A. Fernando, Amateur, මහලිනක (රෙමියෝ සහ පුලියම් කැට්ටම්)

B. 32126 ඇමරිකානු
Amateur
රූපසිසුරු

Mr. Pody Appuhamy and Mr. Edwin Perera

B. 32127 පුනරුප්පායේ
Mr. D. Peter Francis
ලක්ෂ්මි රාජ කැමිලී

Mr. H. A. Lawrence Perera, Colombo.

B. 32128 වික්රමා කරනු
Mr. Pody Appuhamy
(පස්සෝන)

Mr. N. Romulus de Silva, Tower Hall Maradana.

B. 32130 සිංහරාජයේ
Mr. Edwin Perera and Mr. Don Benedict
වික්රමා කරනු

Mr. Harry Perera and Mr. Gabriel Perera

B. 32131 පානදුරේපාර් (විශ්ව)
Kandyan Dancers
පන්තරු (පන්තරු) (පන්තරු)
පන්තරු (පන්තරු)

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සිංහරාජයේ පි. කැමි
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පුරුණ ශාලාව
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හැකිවූ අනන්‍ය කිසියම්

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විකිණි ලැබේ.

Mr. M. S. Perera, Harmonium Master Colombo.

B. 32129 Mr. W. M. Harry Perera,
Colombo.
මන්දලාපි

Mr. M. S. Perera, Harmonium Master, Colombo.

Mr. N. Romulus de Silva, Tower Hall, Maradana.

B. 32132 අන්තර්ජාතික

Mr. H. A. Lawrence Perera, Colombo.

B. 32134 M. S. Perera
පානදුරේපාර්

Mr. W. Sylvester, Tower Hall, Maradana.

B. 32133 Mr. Edwin Perera
පානදුරේපාර්

Chorus by Mr. D. Peter Francis & Party

B. 32135 ලක්ෂ්මි රාජ කැමිලී
පානදුරේපාර්

අළුත් දෙමළ රැකෝඩ්ස්.

Mr. Sarawanamuttu and Party

B. 32136 පානදුරේපාර්
Mr. K. Sarawanamuttu and M. K. Nagarathnam
පානදුරේපාර්

Mr. K. Sarawanamuttu

B. 32137 පානදුරේපාර්
පානදුරේපාර්

Mr. S. V. Ganesan

B. 32138 අම්බාර් අම්බාර්-අරුණ
පානදුරේපාර්-කර්ණාභ්‍යාසය

සිංහරාජයේ වලින් සිංහරාජයේ,
පානදුරේපාර්, කොළඹ.

August 02, 1930 Advertisement in 'The Dinamina' (approximate translation)

<u>Line</u>	<u>Translation</u>
01	<i>Parlophon</i>
02	<i>New Records</i>
In the center box-	
01-09	<i>Some of the latest Parlophon records received by us are listed in this advertisement. Please visit our showroom at Chatham Street, Colombo Fort to listen to them.</i>
10	<i>Parlophon Records</i>
12-18	<i>are clearer in sound and melodious than all other brands.</i>
19-22	<i>Ask for a complete list of Parlophon Records and Players and we will send it to you</i>

***Brown & Co. Ltd,**
Chatham Street, Fort, Colombo*

=====

Artists' names are in English in the above advertisement

Please note that the last 03 records advertised as B 32136, 32137 & 32812 are Tamil records recorded at Colombo.

New Tamil Records

*B 32136 – (I) Mr. K. Sarawanamuttu & Party
(II) Mr. K. Sarawanamuttu & M..K.*

Nagaratnam

*B 32137 – Mr. K. Sarawanamuttu - (both sides)
B 32812 – Mr. S.V. Ganesan - (both sides)*

It is clearly mentioned here that "Sarawanamuttu" and "Nagaratnam" are two persons.

Please note that all the newspaper advertisements reproduced in this article have been obtained from the Research Library, Department of National Archives, Colombo 07, Sri Lanka

New Songs, Composers and Music Directors

Most of the records since the beginning of Gramophone recordings in 1906 contained famous songs of stage drama. It is very difficult to find *new songs* amongst these. The term *new song* was used to identify songs exclusively written for gramophone recordings at that time. With the appearance of Parlophon records in January 1930, a large number of *new songs* were introduced to the local market. However, most other record makers continued to record famous songs of stage drama.

It was difficult to identify the music directors involved in the recordings as their names were not mentioned anywhere; only the instrumental recordings carried the Music Director's name. This was perhaps due to the need to create new tunes/ melodies as many recordings were limited to famous tunes used in stage drama and copyright issues. Some traditional Parlophon music records are without any musicians' names.

Song writers are also difficult to identify as their names were not mentioned. Only a few labels carried the song writers' names; the initials of the writer were used if the writer was famous. For example, the famous drama writer B.L. Bodhipaala who worked for the Tower Hall and Elpinstone Theatres at Maradana, Colombo in the 1920's and 1930's was mentioned as "B.L.B." on the record B 32046. Another example is the song writer S.D. Stephen Silva on the record B 32119. Other than these two, all other songs dramas and comic items were perhaps written by a single individual hired by Brown & Company who cannot be identified now. Unfortunately, now it is difficult to identify him.

Competitors for Parlophon

As mentioned above, Brown & Company faced a big challenge to select suitable songs, comics, dramas, song writers, singers and musicians during mid-1929; the introduction of *Electrical records* in Sri Lanka in 1929, made it difficult for sound engineers to make recordings using existing artists, who were not accustomed to the new technology. However, German made Odeon and Indian made HMV had a stable market. British made Columbia also became a competitor to Parlophon in 1930. The Gramophone Company of India continued their HMV record production till the end of 1960's, but their recording quality did not improve until the late 1930's. On the other hand, Odeon and Columbia had excellent quality recordings from the beginning.

Parlophon stood to the challenge by introducing a good variety of recordings such as:

- Sinhalese Songs
- Buddhist religious records,
- Catholic Carol songs,
- Comic,

- Dramas - running on both sides for 5-6 minutes,
- Kaffrigna songs and tunes,
- Classical music gath,
- Violin music,
- Traditional Sri Lankan music and folk songs,
- Cradlesongs (for children,)
- Sri Lankan Tamil songs and music

At the end of 1931, Parlophon, Odeon and Columbia records dwindled in the Sri Lankan market with the exception of HMV that continued to be distributed. It is my opinion that the production costs may have contributed greatly to this. For example, the recordings were done by sound engineers who came from Germany and England with the necessary equipment; these equipment had to be transported back safely; on completion of record pressing in overseas factories, samples had to be sent to Sri Lanka by sea cargo which took approximately three months; after the verification of the samples by the local agent, a select lot was sent back for pressing with coupling details and to attach labels which took another three months; and, finally, the pressed record stocks had to be sent back to Sri Lanka for sale. All these involved a lot of time and money. The process was however less expensive for HMV who produced their records in India which is geographically very close to Sri Lanka.

In 1927, the Columbia Graphophone Company acquired controlling rights to the Carl Lindström Company and thereby the control of Parlophone and Odeon; Columbia merged with the Gramophone Company in 1931 to form Electric & Musical Industries Ltd (EMI) (Wikipedia, 2011). All Odeon, Columbia and Parlophon labels were marketed by different agents but were supplied and governed by the same company, EMI. However all these labels disappeared from the Sri Lankan market by the end of 1931.

Sri Lankan Tamil Recordings

Tamil music lovers in India and neighboring countries used to enjoy South Indian Tamil songs from the beginning of Gramophone recordings under various record labels. Some of the Sri Lankan record agents attempted to record Sri Lankan Tamil songs using Sri Lankan artists in the year 1929. Although it is very hard to find details of artists involved as Parlophon Record Catalogues of this period are difficult to find, the Sri Lankan Tamil records that I found in my research with Odeon, Heywa, HMV and Parlophon labels can be taken as evidence of this.

As has been mentioned before, Parlophon, B 32000 and B 32100 series recordings contained both Sinhalese and Ceylonese Tamil recordings; B 32076, 32077, 32118, 32136, 32137 and 32812 were some of the Sri Lankan Tamil records advertised in Sinhalese newspapers. All catalogue and matrix numbers for Sinhalese and Tamil recordings in Colombo were appeared together.

B 32068 - 72239 / 72240 - Sinhalese
B 32031 - 72265 / 72266 - Tamil
B 32006 - 72275 / 72326 - Sinhalese

Later, B 32800 series was used to issue Sri Lankan Tamil records, but it was limited to about thirty or less. This has to be studied further; one has to refer to Sri Lankan Tamil newspapers at that time to find out more details.

The B 32807, which is in my collection, did not appear in any advertisement (or I have not come across so far)

B 32062 - 72111 / 72113 - Sinhalese Songs
B 32807 - 72128 / 72129 - Tamil Songs
B 32046 - 72144 / 72174 - Sinhalese Comics

B 32802 record (Mat. nos. 72033 & 72034) was found by Mr. Sunny Mathew, who studied the South Indian Parlophon activities in detail. He produced a valuable report with a clear picture of this record in *TRN-2010*.

B 32004 - 72006 / 72007 - Sinhalese songs
B 32812 - 72031 / 72032 - Tamil Songs
B 32802 - 72033 / 72034 - Tamil Songs
B 32019 - 72040 / 7204 - Sinhalese songs

B 32031 is a Sri Lankan Tamil 'Nagasalam' (Naadaswaram - ?) music record (Mat. nos. 72265 & 72266). Both sides contained Nagasalam music with two different consecutive matrix numbers. This also did not appear in local newspaper advertisements. As seen in the photograph, artists and music directors names were not printed on the labels and the title was printed only in Sinhalese and English.



End of Parlophone Label in Sri Lanka

First Sinhalese *talkie* film, 'Kadawunu Porondurwa'** (Broken Promise), was filmed in 1946 in Madras and was released in Colombo on 21st January 1947. With this, a new record series called *Film Song Records* was introduced to the local market. From the very outset of film making, there was competition by record companies to the right to record film songs. First Sinhalese film's songs were released with Parlophone label by Brown & Company.

** More details of this film could be found at the following links:

http://en.wikipedia.org/wiki/Kadawunu_Porondurwa

http://en.wikipedia.org/wiki/Cinema_of_Sri_Lanka



Commonly, "Parlophone" (with "e") trademark, only the "£" mark was used without the gramophone in background. This logo is still being used by Parlophone. This time, the record label reappeared with "e". In Parlophone records for the Indian region, catalogue numbers with "DPE" and "MPE" series were commonly used with English recordings. For this film, "Kadawunu Porondurwa" (Broken Promise), a total of 05 records were issued with 10 songs, including the title song. There were 12 songs in the film but two of them were omitted from the gramophone recordings. Catalogue numbers were from DPE 5001 to 5005. A new series of matrix numbers was introduced with PEI prefixes, and PEI - 01 to 10 were used for this recording session. I was able to find all these correctly and completely.

DPE 5001 – PEI 02 / 03 : DEP 5002 – PEI 01 / 07 : DPE 5003 – PEI 06 / 08

DEP 5004 – PEI 05 / 10 and DPE 5005 – PEI 04 / 09

Since the production and technical facilities were unavailable for film making in Sri Lanka in the 1940's, films had to be completed in Madurai, South India. It took about six months to complete this film from 1946.



After finishing the production work including recordings and dubbing, all songs were re-recorded at "HMV Studios" in Madras for Parlophone Gramophone Records. Sometimes a slight difference could be observed between the songs in the film and records; all singers were also not the same in film songs and the Parlophone records. However, this was the last time we heard the name Parlophon/e (with or without "e") in the Sri Lankan music industry. It never ever came back with EP, LP or with any other media label.



Later, around 1954, Odeon label for Sri Lankan recordings re-appeared in 1954 with a new catalogue number set in the LEC series (e.g. LEC15) with the same matrix number series used for the last Parlophone recordings (from PEI - 11 to about 70). The last number I have seen in this range is PEI-68. These were recorded at a temporary recording studio in Colombo, Sri Lanka.

Even though the Parlophone records had short life, it has made a tremendous contribution to the Sri Lankan (Ceylonese) music industry.

Wir lieben Dich Parlophon...

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Author’s personal collection of gramophone records and gathered information

Ranade Sir, Gramophone Records and Record Collectors

Dr. Ashok Ranade (1937-2011) passed away on Saturday July 30, 2011, at the ripe age of seventy-four. He was well-known to several musicians and associated with many individuals, groups and institutions. Around 1960-65, many music lovers had begun to collect old gramophone records in Mumbai. Prominent among them were – Mr. Narayan Mulani (Gavdevi), Prabhakar Datar (Kurla), Shreeram Sukhtankar (Borivli), Ram Page (Walkeshwar), Madhukar Sherikar (Bhandup), Appa Kulkarni (Borivli), Vijay Nafde (Prabhadevi), Mukund Acharva (Shivaji Park), S. Jayraman (Dombivli), Bhishma Vasvani and Preetam Kumar Menghani (Ulhasnagar). Although most of them were back to back, Dr. Ranade knew each one well and would often get all the help and assistance upon a request. Around early eighties, he was active in the music department of Mumbai University. During that tenure, he initiated and implemented a novel idea of 'Guided Listening Sessions'. In the very first session, he invited Mr. G. N. Joshi (noted singer, a gramophone celebrity and then the executive at HMV), Prabhakar Datar, Vijay Nafde and Narayan Mulani. They played three minute gramophone records and discussed the music for long hours. The session was highly interactive, educative as well as informative. This idea was picked up fast by the collectors and the listeners in Mumbai. This continued for a while and came to halt for various reasons, probably because the records were still in circulation. Radio Ceylon and Vividh Bharati station of All India Radio were still playing old songs from 78-rpm discs. Television and era of satellite TV channels were too far away.

After a short service at the Pune unit of 'American Institute of India Studies', he moved on to the Wadia Library of Music at the National Center of Performing Arts (NCPA) in south Mumbai. This was early ninety, audio tapes had just begun to pose a threat to the discs and compact discs were yet under experimentation. He initiated sound collection and archiving activity as soon as he took over. As a result, large number of discs, tapes, old books, magazines and paper cuttings were donated / deposited by many individuals. Today, it has become a major reference source for the researchers, students of mass communication, multimedia and journalists. Around the same time, I came in contact with Mr. Michael Kinnear, a discographer and a researcher from Australia. With his persuasion, 'Society of India Record Collectors' (SIRC) was formed to bring together music lovers and record collectors. He suggested the idea of listening sessions and a magazine for the society – 'The Record News'. As Dr. Ranade had a vast experience in both the fields, I decided to meet him. So, with Prabhakar Datar, we met him and also to P. L. Deshpande who was then the Director at NCPA. Both of them liked the idea. P. L. even remembered meeting Michael in his office few years ago and mimicked his accent of 'Dev Deenaghari Dhavala'. Dr. Ranade whole heartedly supported the idea of listening sessions and the magazine. He even offered to give space for some preliminary articles in the quarterly journal of NCPA.



With the support of music lovers and blessings of these two great personalities, SIRC moved on. Dr. Ranade was closely watching our meetings, writings and deliberations at the listening sessions. He was quite impressed with the quality of the magazine – ‘The Record News’. One day he called me and asked for my help in providing the photographs of old gramophone celebrities, film personalities and disc labels. He was invited as a guest-editor for the one hundredth issue of a quarterly magazine – ‘Sangeet Natak’ published from New Delhi. Theme of this special issue was ‘Hindi film music’. Soon, the issue was published with over fifty photographs provided by SIRC and its members. That exercise taught me a lot about how the record sleeves, disc labels and old record catalogues could be a useful material for illustrations. ‘Sangeet Natak’ 100th issue is now a collector’s item and a valuable reference source for many.

Purandare hall (located on the fifth floor of Sahitya Sangh Mandir, Girgaon) used to be the regular venue for our listening sessions during 1995-2003. Once we organized a session on film music involving six music directors viz. Sudheer Phadke, Snehal Bhatkar, Datta Davjekar, Sardar Malick, Basant Prakash and Ramlal. The seating arrangement was on the ‘Bharatiya Baithak’. As expected, a large crowd poured in. Ranade Sir also came in and joined the listeners quietly on the floor. The show lasted for over six hours. Ranade sir left after about three hours with the blessings, ‘Very nice indeed. Keep the show running’. Soon, he joined our efforts as a life member. I requested him for a talk or a listening session, and he said, ‘Let us have an unwritten agreement. You provide me lot of audio material on a given topic and I shall deliver a talk. The talks will be interactive, involving the listeners too’. And he kept his words. This prompted us to study, select and transfer the songs on tapes as per the theme. Thus, we had several listening sessions in next ten years.



His very first talk was on 'Records as teachers'. He chose only seven songs – Ravishankar playing raga Marwa on Sitar, raga Sindhura sung by Prof. B. R. Deodhar, 'Raga Sagar' recorded by Prof. Narayanrao Vyas on two sides, Asavari Tappa of D. B. Dixit, Barkat Ali's famous gazal 'Ek Sitam Aur Lakh Adayen' and raga Kedar sung by Prof. Nissar Hussain Khan of Baroda. The actual play time of these songs was less than thirty minutes, but his commentary extended beyond one hour. He took the listeners through the social, cultural, political and even musical backdrops with relevant references, witty comments and observations. These listening sessions were always followed by questions and answers. The next session was on account of 125th birth anniversary of 'Gayanacharya Ramkrishnaboa Vaze'. As per his comment, this was just an opportunity to pay our respect and tribute to the great masters of the past era. It was a mixed audience - from Dr. Sharatchandra Gokhale who had attended Vazeboa's concerts (and knew him well) to young aspiring musicians curious to know more about vazeboa. It was difficult to talk to such a heterogeneous audience. But Dr. Ranade could handle such gatherings easily. Title of the talk was "Uttarekadcha Vaara", meaning 'Northward Winds'. It meant the musicians from Maharashtra that travelled in North in search of a music teacher and learned music like 'wind' necessary for breathing. Vazeboa was one such personality who went to North and taught many upon return. He worked in the field of pure classical music and also on Marathi stage. In this session, apart from Vazeboa, recordings of his son Shivramboa, son in law Haribhau Ghangrakar and disciple Bapurao Pendharkar were selected for the discussion of the lineage and the tradition of Vazeboa's gayaki. In 1997, another program based on Master Krishnarao Phulambrikar's music was presented with the title 'Master Krishnarao: Ek Leela Swar.' Here again with the help of few recordings, he discussed special features of the music.

We were fortunate to listen to his two talks on two great female singers of Jaipur Atruli Gharana. He knew them well and had studied their music from live concerts and the gramophone discs. In 2001, he gave a lecture titled 'Kondan Aani Moti' on the music of Gaan Tapasvini Smt. Moghubai Kurdikar. In this presentation, among other items, he talked on how raga Jaijaiwanti was introduced in Maharashtra through classical music and Marathi Natya Sangeet. For this, he selected records of Moghubai and Kesarbai singing the raga Jaijaiwanti. He also played drama songs of Bapurao Pendharkar and G. M. Londhe based on the same raga. In 1935, Smt. Kesarbai Kerkar had recorded four discs (eight songs) for Mumbai based 'Broadcast' label. This company

released classical music on 78's with five to eight minute duration per song. In 2004, Underscore records in collaboration with SIRC reissued those songs on CD. Dr. Ranade talked at the release function held in Mumbai. Title of his talk was 'Kesarbai Kerkar: one of my heroines'. This was an unusual title, since Dr. Ranade was not known to be a fan of any hero or heroine. But he enlightened the audience with greatness of Kesarbai, both as a singer and as a person. The lecture followed by the listening session was so powerful that the audience queued up to buy the CD at the Underscore stall. One lady became emotional and expressed, 'I am Mrs. Churi, grand daughter of Kesarbai. I now know the greatness of my grandmother today only through this wonderful function. I am buying many copies of this CD for my friends and relatives'.

Ranade sir has published a scholarly book on 'Hindi Film Song, music beyond boundaries'. He was collecting the material and songs for several years. We met and listened to old film songs many times at Narayan Mulani's place. As a part of that search, he gave talks for SIRC audience with varying titles, 'Arambhakal'-Saraswati Devi, Gulam Haider, Khemchand Prakash etc.', Sachin Dev Burman', and 'Madan Mohan'. In 2004, he gave a wonderful talk on K. L. Saigal on account of his birth centenary. Recordings of these sessions are real treasures.

Around 1999-2000, 'Vande Mataram' song of Bankimchandra Chatterjee became 125 years old. Mr. Milind Sabnis of Pune was collecting information for the book on this topic. SIRC was asked to list number of available recordings. We could collect almost 125 different versions recorded from 1905 to 2000. The voices ranged from Rabindranath Tagore to A. R. Rehman. While working on this theme, I talked to Ranade sir. He said, 'I want to study the topic as well and want to give a talk. Please send me all the available renditions'. So, we sent him a box full of audio tapes. He then gave a wonderful talk analyzing the music of Vande Mataram on the historical and cultural backdrop. It was a real treat both for musicians and intellectuals. Although the attendance for the presentation in Mumbai was meager, he never cared for the numbers. Soon, he gave another talk on the same topic at Pune in Mehendale garage to a packed audience. Title of the talk was "Rashtra + Vaad = Rashtravaad".

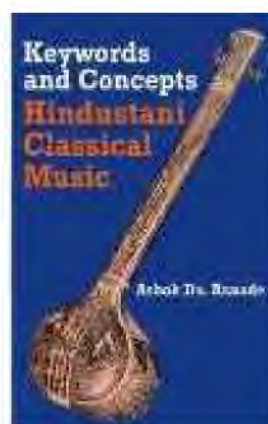
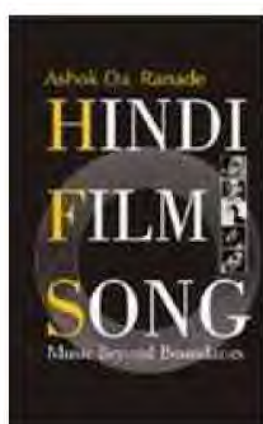
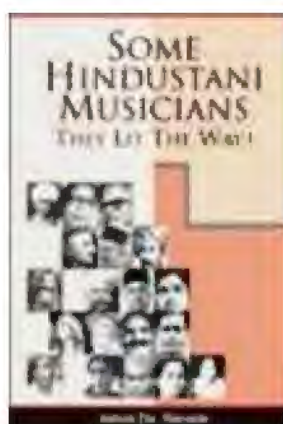
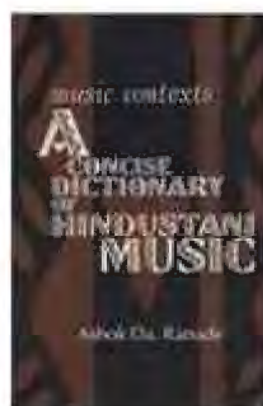
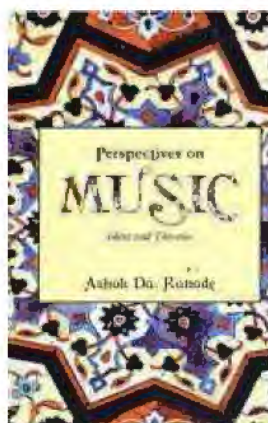
Around the same time, 'Rashtravadi Congress' party of Sharad Pawar was formed and the title then became interesting and a crowd puller. In this talk, he looked at the same topic from a different angle, since he was talking to the audience that was largely followers of Rashtriya Swayamsevak Sangh (RSS) consisting largely of die hard Hindu activists. His two hour talk was very well received. I could learn a lot through these talks and wrote articles in Marathi news papers, in the magazine of SIRC and on internet web sites. Through SIRC, we could present over 100 listening sessions on 'Vande Mataram' at many places in India and abroad. The audience was quite mixed comprising from school children to senior citizens and freedom fighters. We still get invitations after ten years.



Ranade sir has indirectly opened up a new field of study and analysis of the recorded music. These unintentional lessons are invaluable and useful to me and members of SIRC in carrying out our task in a more meaningful manner.

Dr. Suresh Chandvankar,
Hon. Secretary, SIRC, Mumbai
August 5, 2011.

Some Books of Dr. Ranade



Michael S. Kinnear

A discographer

By Suresh Chandvankar

March 1990

Era of personal computers and desk tops, e-mail and mobile phones, i-pads and laptops was far away even in major Indian cities like Mumbai. Located in South Mumbai, I even did not have telephone. It was not necessary at that time. Major way of communication was still a traditional letter, typed or handwritten one. That would take few days to few weeks to reach across. In such a situation, I had a pen-friend from Australia named Mr. Michael S. Kinnear. A discographer by profession, he was an ambitious person determined to compile an encyclopedia of Indian gramophone records. I read about him in a newspaper and wrote to him. I had sizeable collection of gramophone records collected since my school days and knew several collectors around. So, I found this interesting. He replied promptly and promised to meet me soon and even stay with me for a month.

So, he did turn up one afternoon in March 1990 and knocked my door. Blue Jean pant, blue T shirt, and blue haversack. Medium built, blue eyes, a smiling face; carefree but nice hair style and a cigarette in his hand he entered my home. My wife and children were away in school. So, we had an empty house, lots of black tea and chat in the first meeting. He had only two or three pairs of clothes but bagful of notebooks, registers and ledgers and tons of information and questions loaded in his head. He explained to me his unique profession viz. discographer. Discography, like photography or geography is a discipline of studying everything seen on a gramophone disc or a record. This includes noting all the information on the record label, record sleeves and markings on the record surface. This information is then noted and written down systematically and termed as 'Discography'. Like photographer, a person who does this for a disc is a 'Discographer'. There are several well known discographers in Europe and USA who have published valuable books, but not many in Asia, and certainly no one in India. So, he chose to take up this as a life time mission. He had a huge inherited property from family. Besides, his wife worked in Grindlay bank as a manager. So, he could afford and devote full time for his passion.

Kinnear family had a records shop in Australia and his mother was a fine violinist. She introduced little Michael to the wonderful world of records and recorded music. After school, he became a professional sound recording technician working in a small studio in Australia. Once he was editing spool tape recording of Sitar concert of Pandit Ravi Shankar and he got completely absorbed in the music. He tried to find out more about his discs and did not get any information at one place. This prompted him to take up this work and soon he began to compile the discography of Hindustani and Carnatic classical music records. After collecting material for over 20 years, he published his first book (Greenwood

Press, 1984) from USA. It has a discography of LP and EP discs produced till 1985 and classified into Hindusthani and Carnatic, - vocal and instrumental sections. While working for this major project, he came across several records and recordings of the great masters from the past. So, he decided to expand scope of his work in documenting all the 78's produced by numerous recording companies in India. Again, he began to collect material and visited EMI Archives in London, photocopied tons of old catalogues, began to learn Hindi. He visited Dum Dum factory in Kolkata. Several friends offered him to translate the catalogues in Roman script. He also began to inspect records available in institutions and with private collectors. Soon, he was ready with the draft for his book – 'Gramophone Company's First Indian Recordings': 1899 – 1908'. Through our correspondence and letters, he realized that his draft needs to be revised. So he decided to visit me and have a look at the records in my collection. He had also decided to write a book on 'Khansaheb Ustad Abdul Kareem Khan'. He had made several trips since 1970 and met friends and relatives of Kareem Khan and family. He had visited all the places where Khansaheb had stayed and lived. He had even met Khansaheb's daughter – Smt. Heerabai Barodekar in 1985 at Pune and stayed with her. She treated him like a son and gave him all the information including the legal 'will' document of Kareem Khan. He was also looking for interested publishers in India. He had found Ramdas Bhatkal of Popular Prakashan in Mumbai and was quite hopeful that they would publish his books. Besides, fascinated with the variety of colorful record labels, he wanted to write a book on '78-rpm record labels of India' and had a separate register for that project. He did not know when he would publish the books.

We talked at length and in detail with several rounds of tea. We did not notice till it got dark and my family returned home. This new guest became a family man in no time, although he was a quiet and silent person. No special needs, liked simple food with Indian spices and ready to sleep even on floor and on simple mattresses with mosquitoes singing around. Upon learning that my family is allergic to smoke, he would quietly go out in the corridor whenever he wanted to smoke. One small compartment of the refrigerator was reserved for him for his beer bottles. He would put an empty glass by the side for cooling. For kids, he was a 'Blue Fox Michael Uncle' who did not talk much.

Soon we began to visit my record collector friends in Mumbai. He would see unusual collections of his interest and would note down the details useful for his ambitious books. He insisted to call a meeting of record collectors and music lovers at my place. So, an appeal was published in newspapers. In response, over twenty five persons attended. He addressed them and explained the need to form a friend circle or a group. As a result, he proposed the 'Society of Indian Record Collectors' (SIRC) and helped us in drafting its constitution, aims and objectives. He also insisted on publishing a small magazine – 'The record News' and offered to write series of articles. I was not sure of its success but he persuaded me to begin the activity and was confident that it will be useful.

However, collectors felt that there should be guided listening sessions and this activity could be more interesting both to collectors and music lovers.

After twenty years, I now remember his prophetic words. Really the idea has clicked and connected so many passionate collectors and music lovers from all regions of world. 'The Record News' has now entered in twentieth year and all the back issues are now available on DVD in data format and condensed into pdf files. Over 500 listening sessions have been presented so far. The idea of the society and listening sessions is now spread over many cities in India. So, SIRC is going quite strong and will flourish with the revival and reissues of vinyls.

During his stay at my place, he would take me for Sunday morning walk. It used to be a tour in South Mumbai when roads were empty because of holiday. He would take me on roads and buildings concerned with the activities of gramophone companies. So, he took me to Fort, Ballard Estate, Asiatic Library, Horniman Circle, Docks, Reserve Bank's head office and around V. T. Station. He showed me Universal Building that housed HMV activities. He also showed me the buildings where Pathe, Odeon, Broadcast, Jay Bharat and Young India companies had their administrative offices. This was a hub for the disc manufactures from 1905 to 1950. He showed me the building opposite Jehangir Art Gallery and next to the 'Wayside Inn' restaurant, near Rhythm House. Khan Saheb Abdul Karim Khan had cut twenty-five discs (of 60 to 90 seconds duration each) on the third floor of the building in 1904. S. Rose & Co. was the sole agent of gramophones, records and music instruments. Now the place is used by Chetna Restaurant, but the building structure remains the same. He also showed me the place near Fountain and opposite Akbar Ali's shop, where Khansaheb made records for Odeon Company in 1933-35. Several years later, around 1970, he met a local agent of 'Odeon' records in the same area. He offered pilot / 'test' pressings and unreleased pilot records of Kareem Khan Saheb for peanuts. Michael was thrilled to receive them and also felt very sorry for the apathy of Indians towards such an invaluable wealth. He wanted to release them in CD or tape format and add it in the rear jacket of his book.

In another tour on a working day, he took me downtown from Metro to Paydhuni via Kalbadevi. This was the region full of Hindus in Girgaon area, sandwiched between Muslims on east (in Bhendi Bazaar on Mohammad Ali Road) and Goan Christians located on west near Marine Lines. So, this place had many play houses for drama, opera and cinema. The place was full with Gujarati, Marathi Parsi, Urdu and Hindi Theaters. So several gramophone records on 'Ramagraph', 'Sun', 'Beka', 'Viel-O-Phone', 'James Opera' labels were issued from the small entrepreneurs located in this region. Michael not only knew the buildings and roads, but many shopkeepers and traders. He took me in the houses of some families whose ancestors were involved in cutting records and business connected with it. Surprisingly, he would get useful material from them even after so many years. We would spend hours in walking and talking loudly. And people on road would often wonder to see us and our madness. He took me

around a building in Popatwadi in those odd lanes in Girgaon area and showed me the rooms where Khansaheb Abdul Kareem Khan lived for a while in 1918. It was from this place that he operated Bombay branch of his Arya Sangeet Vidyalaya. Around 1980, Bombay Municipal Corporation decided that the road should be named after Khansaheb. So Michael donated some money to put a name plate on that road. It was placed ceremonially in presence of Mr. Susheel Kumar Shinde, then the minister of culture, Maharashtra State. We took a round and found that the name plate was uprooted and missing, just in a decade.

He also knew several shops trading old records and would talk to them in Hindi. Bachhubhai was one such person in Fort area near Janmabhoomi press. He would know collectors and what they want. So, some special records were always reserved for Michael and he won't show them to others till Michael had browsed through. That is why Michael has dedicated his records label book to Bachhubhai with his photograph. Jujherbhai Warawala was another friend in South Bombay. He was a book seller and had many contacts in Chor Bazaar. So, Michael used to stay with him in Colaba. These trips not only enlightened me but helped me in understanding the wonderful world and the hidden history of gramophone records in India. Soon he left for some assignments with EMI in London. I was quite sure that Michael's books would be great reference works for the future historians, collectors and music lovers.

May / June 1991

He returned again for few days and stayed with Juzerbhai, on top floor above Hotel Food Inn near Colaba causeway. We used to meet often. By now, he had already begun contributing to SIRC magazine – 'The record News'. He would send typed articles. I would include them with other material, get about fifty photocopies and circulate them among friends and well wishers of SIRC. Very few Indians would care to read, but couple of German and British collectors would comment and send 'Letters to the Editor'. Listening sessions were catching up fast and becoming popular. Michael was very much pleased with the slow but steady progress of the activity. He was particularly happy since Popular Prakashan; Mumbai had accepted his manuscript for publication. He hoped that they would take up all the books that he had been working on and collecting material for years.

In this context, he proposed to make a trip to Sangli and Miraj where Khansaheb Abdul Kareem Khan spent most of his life. He also wanted to pay a visit to Kurundwad near Sangli to pay tribute to the tomb of 'Rahimat Khan Haddu Khan' (1860 -1922) – cousin of Kareem Khan. He insisted that I should join him and Juzerbhai. So, we three set off for the tour over one week-end. It was both quite hot and cloudy at Miraj. It appeared that it would rain too. At Miraj, he took me to all the important places, including the Khansaheb's bungalow, Peersaheb's tomb and Masjid where the musical festivals were held. On station road, we saw a statue of Khansaheb placed by the municipal corporation. This statue was

donated by his daughter Heerabai Barodekar. She had also built small building in the memory of her great father. We met some old families making Sitar. Michael took several pictures for his forthcoming book on Kareem Khan and talked to many senior citizens. Most of them knew him well due to several trips he had made over two decades. They also knew that he was writing a book on Khansaheb – on his life and records and it would be quite a thorough work.

After spending couple of days at Miraj, we set out for Kurundwad state in a simple state-transport bus. We could see the changing scenario as we approached Kurundwad. It was all cloudy. As soon as we got off from the bus, we walked towards local cemetery. He had come to this place before and hence could locate the tomb of Rahimat Khan Haddu Khan easily. Rahimat Khan was a great singer of Gwalior gharana, but very whimsical and opium addict. He had cut five discs for HMV in 1922. He spent his last days in the circus of his disciple Mr. Vishnupant Chatre and would hum classical melody in the intervals between the items. Michael picked up bunch of wild flowers around and placed over the tomb. He joined his hand for a prayer, closed his eyes and sat quietly for a while. I was watching him closely. To me, he appeared someone belonging to Late Khansaheb Abdul Kareem Khan's family and could be called Michael (Khan) Kinnear. He looked very happy and in that mood lit a cigarette as soon we came out of the cemetery. He had couple of puffs and suddenly threw it away and put both his hands on his chest. He complained of a severe burning sensation and pain in the chest. Fortunately, we were close to a dispensary. Doctor checked his blood pressure and asked me to get a pain killer and a sorbitrate tablet from a neighboring shop. I rushed and bought the pills immediately and these were inserted under his tongue. Meanwhile, doctor had talked to Jujherbhai and arranged for a jeep. He asked us to hurry and take him to Miraj for further treatment. It was a massive heart attack and we were quite tense. On our way back, it suddenly began to rain heavily, so much that at one place water was flowing four feet above the road. Driver was not willing to put the jeep in the water since the road was not visible. Considering the emergency, we decided to take risk. I found a long rope in the jeep. So, I put it around my chest and tied the other end to the bonnet of the jeep. I began to walk slowly in the water following the road. The water current was very strong. However, somehow I could manage it. Jeep followed me and at the middle of the road, water was about to enter inside where Michael was lying. Luckily, we came out safe and rushed him to Wanlace Hospital in Miraj. He was immediately admitted to intensive care unit and the treatment began. Doctors told us that he would survive and good that we brought him quickly. Michael did not want his wife to know about this. However, we had no choice but to call her. So, we booked a trunk call and informed her about the seriousness. She arrived in next three days. Soon he came out of danger, had one month rest in Bombay at Jujherbhai's place. They left for Australia. After a fairly long treatment and rest, he began to work again slowly.

June 1994

Michael and Janine had come for few days and stayed in a hotel in South Mumbai. We met for a while and he looked normal. Doctors had advised him to go slow and live stress free. Popular had come out with his book and had a brisk sale. He had spent some time in EMI archives and digitized over 800 discs. Using these recordings, Gramophone Company was to launch soon a series – ‘Chairman’s Choice’ on audio tapes. He also spent some time in Paris for an aerial survey of Pathe factory, since he was commissioned to write the history for Pathe Company. He told me that he will now spend most of his time in completing the books. So, he won’t be sending me articles for a while, although the series on record labels would continue. He also mentioned that as no Indian publisher is willing to publish his books, he will do himself under the banner of ‘Bajakhana’. I asked him about this strange name. He said, ‘You know, workers in a record factory at Sealdah in Calcutta would call their work place as ‘Baja Khana’ – ‘Baja’ means harmonium and ‘Khana’ means food. So, it meant that people play here harmonium and earn their living. [I told him a different meaning of ‘Khana’ i.e. a place of existence or housing e.g. ‘Dawakhana’ ‘Chhapkhana’ ‘Paikhana’ ‘Maykhana’ etc. However, he insisted what he heard right from the workers]. He wanted to be with the modern technology and had decided to buy computers and get onto web.

2000 – 2005

Era of computers, cell phones, e-mails and electronic transfer of data files had not only dawned but established to such an extent that it became next to breathing for many. Michael too entered into it and began to communicate through mail and phones. He launched his own web-site ‘bajakhana.com’ for a while and deleted it after a few years when he found that it is difficult to maintain and no one really cared. He never got into academics, never formed his own group, hated attending conferences and workshops, meets and symposia and reading and writing so called research papers.



Michael Kinnear with SIRC members - Mr. Merchant (L) and Mr. Menghani (R)

So, he withdrew himself within the four walls of a room and concentrated himself in completing his books. During that period of hibernation, he rarely contacted his friends all over the world. He wrote, drafted and re-drafted his books, almost single handed, scrapped entire print order if he had found mistakes or additions and corrections. Soon he came out with a set of six books under his own publication house viz. 'Bajakhana'. He sent me a set of his books as a gift and for publicity in India.



A Discography of Hindustani and Karnatic Music
A discography of Indian recordings issued on microgramophone and cassette, covering the period between the early 1900s to the end of 1983. Detailing Indian and international releases, format—and covers of over 2,500 recordings of classical and semi-classical music. Also containing information about earlier recordings from the early 1950s—originally issued on 78 rpm discs—and microfilm discographies. With appendices and indexes to artists, musical genres and styles.
Published 1985, pp. xviii, 394, (Cloth Bound 1984)
ISBN 0 313 24470 0 (Paperbound Price - Discography No. 7)

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 1984, pp. xvii, 285 pages, with illustrations in the text
ISBN 0 313 24471 8 (Paperbound Price - Discography No. 8)
Paperback and Cloth Bound editions published (Cloth A\$15 plus post)

The Gramophone Company's Indian Recordings - 1908 to 1918
Second volume in the series of discographical studies on the recordings taken in India and released by The Gramophone Company, Ltd., between 1908 and 1918, detailing all known and traced recordings. With a detailed historical examination of the development of the sound recording industry in India up to 1918.
With appendix on numbering blocks and matrix series.
Published 2000, pp. xix, 361, 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 associated concerns, from 1899 to 1934. With a history of the activities of various recording companies who operated in Persia and the sessions conducted at Tehran and Isfahan of Persian repertoire. With a supplementary discography of recordings taken by the Columbia Graphophone Co. Ltd., between 1928 and 1934. With appendix on numbering blocks and matrix series.
Published 2000, pp. xv, 335, with illustrations in the text
ISBN 0 9577355 1 0 (Paperback 24.5-cm x 16-cm A\$45 plus post)

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Announcing: NOW AVAILABLE

An important new discography

The Zen-o-shear Record
A discography of recordings produced by the International Zenophone Company, and associated concerns in Europe and the Americas, 1901-1903. With a history of the company's international activities, and a Supplement in requests 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\$60, 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 Fibres, Limited, and The Nicole Record Company, Limited, and associated concerns.
[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. xv, 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

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These were fairly priced within one hundred to hundred and fifty Australian dollars each (but quite a sum when converted into Indian rupees). Printing was on a white bond paper with colorful illustrations. He put up the information on his web-site and sent fliers to his friends and publishing houses. However, he insisted to sale them himself with no agencies involved. I tried my best to advertise them in our magazine, wrote review articles for some newspapers and on some web sites. However, being a serious research work and mainly reference work, these books passed unnoticed by Indians including so called academicians and musicians. I could hardly sale fifty copies of his books after lots of persuasions. Main buyers were institutions and libraries and very few individuals. This apathy hurt him immensely. He became nervous and frustrated. Slowly he decided to come out of this field and take up something new. So, he disposed of unsold copies to the dealers and traders in USA and scrapped unsold copies in Australia. One does not know if copies are available any more with any book-seller. Of course, he did not bother about it.

Actually, around this time, lots of funding and schemes such as Endangered Archives Program and Arcadia Foundations were coming forth to help individuals. But he neither cared nor asked anyone for help and support. Last mail that I received from him was around 2006 when he had disposed off the books and sold large part of his collection of books and records to dealers. He decided to settle somewhere in South Australia in 'Gramoville' that he had dreamt of. He wanted to begin research work on 'Aboriginals of Australia'. As is well known, Australia, like Andman Islands, was a settlement of convicts deported by British from their colonies. He wanted to search for the roots of

Australians and publish a detailed and authentic work. So he wrote to his friends, cut off himself and again went into second hibernation.

2009 -2010

As every thing became silent about him most of his friends assumed that he was involved in deep research and did not want any disturbance. He had removed phones and had no internet connectivity and really moved to South Australia. There was a big silence for three to four years. And suddenly I received a mail from a friend that 'Michael is no more!'. Not prepared to believe, I contacted several friends over phone and on e-mail. However, no one has any confirmed news till today. His wife too did not reply either to letters or to mail messages. Recently some friends have found someone selling his collections and books on e-bay but the site is often on and off.

No obituary has been published in any magazine or journal in which he had written articles and contributed substantially. So, as of today, it appears that he will remain a mystery and shall remain unsung.



- Dr. Suresh Chandvankar
- March 2011

Some responses –

1] From Mohsen Mohammadi - mohammadim@hotmail.com [C. May 2012]

Michael once talked about doing collaboration as the second volume of his book but it never happened since the last reply I received was from his wife saying he was not in a condition to even answer emails any more. You must have his book on Persian records. I simply translated the introduction and of course corrected many mistakes about proper names since he didn't know Persian. For the catalogue, I used old catalogues to be able to read and re-transliterate titles and

names, this was mainly for the 1906, 1909 and 1912 recording sessions which were unreadable in many cases. I recommend you just add a few lines about his original book and mention that it's also been translated to Persian and published in Tehran (in 2007 by Society for the Appreciation of Cultural works and Dignitaries if you are going to have full citation in your paper).

2] Mail from Bill Dean Myatt, UK - Fri, Jan 13, 2012

Dear Suresh,

Have you seen this site? shyamanuja.wordpress.com/.../good-news-michael-kinnear-is-alive/

I'm sorry that you and Michael seem to have had a quarrel and he seems to be avoiding you.

What a pity!!

Regards,

Bill

=====

Suresh chandvankar responds,
(chandvankar.suresh@gmail.com)
Date: Sun, Jan 15, 2012

Yes Bill.

This is the second blog correction and I am happy to know that he is alive.

We would not have known this if I had not written that article that has gone into many places and blogs. I have also received similar mail from his wife but none from Michael himself. They never reply to anyone's mail I am told.

Some of my friends in Australia even tried to find out their new address but failed. I am wondering why he does not write if he is well and active.

And from my side there is no quarrel at all.
[He never responds to any of my mails for years]
He is and always will be my Guru.

So, what can I do, except to fly to Australia and meet him myself and confirm what his wife writes.

Suresh

SRI. T. K. GOVINDA RAO (1928-2011)

The first playback singer in Malayalam Films

By: Sunny Mathew - (sunnykpurayidom@gmail.com)

Born to Tulu (Uduppi) parents at Thrippunithura, Cochin, Kerala, in 1928, having dedicated his entire lifetime for the cause of Carnatic music; Sri. T.K.Govinda Rao passed away on 18th September 2011. He was lured to the magical world of Carnatic music in his childhood. Worldwide, he is remembered for his contributions to classical music. But, Malayalam speaking people of Kerala remember him as the first playback singer in Malayalam cinema.

His attraction to Carnatic music lured him to Chennai (Madras), the capital of Carnatic music at the age of 20 in 1948. During the same period, Artist P.J. Cherian, who was very famous at that period for his musical dramas had come to Chennai, which was also the centre of cinema production in South India, with the intention of making a movie in Malayalam. Only three talkies had been released in Malayalam, till that time, i.e.in 1938, 1940 & 1941. After a break of seven years in releasing a Malayalam movie, P. J. Cherian decided to take the fourth Malayalam movie. In the first 3 talkies, the actors had to say the dialogues and also sing songs which were in plenty in the early Malayalam films. These films were 2 to 3 hour versions of musical drama of that period.



Quality of the music in these films suffered since orchestra had to move with the cameramen when actors move while singing. Apart from the songs on the sound-track of the films, records were cut in the Studio with the actor-singers or other singers. In many early films, songs in the film and record differ in tune and also it's singer.

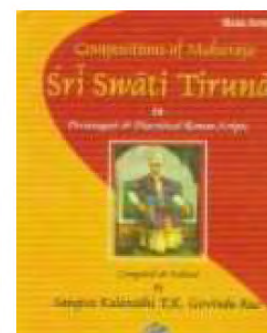
Sri. P. J. Cherian decided to introduce the new technology of play back singing in his maiden movie-"NIRMALA". While arranging of music for the songs was in progress, young Govinda Rao accidentally visited the studio and stayed to see the process. Sri P.J. Cherian asked the young man for a trial and being impressed by his singing allotted some songs to him. He sang the songs *Arabikkadale.., subha leela subha leela....,Evalo nirmala....,neettile kumila pole....and Paaduka poomkuyile* (duet with P. Leela). Govinda Rao, P. Leela and C. Sarojini Menon were the play back singers. Nirmala was the third Malayalam film to have it's songs cut on Records. There is also a different opinion that the first Malayalam song to be recorded is the song "Karunakara peethaambara" for the same film by C. Sarojini Menon (Malayalam cinemayude katha - The story (history)of Malayalam cinema by Vijayakrishnan). The author opines that the remaining songs were recorded much later. It may be concluded that Sri. T. K.

Govinda Rao, P. Leela and C. Sarojini Menon are the first Play back Singers of Malayalam cinema. Artist P. J. Cherian returned to drama field and never produced another cinema, may be due to the loss he suffered in the production of his maiden attempt-NIRMALA. Only, P. Leela continued to sing for films. P. Leela was only 15 years old when she sang for the film NIRMALA.

Sri. Govinda Rao received his basic training in Classical music from the famous Sri. Chembai Vaidyanatha Bhagavathar and later under Musiri Subramania Iyer. In 1949 Sri. Rao joined the Central College of Music, Chennai, where Sri. Musiri Subramania Iyer was the Principal. Govinda Rao became the star pupil of his teacher. His admiration of his teacher literally made him a shadow of Musiri. Famous Carnatic musicians like Thiruppambaram Swaminatha Pillai, T. Muktha, Mayavaram Krishna Iyer, Chittor Subramania Iyer and P. Samba Moorthi were his teachers. He mastered in Carnatic music and joined there as a teacher.

Sri. Rao was able to sing in at-least eight languages. Later, he joined the service of All India Radio. As the chief producer of All India Radio, Delhi, he came across almost all the schools in carnatic music. He noticed that most of the singers were not giving the necessary concern to the literary richness of the composition due to the linguistic barrier which prevented them from understanding the meaning of the songs they sing. As a remedy to this, he joined with Lalithaji, mother of the famous singer, M. L. Vasanthakumari to document the notated version of some compositions of Purandaradas.

After retirement from All India Radio in early 1990's, Rao started a full-fledged studio (Ganamandir Studio) and a publishing house (Ganamandir publications). A voice bank with the inimitable singing styles followed by the old maestros of carnatic music was formed. Sri. Rao published many volumes of books of Carnatic compositions with notations and meaning in English. He arranged many compositions of Dikshitar. Complete with 688 compositions of in Devanagari and Roman scripts and translation, a full glossary and a bilingual index, Rao's book, "Compositions of Thyagaraja" will ever be his monument.



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