

# THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



READING INDIAN RECORD LABELS - "SUN DISC RECORD"

VOL. II

JUL. 1993

# THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR - SURESH CHANDVANKAR

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SOCIETY OF INDIAN RECORD COLLECTORS (SIRC) : ESTABLISHED IN 1990
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## **FROM THE EDITOR -**

It has been decided to have TRN-11 and 12 separately rather than a combined volume as mentioned in TRN-10. This issue although delayed will be followed by TRN-12 shortly. It has also been decided to raise the subscription for the members from outside India due to increase in the postal charges. TRN-11 contains an article on Sun Disc Records in our series - Reading Indian Record Labels. Also included is the revised discography of late Nt.Kesarbai Kerkar on the occasion of her birth centenary. We hope that Gramophone Company will reissue all the available records of this legendary female vocalist on cassettes and on Compact Discs. This no doubt shall be a great treasure for the future generations. Also included are the reports from our branches and some small advertisements and new releases of books/publications etc.

- *SURESH CHANDVANKAR*  
**EDITOR**

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### **CONTENTS -**

FROM THE EDITOR .....	3
SIRC NEWS FROM BOMBAY	
BY - <i>MR.SURESH CHANDVANKAR</i> .....	4
'GANI GALYATALI-GANI MANATALI'	
BY - <i>MR.MORESHWAR PATWARDHAN</i> .....	5
'RECORDS OF MULTIFACETED RAVI SHANKAR'	
BY - <i>MR.K.R.TEMBE</i> .....	7
RECORDS OF HINDI FILM SONGS COMPOSED BY N.DUTTA	
BY - <i>MR.PRADEEP ACHARYA</i> .....	10
SURSHREE SMT.KESARBAI KERKAR	
BY - <i>PROF.S.R.MEHTA</i> .....	13
DISCOGRAPHY OF SURSHREE SMT.KESARBAI KERKAR	
BY - <i>MR.MICHAEL S.KINNEAR</i> .....	23
READING INDIAN RECORD LABELS - 'SUN DISC RECORD'	
BY - <i>MR.MICHAEL S.KINNEAR</i> .....	33
SIRC NEWS FROM NANDED	
BY - <i>MR.P.T.SHASTRI</i> .....	40
SIRC NEWS FROM SOLAPUR	
BY - <i>MR.JAYANT RALERASKAR</i> .....	45

<b>COVER -SUN DISC RECORD OF BAL GANDHARVA - FOUND RECENTLY</b>
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## SIRC NEWS FROM BOMBAY

During the period of this report i.e. **Apr.- Jun.1993**, we had five meetings as detailed below -

1. On Sunday April 18,1993 Mr.K.R.Tembe presented the programme on - Records of Multifaceted Pandit Ravi Shankar. This programme,attended by over 50 persons was organised at the residence of Mr.Tembe at Dom-bivli.
2. On Sunday April 25,1993 Prof.S.R.Mehta,Nadiad,Gujrat delivered an illustrated talk on - 'Surshree Smt.Kesarbai Kerkar' and was attended by about thirty persons.
3. On Sunday May 9,1993 Mr.Pradeep Acharya,Girgaon,Bombay presented a programme on - 'Records of Film songs composed by Late N.Dutta' at Sahitya Sangh Mandir,Girgaon,Bombay.Details of the records played are given seperately.
4. On Sunday May 23,1993 Mr.Shobhraj Vasvani,Ulhasnagar presented a programme on - 'Records of Akhtaribai Faizabadi (Begum Akhtar)' and was attended by twenty persons.
5. On Sunday June 27,1993 Mr.Moreshwar Patwardhan. Mr.Prabhakar Datar Mr.Sharad Dalvi and Mr.Suresh Chandvankar presented a programme on - 'Gani Galyatali Gani Manatali' at Purandare Hall of Sahitya Sangh Mandir,Girgaon and this programme was attended by over 200 persons.
6. The details of the programmes and the records played are given seperately.

HIGHLIGHTS OF THE CONTENTS OF THE PREVIOUS VOLUMES OF  
" THE RECORD NEWS " ..... 47  
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DETAILS OF THE SONGS PLAYED IN THE PROGRAMME - 'GANI MANATALI  
- GANI GALLYATALI'-IN JUNE 1993 AT SAHITYA SANGH MANDIR, GIRGAON  
BOMBAY. THE PROGRAMME WAS PREPARED AND PRESENTED BY MORESHWAR  
PATWARDHAN, PRABHAKAR DATAR, SHARAD DALVI AND SURESH CHANDVANKAR

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EXPLANATION - SONG TITLE / LYRIC / COMPOSER / SINGER  
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- 1] Bahu Aasot Sundar Samppan Ki Maha / Shreepad Krishna  
Kolhatkar / - / Jyostna Bhole and others
- 2] Nadi Kinari, Nadi Kinari / N.G.Deshpande / G.N.Joshi /
- 3] Jara Halu Japun Chal / S.A.Shukla / G.N.Joshi / Leela  
Limaye
- 4] Tee Pahatach Bala / P.K.Atre / Chhota Gandharva / Chhota  
Gandharva
- 5] Upvani Gaat Kokila / V.S.Desai / Heerabai Barodekar
- 6] Naka Gade Majhyakade / G.D.Madgulkar / Gajanan Vatve /  
Govind Kurvalikar
- 7] Ghal Ghal Pinga Varya / K.B.Nikumb / A.P.Narayangaonkar /  
Kalindi Kesar
- 8] Radhe Tujha Sail Ambada / Manmohan Natu / Gajanan Vatve /  
Gajanan Vatve
- 9] Bharati Srustiche Saundarya Khele / Shantaram Aathavale /  
Keshavrao Bhole / Vasanti
- 10] Ughad Daar Ughad Daar / Anil / P.L.Deshpande / G.N.Joshi
- 11] Ja Saang Laxmana Saang / Vasant Bapat / G.N.Joshi / Geeta  
Roy - Dutt.
- 12] Aadhi Beej Ekale / Shantaram Aathavale / Keshavrao Bhole /  
Vishnupant Pagnis
- 13] Janar Aaj Me Maherala / M.G.Patkar / Gajanan Vatve /  
Mohantara Ajinkya
- 14] Majhi Begum Aali / B.B.Borkar / - / Panditrao Nagarkar
- 15] Maitrininon Sangu Naka Naav Ghyayala / Manmohan Natu /  
Gajanan Vatve / Saroj Velingkar
- 16] Tujhe Ni Majhe Jamena / M.G.Rangnekar / - / Jyostna Bhole  
and Master Avinash
- 17] Dav Mandun Bhandun Modu Nako / N.G.Deshpande / Ram Phatak  
/ Sudhir Phadke
- 18] Chal Ye Sajani Gumphu Haar / P.K.Atre / Annasaheb Mainkar  
/ Master Vinayak and Sardarbai
- 19] Tujhi Re Ulati Saari Tarha / G.D.Madgulkar / Sudhir Phadke  
/ Manik Varma
- 20] Kunihi Pay Naka Vajavu / Shreenivas Kharkar / Gajanan  
Watve / Malti Pande
- 21] Ambarat Najukshi Chandrakor / Sanjeevani Marathe /  
Yeshwant Deo / Madhubala Jhaveri
- 22] Dharitrichya Kushimadhe / Bahinabai Chaudhary / Vasant  
Pawar / Suman Kalyanpur
- 23] Kashi Hoti Re Majhi Aai / Madhukar Joshi / Ram Kadam /  
Snehal Bhatkar and Vasumati Donde
- 24] Maati Sange Kumbharala / Madhukar Joshi / Govind Powle
- 25] Visarshil Khas Mala / J.K.Upadhye / Yeshwant Deo / Asha  
Bhosle
- 26] Haravale Te Gavasale Kaan / P.Savalaram / Vasant Prabhu /  
Lata Mangeshkar
- 27] Sarakha Kaal Chalala Pudhe / Manna Dey



IWP. 01

## SOUND OF THE SITAR. RAVI SHANKAR.

TABLA—ALLA RAKHA.

TAMBOURA—N. C. MULLICK

North Indian classical music, or Hindustani Music as it is known in India, owes much of its popularity in the U. S. A. to the efforts of master musicians like Ravi Shankar who, among other distinctions, has played the largest number of concerts during his eight visits so far, and who has made more LP albums than any other Indian musician. The program notes of these albums already contain biographies of Ravi Shankar and his several accompanists, and also glossaries of instruments and musical forms such as khol, jodi, ghata, jhar, dhun, etc. and do not bear repetition here.

During my last four years in Southern California I have had the opportunity to talk to, discuss with, and often teach the rudiments of Indian music to a sizable cross section of musicologists, performers, composers and students. With more and more exposure to our music, I have seen the initial feeling of exoticness and excitement gradually subside into an eagerness to participate and through this a deeper understanding is acquired. To help this trend, I feel the notes on future albums will have to be less general and more definitive and analytical even if these can cope with only a small segment of the whole performance.

Our musical tradition has so far not felt a serious need for writing, except in a very skeletal form. Some even feel that committing finer aspects of our melodic music to paper will be detrimental to the freedom of individual expression and may lead to regimentation of the rich variety of texture, melodic elaboration and ornamentation the very essence of our music. But the rhythmic aspects of our music, though no less important and elaborate, lends itself a little better to writing. Some examples transcribed into staff notation are included in the following notes.

### THE MUSIC

HARIHAR RAO

2590

Harihar Rao is a senior student of Ravi Shankar and taught North Indian music at U.C.L.A.

SIDE ONE - ALAP AND JOD IN RAGA MALKAUNS  
Sitar Solo RAVI SHANKAR

SIDE TWO - Raga: MULTANI

DETAILS OF 'RECORDS OF MULTIFACETED RAVISHANKAR' - A PROGRAMME  
PRESENTED BY MR.K.R.TEMBE,DOMBIVLI - APRIL 1993.

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In the begining Pandit Ravishankar delivered a wellcome speech to the audience through his record in which he said -

" Good afternoon Ladies and Gentlemen. It gives me a great pleasure to be here today,have this great honour in playing with my colleagues for you. Let us all pray and hope that I can give a good performance to you. "

After this speech following items were presented as detailed below -

1] Shanti Dhvani and Shanti Mantra

An excerpt from the live programme presented by Pandit Ravi Shankar in the memory of late Prime Minister of India - Mrs.Indira Gandhi at Darbar Hall,Victoria Memorial,Calcutta on 04.02.1985.

2] The composition based on Raga Piloo composed for the United Nations Human Rights Day Concert and performed by Panditji along with Yehudi Menuhin.

3] 'Kahan Gayelwa Shyam Salone'

A lyric written and composed by Panditji and sung by Lakshmi Shankar.

4] Palas Kafi - Dhun on Sarod and Sitar played by Ustad Ali Akbar Khan And Pandit Ravishankar.

5] Improvisation on theme music from film - " Pather Panchali"

6] Pancham Se Gara - Dhun played by Pandit Ravishankar at the Monterey International Pop Festival and accompanied by Ustad Allarakhan on Tabla.

7] Old Sanskrit 'Ashtapadi' written by Jaidev of Bengal - 12th century poet - composed by Pandit Ravishankar and the chorus led by Pandit Jitendra Abhisheki.

8] Raga Khamaj by Pandit Ravishankar on Sitar played along with Andre Pervin's London Symphony Orchestra.

9] A Hindi film song from - Meera - 'Bala Mein Bairagan Hoongi' Music by Pandit Ravishankar.

10] Ragamala played by Pandit Ravishankar along with Zubin Mehta's London Symphony Orchestra.

11] Raga Tilak Shyam - played on Sitarvrinda by Pandit Ravishankar and his disciples Kartik Kumar,Deepak Chaudhari,Sunil Das,and Shubhendra. Tabla accompaniment by Ishwarlal and Kumar Bose.



"ALL THAT IS BEST FROM EAST AND WEST"

# JAZZMINE

COMPOSED, ARRANGED AND CONDUCTED BY  
INDIA'S RENAISSANCE MAN

**Pandit Ravi Shankar**

A living legend. Unquestionably India's most famous musician and composer. One of the greatest musical geniuses of the world. "India's Renaissance Man".

A LIVE RECORDING WITH  
TOP INTERNATIONAL MUSICIANS !!

ASSISTED BY  
VIJAY RAGHAV RAO



#### THE ENSEMBLE :

George Adams	(Tenor Saxophone)	Shiv Kumar	(Violin)
John Handy	(Alto Saxophone)	K. Narayanan	(Violin)
Mike Richmond	(String Bass)	Bablu Chakravarty	(Violin)
Louis Banks	(Key Boards)	Surendra Rao	(Violin)
Jagannath Pacharwal	(Shennai)	Prakash Verma	(Violin)
Vijay Ramaswaram	(Mridangam)	Bahadur	(Violin)
Hari Shankar	(Kanjera)	Dattu Chakravarty	(Violin)
T. H. Vinayakram	(Ghatam)	A. Bhonsla	(Tanpura)
Ganpat Rao Jadhav	(Folk Drums)	Ashutosh	(Voice)
Indra Nath Mukherji	(Tabla)	A. Harinathan	(Voice)
B. K. Warsi	(Nakara)	Sarla Bhide	(Voice)
Ranjit Barot	(Jazz Drums)	Ashwini Bhide	(Voice)
Deepak Chaudhary	(Sitar)	Rajon Paul	(Sound Supervision)
P. G. Parao	(Sitar)	A. N. Dubey	(Personal Secretary to Pt. Ravi Shankar)
Datta Thakur	(Flute)		— Organisation of Indian musicians
Balachandran	(Flute)		

Recording produced in collaboration with Jazz India.  
Organizers of Jazz Yatra Festivals.

"In this composition, I have tried to explore the meeting ground and the interaction between the classical and folk music of India on the one hand, and Jazz, on the other. I have named it 'Jazzmine'. My aim in these pieces has been to extract, that is to say, 'mine' the spirit of Jazz and wrap it in the fragrance of the jasmine flower, which is uniquely Indian. The result is 'My Jazz' or 'Jazzmine'."

#### SIDE 1 :

1. PRASHASTI (Introduction)
2. RAAGANK (Classical Melody Moods)
3. TAALANK (Rhythmic Variations)

#### SIDE 2 :

1. OESHANK (Folk Patterns)
2. MISHRANK (Finale)

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12] Deshank [Folk Pattern]

An excerpt from live recordings with top International Jazz Musicians. Pandit Ravishankar has tried to explore the meeting ground and the interaction between the Classical and Folk music of India on one hand and Jazz on the other and has named it " JAZZMINE "

13] " KAFI-HOLI " - A light classical melody depicting the gaiety of the spring festival of colours - HOLI.

14] " ROMANCE TO HOLOCAUST "

An orchestral composition presented by Panditji at "UDAY - UTSAV-83 " at New Delhi.

The composition gradually depicts the pitiful transformation of the romantic pursuits of the young and hopeful into the gnawing Carnal desires...greed...pollution...hunger...poverty...crime...violence...war...and the ultimate annihilation...nuclear explosion.

15] " BHAJA GOVINDAM "

Shankaracharya's Bhaja Govindam as the grand finale is like soothing ointment on the tortured soul. It doesn't propagate religion as the path that ends all conflicts but reinforces the faith that the solution lies in the quest to find inner peace and in loving.

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LIST OF THE RECORDS PLAYED

LABEL AND RECORD NUMBER / YEAR OF PUBLICATION / TITLE

-----

- 1] DECCAN RECORDS S / LDEC 252 / 1985 / SHANTI DHWANI
- 2] HMV EASD 1346 / - / WEST MEETS EAST - 2.
- 3] DARK HORSE RECORDS AMLH 22002 / - / SHANKAR FAMILY AND FRIENDS.
- 4] EMI EMGE 12351 / 1976 / RAVI SHANKAR AND ALI AKBAR KHAN
- 5] HMV EALP 1288 / 1964 / RAVI SHANKAR 'IMPROVISATIONS'
- 6] WORLD PACIFIC WP 1442 / - / LIVE RAVI SHANKAR AT MONTEREY POP FESTIVAL
- 7] HMV ASD 2752 / 1971 / SITAR CONCERTO NO.1
- 8] PHILLIPS 6405 - 636 / 1977 / MEERA
- 9] HMV ASD 4314 / 1982 / SITAR CONCERTO NO.2
- 10] HMV EASD 1421 / 1984 / MANOHARINI
- 11] POLYDOR 2392 - 523 / 1980 / JAZZMINE
- 12] HMV EALP - 1283 / 1964 / INDIA'S MASTER MUSICIAN PANDIT RAVI SHANKAR

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PROGRAMME ATTENDED BY OVER 50 MUSIC LOVERS AND APPRECIATED THE SELECTION AND PRESENTATION DONE BY -

MR.K.R.TEMBE

003,ASHOKA APARTMENTS

SHANKAR SHETH MARG,DOMBIVLI (W) - 421 202

DISTRICT - THANE.INDIA

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DETAILS OF THE RECORDS PLAYED BY MR. PRADEEP ACHARYA AT THE  
PROGRAMME - 'RECORDS OF HINDI FILM SONGS COMPOSED BY LATE  
N. DUTTA - ON MAY 9, 1993 AT GIRGAON, BOMBAY

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EXPLANATION - SONG TITLE / PLAYBACK SINGERS / LYRIC / FILM  
/ RECORD COMPANY AND NUMBER

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- 1) MAIN TUMHISE POOCHHATI HUN / LATA MANGESHKAR AND MOHAMMAD  
RAFI / BLACK CAT / HMV BMLP 2022
- 2) MAINE CHAND AUR SITARONKI / MOHAMMAD RAFI / SAHIR  
LUDHIYANVI / CHANDRAKANTA / HMV 7 EPE 8014
- 3) MAIN JAB BHI AKELI HOTI HUN / ASHA BHOSLE / SAHIR LUDHIYANVI  
/ DHARMAPUTRA / HMV ECLP 5430
- 4) KAHUJI TUM KYA KYA KHARIDOGE / LATA MANGESHKAR / SAHIR  
LUDHIYANVI / SADHANA / HMV ECLP 5443
- 5) JHUKTI GHATA GAATI HAVA / ASHA BHOSLE / SAHIR LUDHIYANVI  
/ DHUL KA PHOOL / HMV HELP 3528
- 6) SAMBHAL AE DIL / ASHA BHOSLE AND MOHAMMAD RAFI / SAHIR  
LUDHIYANVI / SADHANA / HMV ECLP 5843
- 7) POONCHKAR ASHAK / MOHAMMAD RAFI / SAHIR LUDHIYANVI / NAYA  
RASTA / HMV TAE 1657
- 8) JATE HO TO JAVO / GEETA DUTT / SAHIR LUDHIYANVI / MILAP /  
HMV 7 LPE 8015
- 9) PIHU PIHUN PAPIHE NA BOL / LATA MANGESHKAR / ANAND BAKSHI /  
HOLIDAY IN BOMBAY / HMV N 54277
- 10) DEKHANA KYA HOTA HAI / ASHA BHOSLE / ANAND BAKSHI /  
HERQULES / HMV N 54521
- 11) BETA DAR MAT DAR MAT / MOHAMMAD RAFI / SAHIR LUDHIYANVI /  
BLACK MAILOR / HMV N 52406
- 12) DUSRON KA DUKHADA DUR KARNEWALE / PRADEEP / PRADEEP /  
DASHERA / THE TWIN FT 17653
- 13) AA AA AA CHHORI / MOHAMMAD RAFI AND GEETA DUTT / SAHIR  
LUDHIYANVI / LIGHT HOUSE / HMV N 52349
- 14) MERI SUNO TO O PARDESI / MOHAMMAD RAFI AND LATA MANGESHKAR  
/ SAHIR LUDHIYANVI / NAACH GHAR / HMV N 52920
- 15) ASHKONE JO PAYA HAI / TALAT MOHAMMAD / SAHIR LUDHIYANVI /  
CHANDIKI DEEWAR / HMV N 54010
- 16) TERA AANA BHI DHOKA THA / MOHAMMAD RAFI / RAJENDRA KRISHNA  
/ MERE ARMAN MERE SAPNE / HMV N 54194
- 17) DILKI TAMMANA / MOHAMMAD RAFI / MAJROOH SULTANPURI /  
11,000 LADKIYAN / HMV N 54030
- 18) AB WO KARAM KARE / MOHAMMAD RAFI / SAHIR LUDHIYANVI /  
MARINE DRIVE / HMV BMLP 2020
- 19) BHUL SAKATA KAUN / MAHENDRA KAPOOR / SAHIR LUDHIYANVI /  
DHARMAPUTRA / HMV ECLP 5430
- 20) DAMAN MEN AAG LAGA BAITHE / MOHAMMAD RAFI / SAHIR  
LUDHIYANVI / DHOOL KA PHOOL / HMV HFLP 3528
- 21) KASE KAHUN MAN KI BAAT / SUDHA MALHOTRA / SAHIR LUDHIYANVI  
DHOOL KA PHOOL / HMV HFLP 3528
- 22) TORA MANWA QUN GHABARAYE / GEETA DUTT / SAHIR LUDHIYANVI

SADHANA / HMV ECLP 5843

- 23) MERI TASBIR LEKE KYA KAROGI / MOHAMMAD RAFI,ASHA BHOSLE,BALBIR AND CHORUS / ANAND BAKSHI / KALA SAMUNDAR / HMV BMLP 2023
- 24) OH KIS JAGAH JAYE KISKO / ASHA BHOSLE / SAHIR LUDHIYANVI / LIGHT HOUSE / HMV ECLP 5939
- 25) JAAN GAI MAIN TO JAAN GAI / ASHA BHOSLE / SAHIR LUDHIYANVI / NAYA RASTA / HMV TAE 1657
- 26) MAINE PEE SHARAB / MOHAMMAD RAFI / SAHIR LUDHIYANVI / NAYA RASTA / HMV TAE 1657
- 27) SAB LOG JIDHAR WAH HAI / ASHA BHOSLE / MAJROOH SULTANPURI / 11,000 LADKIYAN / HMV 54030
- 28) TOO KALA MAIN GORI / MOHAMMAD RAFI,ASHA BHOSLE AND CHORUS / SAHIR LUDHIYANVI / LIGHT HOUSE / HMV N 52349
- 29) HUM PANCHI EK DAL KE / MOHAMMAD RAFI,ASHA BHOSLE AND CHORUS / P.L.SANTOSHI / HUM PANCHI EK DAL KE / COLUMBIA GE 27953
- 30) EK SE DO BHALE DO SE BHALE CHAR / ASHA BHOSLE / P.L.SANTOSHI / HUM PANCHI EK DAL KE / COLUMBIA GE 27953
- 31) LAAL LAAL GAAL / MOHAMMAD RAFI / MAJROOH SULTANPURI / MR.'X' / HMV N 52256
- 32) LAGE TOSE NAIN / TALAT MAHAMOOD AND ASHA BHOSLE / SAHIR LUDHIYANVI / CHANDI KI DEEVAR / HMV N 54010
- 33) HUMSE BHI KAR LO / GEETA DUTT / SAHIR LUDHIYANVI / MILAP / HMV N 51121
- 34) DEVTA RAHAM KAR / SUMAN KALYANPUR / ANAND BAKSHI / HERQULES / HMV N 54521
- 35) DUKH JO DIYA / LATA MANGESHKAR AND MOHAMMAD RAFI / SAHIR LUDHIYANVI / NAACH GHAR / HMV N 52920
- 36) RIMZIM SAWAN BARSE / MANNA DEY AND ASHA BHOSLE / SAHIR LUDHIYANVI / DELHI KA DADA / HMV N 52918
- 37) SAJKE TERI CHALKE / MOHAMMAD RAFI AND GEETA DUTT / HASRAT JAIPURI / MR.'X' / HMV N 52256

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<p>GYARA HAZAR LADKIAN</p> <p>EMOPE 5078</p> <p>FILM FRIENDS</p> <h1>GYARA HAZAR LADKIAN</h1> <p>Music: N. DUTTA</p> <p>SIDE ONE</p> <p>GYARA HAZAR LADKIAN Mahendra Kapoor &amp; Chorus DIL KI TAMANNA THI Asha Bhosle &amp; Mohd. Rafi</p> <p>SIDE TWO</p> <p>MIERE MEHBOOB MERE SATH HI Mohd. Rafi SAB LOG JIDHAR WO HAIN Asha Bhosle</p> <p>EMI</p> <p>45 A.P.M. EXTENDED PLAY RECORD Manufactured &amp; Distributed by THE GRAMOPHONE COMPANY OF INDIA LIMITED A member of the EMI Group of Companies Gramophone records in music, electronics and tape DUM DUM INDIA</p> <p>Green &amp; Empire Calcutta 11</p>	<p>GYARA HAZAR LADKIAN</p> <p>EMOPE 5078</p> <p>FILM FRIENDS</p> <h1>GYARA HAZAR LADKIAN</h1> <p>Music: N. DUTTA</p> <p>SIDE ONE</p> <p>GYARA HAZAR LADKIAN Mahendra Kapoor &amp; Chorus DIL KI TAMANNA THI Asha Bhosle &amp; Mohd. Rafi</p> <p>SIDE TWO</p> <p>MIERE MEHBOOB MERE SATH HI Mohd. Rafi SAB LOG JIDHAR WO HAIN Asha Bhosle</p> <p>EMI</p> <p>45 A.P.M. EXTENDED PLAY RECORD Manufactured &amp; Distributed by THE GRAMOPHONE COMPANY OF INDIA LIMITED A member of the EMI Group of Companies Gramophone records in music, electronics and tape DUM DUM INDIA</p> <p>Green &amp; Empire Calcutta 11</p>
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*Kesarbai Kerkar (1892-1977)*



PHOTOGRAPH TAKEN AT TOWN HALL, AHMADABAD, 1953



PROF. MEHTA MENTIONED IN HIS LECTURE, THAT 1993 HAPPENS TO BE THE BIRTH CENTENARY OF SMT. KESARBAI KERKAR AND THE MUSIC LOVERS SHOULD CELEBRATE IT BY ORGANISING SOME PROGRAMMES / LECTURES ETC. HE ALSO MENTIONED THAT IT IS VERY APPROPRIATE THAT SIRC HAS ORGANISED THIS TALK.

THE PUBLISHED LITERATURE ON KESARBAI SHOWS THAT THE YEAR OF HER BIRTH RANGES FROM 1890 - 1895. HOWEVER NCPA JOURNAL, VOL.1 NO.1, P.5-7, (1977) AND THE RECORD JACKET OF KESARBAI'S LP - EALP 1278 - HAS THE IDENTICAL DATE VIZ. 13 TH JULY 1893. THIS MEANS THAT THE CURRENT YEAR i.e. 1993 IS THE BEGINNING OR THE END OF HER BIRTH CENTENARY.

- SURESH CHANDVANKAR

SURSHREE SHREEMATI KESARBAI KERKAR

[ A PERFECTIONIST TO THE CORE ]

Born in July 1892 - Keri in District Goa.  
Died on 16th September, 1977 at Bombay  
on the Ganesh Chaturthi.

The family came to Kolhapur when she was eight years old.

TEACHERS -

- 1] Abdul Karim Khan - Talim for ten months and she learnt two compositions - 'Bana Sari Rain' and 'Sughar Bana'
- 2] Ramkrishnaboa Vaze - From the age of thirteen to fifteen years at a place Bandod in Goa.  
At the age of sixteen years she came to Bombay - No Talim.
- 3] Barkatullakhan - Great Sitar player gave her talim for one year. It was arranged by Seth Vithaldas Dwarkadas.
- 4] Alladiya Khan - In 1912 talim started but after eight months Alladiya went to Kolhapur due to his ill-health.
- 5] Barkatullakhan - Came back to Poona - She got talim upto about 1915.
- 6] Bhaskarboa Bakhale - Talim for about four and half months. Later on he went to Poona to organise 'Bharat Gayan Samaj.'
- 7] Vazeboa - came to Bombay in 1917 and gave talim to 12/13 disciples. In one hour talim fifteen minutes would be used to set tanpura and tabla. After request for teaching new Raga he taught bhajan of 'Balwant Bhaiyya'

In 1918 she decided firmly to learn from Alladiyakhan.

Incidence leading to this firm determination -

In 1918, Lala Baboo Dunichand (Calcutta) came to Bombay. A special programme of music was arranged for him. On the first day only Smt. Tarabai Shirodkar sang.

On the second day, Kesar Bai and her companions sang. She sang Miya Malhar taught by Barkatullakhan. Seth Vithaldas was so much dissatisfied with the performance that he rebuked her in public.

Since that day, Kesarbai decided that she will make all efforts to become a great musician and will learn only from Alladiyakhan.

#### ATTEMPTS TO PERSUADE ALLADIYAKHAN -

-----

In 1918 attempts were made to persuade Alladiyakhan for the talim but he refused to accept Kesarbai as disciple.

a) Seth Dunichand (Calcutta) came to Bombay and called Alladiyakhan but he didn't come to Bombay on the grounds of ill-health. In spite of heavy persuasions during 1918-1920, Alladiyakhan was not willing to accept her.

b) Seth Vithaldas Dwarkadas sent a telegram to Alladiyakhan to come to Bombay as he was serious. When he came and saw Seth in good condition he got annoyed. Seth assured him that Kesarbai will fulfill all the conditions but is keen in taking talim from you.

#### ALLADIYAKHAN SET FIVE CONDITIONS -

-----

- 1] Some fixed amount of money to be given at the time of the Ganda Bandhan Ceremony.
- 2] Fixed amount of monthly salary should be paid.
- 3] Talim must continue at least for ten years.
- 4] Salary must be paid even if he leaves Bombay for long time for any work or due to his ill health.
- 5] If he has to leave Bombay for a long period, Kesarbai must make necessary arrangements to go with him and take lessons.

All the above mentioned conditions were accepted.

-----

Ganda Bandhan Ceremony took place on January 1 st, 1921 in Bombay and the talim began. Duration and the details of the talim were -

Talim - Morning - 8 a.m. to 1 p.m.  
Evening - 4 p.m. to 8 p.m.  
5.30 a.m. to 7.30 a.m. Mandra Sadhana Riaz

First Raga taught - Morning - Todi and Deskar  
Evening - Multani and Bhupali

The Riaz (Practise) of one Tan Palta continued for ten to fifteen days. This continued for eight years between 1921 - 1929. From 1929, Alladiyakhan taught Kesarbai in the morning and Moghubai (mother of Smt Kishori Amonkar) And Chandrabai in the evening. In 1935 Alladiyakhan stayed with Shankarrao Sarnaik to teach him for eighteen months.

INSTRUCTION FROM THE MASTER WAS -

" PURI AAWAJ AAKARMEN NIKALNA. PRATYEK PALTA DHEEMI LAYME. "

[ Sing in a clear shaped voice with every taan pattern  
in slow movements ]

-----

Monetary dealings with Guru -

-----

There is generally money squeezing tendency of musicians. Sometimes Guru would demand additional money for some festivals, marriage, sickness or for teaching of some Raga to the disciple. Kesarbai said that Alladiyakhan was an exception to this practise. He was not trusting the banks and deposited money with Kesarbai. He would take the money from her when needed.

-----

ABOUT THE VOICE OF KESAR BAI -

-----

" It will be no exaggeration to say that Kesarbai's was one of the monumental voices of the century in Hindustani Parampara. (Tradition) It has a hefty three octave range, the reach and richness of which has been surpassed by few, with no hint of diminution. Her broad, luminous voice could swoop from splendorous high Taar Saptak to a deep resonant low Mandra Saptak with an incredibly uniform volume loud enough to be heard without a microphone. She often insisted to remove microphone, loudspeakers from the stage. "

- From 'Remembering Surshree' - by Mr. Mohan Nadkarni, Times of India 16-09-1990

-----

HONOURS CONFERRED -

-----

- 1] Gurudev Ravindra Nath Tagore honoured Kesarbai as  
- " SURSHREE " - [ Please see Editor's note.]
  - 2] Pramukh Acharya - By Sangeet Natak Academy. (1953)
  - 3] Padma Bhushan - By Govt. of India. (1969)
  - 4] First Rajya Gayika - by Govt. of Maharashtra. (1969)
-



KESARBAI FELICITATING MOGHUBAI KURDIKAR



G.N. Joshi and Kesarbai Kerkar





## Retirement -

Like every sensitive artiste, she voluntarily retired from an active career of performing in concerts much earlier i.e. in 1965., when she felt that her voice was fading because of advancement of her age. Her first concert was in 1929 (Bombay)

## Characteristics and Style -

1] Apart from her striking presence and pleasing appearance and overwhelming musical talent, Kesarbai was temperamental and abrasive - even to the extent of cancelling the recital half way through.

2] She was openly allergic to photographers and newsmen.

3] She had a subtle humour.

4] She had a consideration for good talents.

Kesarbai's style of Khayal singing had a Dhrupad like massiveness and dignity, and it revealed an immaculate sense of construction and architectonics. True, an average listener found her vocalism rather heavy, but she had acquired a large and permanent following willing to walk miles to listen to her concert.

## COMMERCIAL RECORDINGS -

COMPANY	NO. OF RECORDS	SIZE OF THE RECORD	DURATION (MINS.)
			[APPROXIMATELY]
HMV	SIX	TWELVE INCHES	FIVE
HMV	SEVEN	TEN INCHES	THREE
BROADCAST	TWO	TWELVE INCHES	EIGHT
BROADCAST	TWO	TEN INCHES	FIVE

These are 78 rpm breakable shellac records, some of which have been reissued on E.P./L.P. and Cassettes.

## BIBLIOGRAPHY AND REFERENCES -

- 1] 'Sangeetkarona Sanidhyaman' - By Mr. Batuk Diwanji  
p.107 - 115 - a book on musicians in Gujrathi.
- 2] 'Remembering Surshree' - by Mr. Mohan Nadkarni, Times of India 16 th September 1990.
- 3] Interview of Kesarbai Kerkar - By Professor B.R. Deodhar  
'Sangeet Kala Vihar' 1 st December 1949.
- 4] The Record News, Vol.1, January 1991, p.22.
- 5] Kesarbai Kerkar - By Durga Bhagvat, NCPA Quarterly Journal  
Vol.1, No.1, p.5-7, 1977

## MY REMINISANCES OF LATE SMT.KESARBAI KERKAR

---

1] In 1952, I heard her in a programme organised by Gomantak Samaj at Kelewadi in Girgaon. She sang Bihagada (Pyari Pag), one Bhajan of Saint Surdas and Raga Gaud Malhar - Man Na Karori. Raga Bihagada was excellent. In Bhajan she blended Antara of another Bhajan of Surdas. In the Bhajan - 'Udho Man Na Bhaye Dasbis', she blended Antara of - 'Jabse Shyam Sidhare'.

2] She had very powerful eyes and had mastered a technique of locating persons in the audience at a glance. In Ahmedabad Town Hall, we were in the gallery on the first floor. When we went to meet her during interval, she asked us as to why we were sitting in the seventh row in the gallery. She then instructed the organisers to accommodate us in the first row and then only she resumed back to the remaining programme.

3] I had been called by Kesarbai on two occasions -

a) She wanted recording of " Ab To Khel Le Phag " - recorded by her for Broadcast Record Company on Broadcast red label. I recorded the same for her and presented it to her.

b) A journalist from Ahmedabad took away her rare photograph. It was a photograph of receiving " President's award " from the President of India. She had one copy only. I was entrusted with the task of recovering that photograph. With great efforts I could get it back and sent it to her by registered post.

4] In 1958, she visited my house.

She had come to Ahmedabad for a programme. I went for the programme and met her. She asked me whether I have Malka Jan's records of (i) Khamaj Thumri - 'Jao Mori Bahiya Na Marodo Girdhari' and (ii) Bhairvi Thumri - 'Babul Mora'. I told her that I have these records and she wanted to listen to these records. I said - I can play them provided you accept my invitation of coming to my house.

She agreed, accepted my invitation and came to my house with Majeed Khan who used to accompany her with Sarangi. While she was listening 'Babul Mora' she was drawing attention of Majeed Khan on several delicacies in the renderings by Malka Jan. At night, in another performance she rendered 'Babul Mora' exactly in the same way in which Malka Jan presented that composition on the Gramophone Record.

5] Memorable Programmes -

---

a) In 1962, at Ahmedabad, in a morning session she rendered Raga Sughray and in that performance Sarangiya Majeed Khan had to stop accompanying her two/three times. She was singing something which Majeed Khan could not play on his instrument.

b) Once in the night performance she rendered Raga Basanti Kedar and Basant Bahar and after that she was about to sing Bhairvi. The instruments were tuned for Raga Bhairvi. Just then one woman from the audience requested her to sing Raga Malkauns. She was very much angry with that request but she accepted the challenge, instructed her accompanying artistes not to change the tuning and rendered Raga Malkauns - " Main Sana Meet " It was an excellent and unusual presentation.

I treat these two incidences as SUPER HUMAN.

6] Subtle Humour -  
-----

She was suffering from Gout and it was very difficult to stand up from her sitting position. In the interval she wanted to get up and she was experiencing great difficulty. One gentleman from the audience offered her help. She replied in a humorous way - 'Ab Mera Haath Pakadke Kya Karega!'

7] Very Strong Memory -  
-----

Once she was singing a bhajan of Saint Surdas - 'Bin Kaj Maharaj Laj Gai Mein'. It was a very long one with many antras. Every Antara came at it's proper place in rendering.

8] Grace to acknowledge good things -  
-----

a) Once in a morning programme, she sang Gandhari. She did not announce the name of the Raga. Everybody thought it to be Raga Jaunpuri. Next day upon reading the report in 'THE TIMES OF INDIA' she congratulated Mr. Mohan Nadkarni on telephone for reporting and identifying the correct Raga.

b) In a similar occasion, Moghubai Kurdikar was singing in a National Programme of Music on All India Radio and the Raga was not announced. Kesarbai Kerkar was listening to this programme and noticed that the Sarangi player was very much faithful to the artist in accompanying her. When the programme was over she called the duty officer at All India Radio on the telephone and requested him to call the Sarangi player on phone and congratulated him for the accurate accompaniment.

9] Discussion regarding her Talim -  
-----

a) In the morning session, she used to sing Raga Lalit and the tanpura was tuned to Shadja-Pancham. While we asked her the reason why it is so, she told us that in her talim, her Guru had insisted that in the morning the tanpura has to be tuned to Shadja-Pancham and you have to retune it whenever it is detuned. You should not frequently alter your tanpura from Pancham to Madhyam and vice a versa. You must adhere to your Bandish and you should sing those Ragas in which Pancham is omitted. This is the process of isolation. Pancham on tanpura should not disturb you in your singing.

b) Her Guru had taught her the Same Composition in the Same Raga set to different Taalas (Rhythms). With this technique, she used to wipe off the memory of her listeners.

c) Her Guru had taught her the same composition in different Ragas.

10] Affection and respect towards her listeners -  
-----

She had invited all her listeners personally in her last performance at Bombay in 1965.

- PROF. S. R. MEHTA, NADIAD, GUJRAT, INDIA.

=====

EDITORS NOTE - ' KESARBAI AND SURSHREE '

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It is found that a mistake viz. - the SURSHREE title was given to Kesarbai by Ravindranath Tagore is repeated by almost all the articles published so far and will be carried forward by future generations but the truth is -

Mr. Baburao Kerkar ( Brother of Kesrabai Kerkar ) has written a biography on Kesarbai in Marathi - 'Surshree' and published by Manoranjan Prakashan (1983). In Chapter 14p.72, he has clearly written -

" There is a clear confusion in many articles written on Mai (Kesarbai's name in the family) about the SURSHREE title. This title was given to her by " Sangeet Pravin Sangitanuragi Sajjan Sanman Samiti - (Calcutta) " in 1948. (and Gurudev Ravindranath Tagore passed away in 1941) After 1948, Surshree title was associated with her whenever her name was referred."

There is no evidence found so far that Ravindranath Tagore himself honoured her with this title. No photograph or newspaper cutting is seen. On April 23, 1938 she performed at Shantiniketan at the residence of Ravindranath Tagore. In that evening concert she presented Ragas - Lalita-Gauri and Jaitashree. Tagore was so much moved with the music that he gave her a letter of appreciation and Kesarbai used to show it to the visitors. In this letter Tagore has written -

" Her music is an artistic phenomenon of exquisite perfection. The magic of her voice with the mystery of its varied modulations has repeatedly proved its true significance not in any pedantic display of technical subtleties mechanically accurate, but in the revelation of music only possible for a born genius. Let me offer my thanks and my blessings to Kesarbai for allowing me this evening a precious opportunity of experience. "

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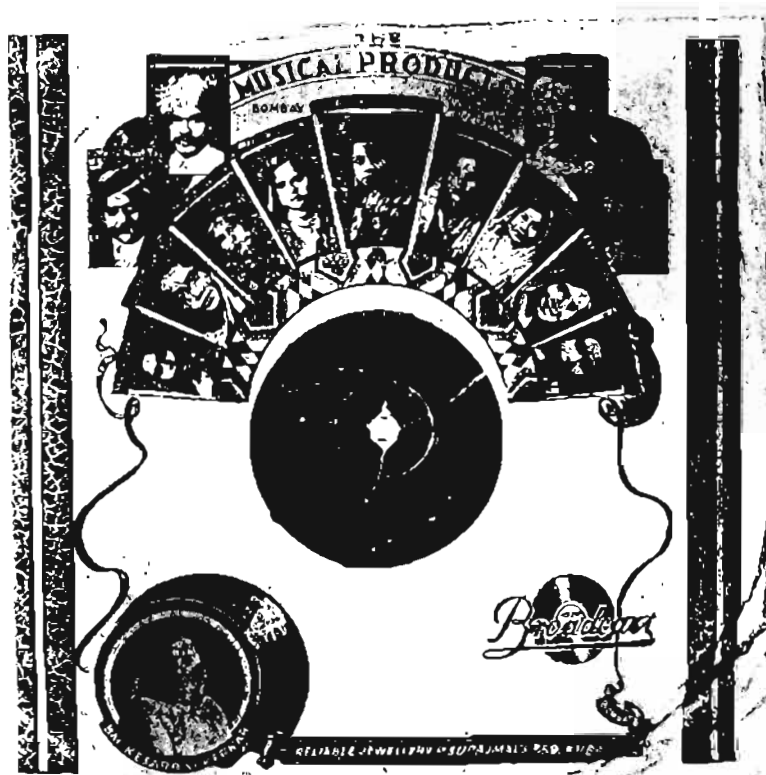
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FROM THE RARE JACKET OF THE 10 " - 'BROADCAST RECORDS'

# KESERBAI KERKAR

[July 1892 - September 1977]

## Discography

BROADCAST		The Musical Products Limited, Madras		1935-36
Matrix	Catalog	Title	Raga/Tala	Data
BHT-164	GT4017a	BAI KESERBAI KERKAR Rajan Aaye - GAURI c/w [BHT166]	.BROADCAST GT 4017 (12")	[HINDI] 1936
BHT-166	GT4017b	BAI KESERBAI KERKAR Sukh Kar Aayi - KAFI KANADA c/w [BHT164]	.BROADCAST GT 4017 (12")	[HINDI] 1936
BHT-165	GT4038a	BAI KESERBAI KERKAR Ali Main Jogi - KHAMBAVATI c/w [BHT167]	.BROADCAST GT 4038 (12")	[HINDI] 1936
BHT-167	GT4038b	BAI KESERBAI KERKAR Sakhi Mohana - DESHA c/w [BHT165]	.BROADCAST GT 4038 (12")	[HINDI] 1936
BH01231	G-4048a	BAI KESERBAI KERKAR Ab To Khel Le Phag. Part 1. - HORI KAFI c/w [BH01232]	.BROADCAST G-4048 (10")	[HINDI] 1936
BH01232	G-4048b	BAI KESERBAI KERKAR Ab To Khel Le Phag. Part 2. - HORI KAFI c/w [BH01231]	.BROADCAST G-4048 (10")	[HINDI] 1936
BH01233		(Not traced)		
BH01234		(Not traced)		
BH01235	Test	BAI KESERBAI KERKAR Rasikan Re - DURGA .BROADCAST (Test Pressing)		[HINDI]
BH01250	G-4037a	BAI KESERBAI KERKAR Kahe Ko Dari. Part 1. - BHAIRAVI c/w [BHT1251]	.BROADCAST G-4037 (10")	[HINDI] 1936
BH01251	G-4037b	BAI KESERBAI KERKAR Kahe Ko Dari. Part 2. - BHAIRAVI c/w [BH01250]	.BROADCAST G-4037 (10")	[HINDI] 1936

[Recorded at Blatavsky Lodge, French Road, Bombay - 7]

NOTE Date(s) of recording not verified but presumed to have been taken in 1935 and 1936. The name of the recording engineer is also not known - but Jesinglal K. Mehta, the Managing Director of The Musical Products, Limited, is said to have supervised the recording sessions in Bombay.

NOTE The Musical Products Limited, Madras was wound up in 1939 and dissolved in 1944. All discs were manufactured by The Crystalate Gramophone Record Manufacturing Co., Ltd., London. Original shells presumed to have been destroyed along with a number of unissued recordings.

BROADCAST





HIS MASTER'S VOICE		The Gramophone Company, Ltd., Bombay		1944 - 45
12 inch		Recordings taken at BOMBAY	Late 1944 and Late 1945	
Matrix Catalog		Title	Raga/Tala	Data
2MH8303-1		(Rejected)		
2MH8303-2	HQ-1	BAI KESER BAI KERKAR Ghatan Lagi Rain - LALAT-Teental		[HINDUSTANI]
		c/w [2MH8304]	.HIS MASTER'S VOICE HQ 1	Oct 1944
2MH8304-1	HQ-1	BAI KESER BAI KERKAR Hun To Jai Hun - JONPURI-Teental (Vilambit)		[HINDUSTANI]
		c/w [2MH8303-2]	.HIS MASTER'S VOICE HQ 1	Oct 1944
2MH8305-1		(Rejected)		
2MH8305-2	HQ-2	BAI KESERBAI KERKAR Rasiya Hun Na Jaun - MARUBIHAG - Teental		[HINDUSTANI]
		c/w [2MH8306-1]	.HIS MASTER'S VOICE HQ 2	Apr 1945
2MH8306-1	HQ-2	BAI KESERBAI KERKAR Main San Meet - MALKAUNS - Teental		[HINDUSTANI]
		c/w [2MH8305-2]	.HIS MASTER'S VOICE HQ 2	Apr 1945
2MH8579-1		(Rejected)		
2MH8579-2	HQ-3	BAI KESERBAI KERKAR Ba Re Sainya - NAND - Teental		[HINDUSTANI]
		c/w [2MH8581-2]	.HIS MASTER'S VOICE HQ 3	Oct 1945
2MH8580-1	HQ-4	BAI KESERBAI KERKAR Rasikan Re - DURGA - Teental		[HINDUSTANI]
		c/w [2MH8582-1]	.HIS MASTER'S VOICE HQ 4	Jul 1946
2MH8581-1		(Rejected)		
2MH8581-2	HQ-3	BAI KESERBAI KERKAR Akhinya Mora - PARAJ - Teental		[HINDUSTANI]
		c/w [2MH8579-2]	.HIS MASTER'S VOICE HQ 3	Oct 1945
2MH8582-1	HQ-4	BAI KESERBAI KERKAR Nevar Bajju Re - NAT KAMOD - Teental		[HINDUSTANI]
		c/w [2MH8580-1]	.HIS MASTER'S VOICE HQ 4	Jul 1946
2MH8794-1	HQ-6	BAI KESERBAI KERKAR Mare Dere Aao - DESI - Teental		[HINDUSTANI]
		c/w [2MH8795-1]	.HIS MASTER'S VOICE HQ 6	Jan 1949
2MH8795-1	HQ-6	BAI KESERBAI KERKAR Devi Durge - KUKUBH BILAVAl - Jhaptal		[HINDUSTANI]
		c/w [2MH8794-1]	.HIS MASTER'S VOICE HQ 6	Jan 1949
2MH8796-1	HQ-5	BAI KESERBAI KERKAR Pritam Sainya - LALITA GAURI - Teental		[HINDUSTANI]
		c/w [2MH8797-1]	.HIS MASTER'S VOICE HQ 5	Nov 1947
2MH8797-1	HQ-5	BAI KESERBAI KERKAR Man Na Kari - GOUD MALHAR		[HINDUSTANI]
		c/w [2MH8796-1]	.HIS MASTER'S VOICE HQ 5	Nov 1947

RAGA • LALAT

RAGA • MALHÄUNS



HIS MASTER'S VOICE		The Gramophone Company of India, Ltd., Bombay		1953
10 inch	Recordings taken at BOMBAY		Late 1953 and Late 1954	
Matrix	Catalog	Title	Raga/Tala	Issue Date
OJW2295	P10735	SURSHRI KESERBAI KERKAR In Durjan - MULTANI		[HINDI] Apr 1954
OJW2296	P10735	SURSHRI KESERBAI KERKAR Atahi Prachand - PURIA DHANASHRI		[HINDI] Apr 1954
OJW2297	P10738	SURSHRI KESERBAI KERKAR Sur Sangat - TILAK KAMOD		[HINDI] Sep 1954
OJW2298	P10734	SURSHRI KESERBAI KERKAR Aayeri Mere - SHANKARA		[HINDI] Oct 1953
OJW2299	P10734	SURSHRI KESERBAI KERKAR Piya Hum - JAYJAYVANTI		[HINDI] Oct 1953
OJW2300		(Not Traced)		
OJW2301		(Not Traced)		
OJW2302		(Not Traced)		
OJW2303	P10732	SURSHRI KESERBAI KERKAR Jat Kahan Ho - BHAIKRAVI - Deepchandi		[HINDI] Apr 1953
OJW2304	P10740	SURSHRI KESERBAI KERKAR Kainse Samajhaun - BHAIKRAVI		[HINDI] Nov 1955
OJW2305	P10740	SURSHRI KESERBAI KERKAR Mora Re - BIBHAS		[HINDI] Nov 1955
OJW2306	P10732	SURSHRI KESERBAI KERKAR Ha Re Dainya - TODI - Teental		[HINDI] Apr 1953
OJW2388	P10738	SURSHRI KESERBAI KERKAR Mera Kya Bigarega - BHAIKRAVI		[HINDI] Sep 1954
OJW2389	P10739	SURSHRI KESERBAI KERKAR Sainya Bhaya Jogi - CHAITI		[HINDI] Jul 1955
OJW2390	P10731	SURSHRI KESERBAI KERKAR Balam Mora - MAND		[HINDUSTANI] Apr 1953
OJW2391	P10731	SURSHRI KESERBAI KERKAR Aankhadalya - MAND		[HINDUSTANI] Apr 1953
OJW2392	P10739	SURSHRI KESERBAI KERKAR Main Kain - SUGRAI		[HINDI] Jul 1955

HIS MASTER'S VOICE ---

EALP. 1278

SIDE ONE

RAGA: *Lalit*

GHATAN LAGI RAIN

Intense urge and appeal are the characteristics of this morning melody. The rhythm employed for the exposition consists of 16 beats and is known as Teental.

RAGA: *Todi*

HAAN RE DAIYA

This is also a morning Raga. It has a serene mood with a tinge of pathos in it. The rendering is confined to a rhythm of 16 beats and is known as Teental.

RAGA: *Kukubh Bilawal*

DEVI DURGE

This is a sub-melody of Raga Bilawal which is a morning melody. It is sublime in character but has a lively mood. This composition is confined to a rhythmic cycle of Ten beats and is known as Jhaptaal.

RAGA: *Desi*

MARE DERE AAO

A serene and quiet atmosphere pervades the exposition of this Raga. This too has a place in the evening category, but the hour is late in the morning. The rhythm again is Teental consisting of 16 beats.

RAGA: *Bhairavi*

JAAT KAHAN HO

This too is a morning Raga, but convention has it that it is usually rendered as the concluding piece of every classical performance be it at any hour of the day or night. Since all the twelve notes in the scale are permissible, an artiste has to choose such note combinations as would correspond appropriately to the compositions and the mood. The composition on this disc is confined to a rhythm called Deepchandi, which consists of 14 beats.

# Surshri Kesar Bai Kerkar

SIDE TWO

RAGA: *Lalita Gouri*

PREETAM SAIYAN

This is an admixture of two Ragas—Lalit which is a morning melody and Gouri an evening melody. During the exposition, however, it is the 'Gouri' Raga which is dominating. Hence Lalita Gouri is usually rendered in the evenings. The mood of this Raga is serene quietness. The artiste sings the composition "Preetam Saiyan" in the rhythm of 16 beats known as Teental.

RAGA: *Nai Kamod*

NEVAR BAJU RE

This is a sub-melody of main Raga Kamod and is usually rendered during the early hours of night. It is gay and lively in character. The composition sung by the artiste is confined to Teental which has 16 beats.

RAGA: *Goud Malhar*

MAAN NA KARI

This Raga is expounded before midnight. It is a sub-melody of Raga Malhar which is conventionally associated with the rainy season. The artiste sings in a rhythmic cycle of 16 beats known as Teental.

RAGA: *Malkauns*

MAIN SAN MEET

This is essentially a night melody. It is pentatonic in structure and is immensely popular with all classes of listeners. It is very lively and sprightly in character and imbibes inspiration. The composition 'Main San Meet' is confined to a rhythm of 16 beats known as Teental.

COVER DESIGN - STUDIO GRAPHIC

Kesarbai was born on 13th of October 1893 for her picturesque beauty and length and breadth of our vast country she displays such vigour and character that those who are in the line of the music initiated into the art by Late Ramkrishna Bakhale and Late Ustad Alladiya Khan. The credit, however, for her present unique position in the realm of music goes to Ustad Alladiya Khan. For over a quarter century he coached her up with loving care and sincerity. On account of her musical heritage, she is gifted with a sweet and melodious voice. By severe training, she has cultivated it to move with ease through a range of full three octaves.

Kesarbai is a recipient of many honours during her career, but the most distinguished are the ones conferred on her by the President of the Indian Republic in the year 1953 and as early as 1938 by the residents of Calcutta, when at the hands of Late Rabindranath Tagore, she was awarded the title, "Surshri".

On account of her advanced age, her appearances in public are very rare. But whenever she appears, her brilliant expositions carry the listeners to celestial heights and the majestic grandeur of Mount Everest.

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## REISSUES

HIS MASTER'S VOICE The Gramophone Company of India., Ltd., Bombay

45rpm Extended Play

Catalog	Matrix	Title	Raga/Tala	Original
HIS MASTER'S VOICE 7ERE 1 London 1961				
Side 1.7TJW-IN		Haan Re Daiya	- TODI	= KHAYAL P-10732
		Kaise Samjhaun	- BHAIRAVI	= THUMRI P-10740
Side 2.7TJW-INT1		Piya Ham	- JAIJAIWANTI	= KHYAL P-10734
		Aaye Shyam Mose	- KHAMAJ	= HORI *

First Pressing: Pressed in England

Second Pressing: Pressed in India

33½rpm LONG PLAY [and CASSETTE reissues]

"SURSHRI KESER BAI KERKAR"

HIS MASTER'S VOICE.EALP1278 INDIA 1963

Side One Matrix 2XJW-1231

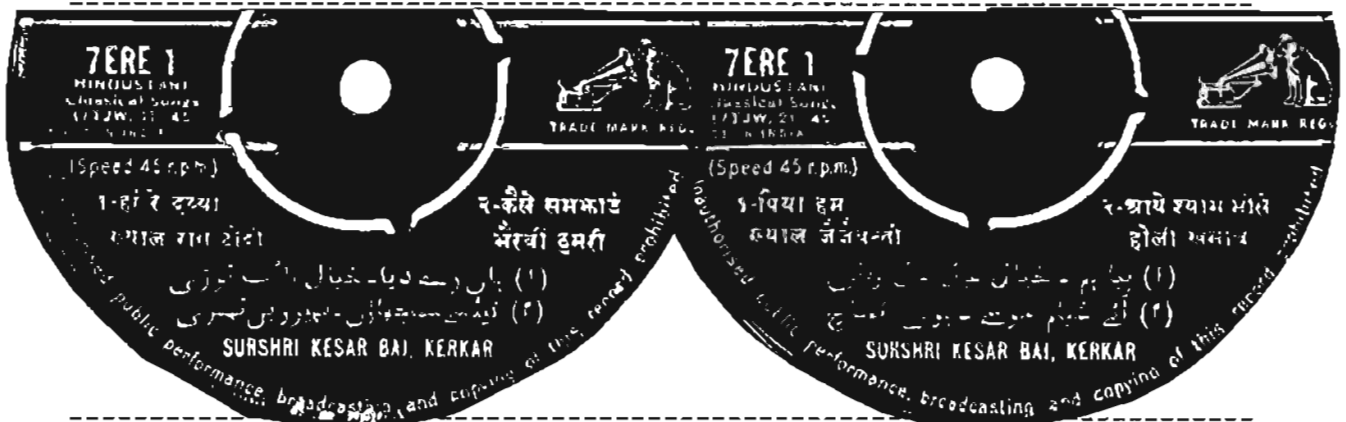
Ghatan Lagi Rain	RAGA: LALAT	- Teental	HQ-1
Haan Re Daiya	RAGA: TODI	- Teental	P-10732
Devi Durge	RAGA: KUKUBH BILAWAL	- Jhaptal	HQ-6
Mare Dere Aao	RAGA: DESI	- Teental	HQ-6
Jaat Kahan Ho	RAGA: BHAIRAVI	- Deepchandi **	P-10732

Side Two Matrix 2XJW-1232

Preetam Saiyan	RAGA: LALITA GOURI	- Teental	HQ-5
Nevar Baju Re	RAGA: NAT KAMOD	- Teental	HQ-4
Maan Na Kari	RAGA: GOUD MALHAR	- Teental	HQ-5
Main San Meet	RAGA: MALKAUNS	- Teental	HQ-2

Reissued	Cassette	.EMI	6TC 04B 7162	1984
Reissued	Cassette (Revised)	.HMV	STC 04B 7162 **	1989

\*\* Not on Revised Issue



## CASSETTES from PRIVATE RECORDINGS

SHAAN AUDIO PRODUCTS - Cassettes.

"RAREST OF THE RARE" .SHAAN AUDIO PRODUCTS INDIA 1985

Sursri Keserbai Kerkar - VOCAL, with accompaniment.

(From private Live recordings)

786-8500	?		
8501	?		
8502	?		
786-8503	Raga BIHAGARA Raga BASANTI-KEDAR Raga BASANTI-KEDAR (Part 2.) Raga BARWA	[HINDUSTANI]	
786-8504	Raga TILAK KAMOD Raga BHIMPALAS Raga BIHAGADA		
786-8505	Raga LALITA GAURI HORI CHAITI BHAIRAVI	RAREST OF THE RARE SIDE ONE SIDE TWO LALITA GAURI HORI • CHAITI BHAIRAVI	STEREO 786-8505
786-8506	Raga KEDARA		
786-8507	Raga JAIJAIWANTI Raga BHAIRAVI	A 1985 SHAAN AUDIO PRODUCTS 43, Tankar Villa, Gowalia Tank, A. K. Marg, Bombay 400 036 India All rights of producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape prohibited.	
786-8508	Raga BAGESHRI BAHAR Raga KAUSHI KANADA		

SHAAN AUDIO PRODUCTS. 43 Tankar Villa, Gowalia Tank, A.K. Marg. Bombay-36

No details are given as to the songs titles on these cassettes - nor where and when they might have been recorded. It also seems likely that Shaan Audio Products, have ceased marketing the cassettes some years back.

Acknowledgments to Prabhakar Datar, Suresh Chandvankar and Rajeev Goenka for assistance in the preparation of this discography. MICHAEL KINNEAR

RAREST OF THE RARE

STEREO  
8607

SIDE ONE SIDE TWO  
JAI JAIWANTI JAI JAIWANTI  
BHAIRAVI

A 1985 SHAAN AUDIO PRODUCTS

43, Tankar Villa, Gowalia Tank, A. K. Marg, Bombay 400 036 India.

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RAREST OF THE RARE

STEREO  
8608

SIDE ONE SIDE TWO  
BAGESHRI-BAHAR KAUSHI KANARA

A 1985 SHAAN AUDIO PRODUCTS

43 Tankar Villa, Gowalia Tank, A. K. Marg, Bombay 400 036 India

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## PUBLICATIONS

1. Directions for thoroughly understanding Edison's Phonographs. Reprint of 1902 booklet. . . £1. 80
2. THE PHONOGRAM - reprint of 3 extremely rare magazines of 1893 (London) . . . . £2. 85
3. Edison Bell WINNER Records. Newly revised edition by Karlo Adrian & Arthur Badrock £ 8. 00
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10. PATHÉ-PERFECT (British) Complete listing by Arthur Badrock. . . . . £ 3. 50
11. THE STORY OF NIPPER and the 'HIS MASTER'S VOICE' PAINTING by Leonard Petts. . . (new printing) . . . £ 4. 50
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All the above from  
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 19 GLENDALE ROAD,  
 BOURNEMOUTH BH6 4JA

(all prices include postage)





## READING INDIAN RECORD LABELS

By

Michael S. Kinnear

### SUN DISC RECORD

-----  
The SUN DISC RECORD was introduced in India in 1909 by F.B. Thanewalla and Co., of 143 Kalbadevi Road, Bombay, and 13 Esplanade East, Calcutta, as an additional product to market in support of the trade in cycles that this firm had been engaged in for a few years.

F.B. Thanewalla (or Thanawale) and Co., had been in business as a Sports Outfitter and bicycle merchants for some years commencing business at 135 Kalbadevi Road, Bombay, and soon after expanded the business by opening a branch of the firm at 13 Esplanade East, Calcutta.

The increasing popularity of 'talking machines' and disc records in India would no doubt have encouraged F.B. Thanewalla and Co., to take on these products as a side-line to their main business in sports goods and bicycles as a boost to their turn-over and profit. Apart from musical instrument dealers who were the main outlet for the products of the sound recording industry, the 'second front' of the industry in India was to open up dealerships with such businesses as sports outfitters and 'cycle' traders.

The earliest advertisement that I have been able to trace in support of the fact that F.B. Thanawalla and Co., were involved with the disc record business appears in the Bombay Samachar newspaper of the issue dated 16 October 1909 which reads as follows - translated from Gujarati:

-----  

### SUN DISC DOUBLE SIDE RECORD

Bhajans, Ramayan, Narsi Mehta's Hindu Prabhati, Jain Stavan's Parsi's and Hindu's Marriage Songs, Famous Urdu and Gujarati Drama's, Kachchi and Sindhu Kafi's.

Calcutta's Famous Singer Miss Gauhar Jan's Ustadi Songs.

\*\*\*\*\*

"Hare Sayan Puroo Meye Tore Payyan - No. 105

THE SUN RECORD CO., Kalbadevi Road, Bombay.

-----  
Although this advertisement is the earliest that I have traced thus far to feature 'Sun' records - the SUN DISC RECORD may have been on the market in India for a year or so before this advertisement. The SUN DISC RECORD mentioned above - Miss Gauhar Jan, No. 105, is not the lowest number known - which is as follows:

Number. Matrix. Artist. and Titles.

25		Miss GAUHAR JAN	
c/w	(-25)	"Piya Bin Nahin Avat Chain"	[HINDUSTANI]
26	(-26)	"Chinata Nahin Badul Ouyo"	[HINDUSTANI]

These two songs had been recorded by Miss Gauhar Jan for The Gramophone & Typewriter, Ltd., in late 1903, and possibly also for other record companies as well.

When introduced the SUN DISC RECORD appears to have been the first Double-sided disc record to be retailed in India for 2 rupees, when all other makes on the market were on sale to the public for 3 rupees or more for the 10" inch size. In March 1908, The Talking Machine and Indian Record Co., Fort, Bombay, had advertised that the PHON-O-PHONE Indian Disc Record was shortly to be marketed at 'popular prices' but to date it has not been verified that the PHON-O-PHONE disc record (single side or double sided) was in fact placed on the market and all pressings of this label that have been found are manufactured by The Viel-o-phone Co., Ltd., which did not commence disc pressing in India until 1914, at Mahim, Bombay.

#### The SUN DISC RECORD 'Trade Mark'

The label of the SUN DISC RECORD features a 'corona' (sun emerging over the horizon) which as a disc record was a registered 'design' or 'trade mark' of Polyphon Musikwerke, A.G., Bahnhofstrasse-61, Wahren-Leipzig, in Germany.

The Polyphon Musikwerke, A.G., Wahren-Leipzig, had been established in about 1890 by Gustave Brachhausen and Paul Reissner, and within a short time became one of the most important manufacturers of disc musical boxes in the world. In about 1903-04, Polyphon Musikwerke, A.G., is believed to have attempted to enter the 'talking machine' and disc record industry in association with Nicole Freres, Ltd., of London, who had entered the disc record manufacturing industry with a celluloid coated cardboard disc record in August 1903. The known examples of this type of disc record are very few and were described as POLYPHON - Schallplatte.

This attempt to enter the disc record industry appears to have been a failure, which led Polyphon Musikwerke, A.G., to enter the 'talking machine' and disc record industry as a manufacturer in their own right utilizing their factory at Wahren-Leipzig.

In about 1906-06, the Polyphon Musikwerke, A.G., introduced disc records of the 'shellac' type with the 'trade mark' POLYPHON RECORD, and the anonymously described 'corona' or 'korona' label as described above.

I have not been able to ascertain when the 'corona' label first appeared in Germany but it is known that some titles were also manufactured with the POLYPHON RECORD label and that the 'corona' label was certainly on the market in Germany by mid 1909.

Taking the above information into consideration and that the first advertisement for the 'corona' labelled disc records under the name of SUN DISC RECORD were brought out in October 1909, it would be reasonable to assume that the recordings of the Indian repertoire were taken in late 1907 or 1908, with Bombay and Calcutta being the only locations of the recording sessions.

#### Catalogue and Matrix Numbers.

The SUN DISC RECORD seems to have been allocated a system of continuous numbering from No. 1 up and not sub-divided into 'blocks' for different types of performance.

The catalogue number and the matrix number are identical with the matrix number being hand written underneath the paper label and the same number being an embossment between the last groove of the recording and the label edge. Occasionally the matrix numbers have a dot [.] following the number while other have a hyphen [-] before the number but more often than not the matrix number has no other suffix or prefix indication.

All pressings that have been examined have a raised outer ring at the edge of the disc and most pressings have a smaller ring containing the label data, but curiously, it is more common to find the disc pressings with the off-centre labels - without the inner ring. Apart from the information that the discs were either manufactured in Germany or England, the different types of pressings suggest that more than one manufacturer was involved with the pressing of the SUN DISC RECORD.

At this stage of research the lowest known number is 25 (a recording by Miss Gauhar Jan) and the highest being 989 (a recording by Miss Goolnar), and of almost one thousand possible recordings within this range - the details of about three hundred are known, of which the majority are of Bombay recordings.

The roster of artists and repertoire of songs on the SUN DISC RECORD label bears a close resemblance to the RAMA-GRAPH DISC RECORD (which had been on the market in India since September 1907, through T.S. Ramchunder and Bros., Bombay), and to the ZONOPHONE RECORD, the Indian repertoire of which was introduced by The Gramophone Co., in September 1910.

#### Pressings and Labels

There are two known varieties of the SUN DISC RECORD - the more common is a black coloured label with gold printing - Made in Germany, while the other is a plum coloured label of the same design also with gold printing, but - Made in England. A curious feature with both label types - black or plum coloured - is that many discs are found with the labels quite off centre - whether this was a manufacturing problem or simply carelessness is not known - but of all record labels of Indian record labels this aspect of the labels being off centre is more common with the SUN DISC RECORD than any other label.

Several copies of SUN DISC RECORD's also appear to have printed labels pasted over the original label - which appears to have been buffed off. This may have been due to the wrong labels having been given in the first pressing - and simply relabelled.

Another feature about the SUN DISC RECORD is the details given on the printed label. Most pressings that have been examined have the artists name in English, while the song or tune titles is given in English, Gujarati and Urdu (Hindustani) script - and with the record number printed in Arabic numerals - as well as English numbers.

While it may be presumed that the German pressings were manufactured by Polyphon Musikwerke, A.G., at Wahren-Leipzig, the identity of the English Manufacturer is not known, although the type-face of the embossed letters seems to indicate that the 'Made in England' pressings are the product of The Disc Record Co., Ltd., of Stockport, near Manchester, England. It is known that The Disc Record Co., Ltd., had formerly been manufacturing the NICOLE RECORD for Nicole Freres (India) Ltd., of the red celluloid coated cardboard type, and that by 1909 the same company had been furnishing the 'shellac' type of pressings for a few clients in Sweden, France and England, so there is no reason why the company could not offer similar pressings for clients in India.

It is possible that The Disc Record Co., Ltd., had used the former NICOLE RECORD matrix stocks for pressing the SUN DISC RECORD - but have obscured the original identity of the 'Nicole' matrix by erasing the 'Nicole' markings - and making new copy stampers for the SUN DISC RECORD. For the majority of SUN DISC RECORD's it is believed that they are original issues for the label.

Between 1909 and 1912 numerous advertisements have been found in a variety of newspapers, mainly in the Gujarati language such as The Bombay Samachar and Jam-e-Jamshed, and although most of these advertisements ran for several months without change, record numbers or details of the releases were not usually given - in any language. Over a span of about four years the advertisements only varied in that the name of F.B. Thanewale and Co., Bombay, changed to The Sun Record Co., Bombay, and by November 1912, the address of F.B. Thanewale and Co., and The Sun Record Co., had changed from 143 Kalbadevi Road, to 135 Kalbadevi Road, but by the end of 1912 - no further advertisements appear to have been placed in the major vernacular newspapers of Bombay.

Apart from the change of address, the only other relevant piece of information given in the advertisements was that the price of the SUN DISC RECORD had been reduced in September 1912 from 2 rupees per (double-sided) or "both side songs" per disc down to 1 rupee and 8 annas, a reduction of 25% on the price that had been constant since October 1909.

The advertisements never mentioned any other size disc record other than the 10" - and thus far no SUN DISC RECORD has been found or traced in any other size, which suggests that the SUN DISC RECORD was only ever made in the 10" inch size. While on a business tour of Europe and the United States in 1914, Valabhdas Runchordas had reported in several interviews that The Sun Disc Record Company, had concentrated their efforts in the sound recording industry by selecting the best selling titles of other brands for recording and had captured a substantial share of the market by offering these discs at a low price.

By 1912 it was possible to find the same song recorded by Mr. Murad Ali, on a variety of labels including - GRAMOPHONE CONCERT RECORD, ZONOPHONE RECORD, BEKA GRAND RECORD, BEKA RECORD (8"), RAMA-GRAPH DISC RECORD and ODEON RECORD, as well as the SUN DISC RECORD under a variations of his name from - Murad, to Mooradally. A similar situation occurs with recordings by Miss Gauhar Jan, so how any member of the record buying public selected their preferred rendition of a song from the several versions offered by a number of record companies is anybody's guess, except that with the SUN DISC RECORD version it would have been a little cheaper than the other renditions on other labels.

Although the full listing of releases on the SUN DISC RECORD label is not known at present, amongst the most prized by record collectors are the recordings by Bal Gandharva (Narayan Rajahansa - born 1888 - died 1968), as the SUN DISC RECORD releases of Bal Gandharva which were most likely issued in about 1911-12, when he was just emerging as one of the future 'super-stars' of the Marathi stage, are only pre-dated by his recordings for the BEKA RECORD (8") and BEKA GRAND RECORD (10") discs of 1907, and precede all the recordings that he made for The Gramophone Co., Ltd., in 1913. Some of Bal Gandharva's recordings for the ZONOPHONE RECORD and HIS MASTER'S VOICE record labels have remained perennially popular - but his recordings for the SUN DISC RECORD label, have been forgotten except for those record collectors lucky enough to have found or preserved copies of these historical recordings.

The SUN DISC RECORD marketed by F.B. Thanewale & Co., and The Sun Record Co., Bombay - should NOT be confused with another 'Sun' disc record issued under the label style of SUN RECORD COMPANY, COCANADA, (red label) and the SUN TALKIE RECORD by The Sun Record Company, Cocanada. This label was first issued in March 1935, and continued for several years - with most of it's repertoire being in Telugu and Oriya with an emphasis on sets of discs of Telugu drama, in the NV numerical series, using Gramophone Co., Ltd., matrix stocks.

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SUN DISC RECORD

AN APPEAL FOR INFORMATION

If any member or record collector reading this article has any SUN DISC RECORD (10") - with either black or plum coloured label - I would be most grateful to receive the information - for although the details of about three hundred releases in the Indian repertoire are known there are still a large number of 'blank entries' - about which we do not have the data - so any contribution - direct to the Secretary of the Society of Indian Record Collectors would be most appreciated - with a view to eventually publishing a listing of the Indian repertoire of the - SUN DISC RECORD - - so that all might share in the 'treasure of this label'

---



## SHAKTI WANTED

Indian Fusion Group "SHAKTI" Toured India Jan/Feb 1982 with Larry Coryell -Guitar (replacing injured John McLaughlin), L Shankar-Violin, Zakir Hussein -Tabla, Vikku Vinayakram-Ghatam. Appearing at 'Jazz Yatra Festival' Bombay, also Concerts in : Hyderabad, Bangalore, Madras, Delhi, Calcutta, Bombay.

in March 1984 "SHAKTI" John McLaughlin -Guitar, L Shankar -Violin, Zakir Hussein-Tabla, Vikku Vinayakram- Ghatam. Toured INDIA Appearing at Goa, Bombay, Delhi, Calcutta, Madras, Bangalore .

WANTED Any Live : Audio , Radio , Video , TV , Film Appearances .

Also any Tour Books, news reports, interviews, photos, memorabilia.

Will BUY anything from 1982/1984 Tours , Or trade . Have some Audio/Video of SHAKTI in Europe 1976/1977. Looking also for Video of Classical Indian

Musicians. Contact : David Graham

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Vic 3031

Australia



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brings back**

*Shakti*



**Shakti.**

Four incredibly gifted talents. Each one, a master beyond compare.  
John McLaughlin on guitar. L. Shankar on double violin.  
Zakir Husain on tabla. Vikku Vinayakram on ghatam.  
Together, they form an explosive mixture that fires the imagination.  
With a fusion of jazz and Indian music.  
Of tremendous originality. And great depth.  
Come. Feel the charge.

**PLAYBOY jazz forum**

“Handful of Beauty” ... album of the year 99

“Shakti’s ‘Handful of Beauty’ was in my opinion one of the major albums of the decade 99

**The New York Times**

“This group breaks up its remarkable passages of collective energy with solos, duets, trios and ensemble passages 99

**CBS 60X**

“...all of their recent American tour was sold out. The level of music they improvised was as powerful and joyous as anything I’ve ever heard 99

**Carlos Santana**

“...it’s very, very intense. It’s the most intense music I’ve felt since John Coltrane was alive 99



*Shakti*  
*you feel it from within.*

Shakti plays live at The Cooperage

Date: 16th March, 1994 Time: 7.30 p.m. Tickets: Rs. 20, 15, 10, and 5.

Available at: Rhythm House, Kala Ghoda, Twist Record Shop, Linking Road. Organised by: A. J. ...

SIRC NEWS FROM NANDED - BY - MR.P.T.SHASTRI,PRESIDENT

-----  
During this year we had two meetings and the attendance was very good. The programmes were -

A] Marathi Film Songs on the ocassion of the death anniversary of G.D.Madgulkar - famous lyricist. [January 1993]

-----  
FILM (YEAR) / SINGER / SONG TITLE / MUSIC DIRECTOR  
-----

- 1] Annapurna (1968) / Suman Kalyanpur / Tujhya Kantisama / Snehal Bhatkar
- 2] Jagachya Pathivar (1960) / Asha Bhosle / Nahi Kharchili Kavadi / Sudhir Phadke
- 3] Pudhache Paul (1950) / Lalita Deolkar / Majhya Jalyaat / Sudhir Phadke
- 4] Vande Mataram (1948) / Sudhir Phadke and Malti Pande / Aparadh Meech kela / Sudhir Phadke
- 5] Me Tulas Tujhya Aangani (1955) / Asha Bhosle / Sakhya Me Tulas Tujhya Aangani / Sudhir Phadke
- 6] Devbappa (1953) / Asha Bhosle / Naach Re Mora / P.L.Deshpande
- 7] Prapanch (1961) / Sudhir Phadke / Pota Purta Pasa Pahije / Sudhir Phadke
- 8] Sangtye Aaika (1959) / Asha Bhosle and Chorus / Bugadi Majhi Sandali Ga / Vasant Pawar and Ram Kadam
- 9] Mumbaicha Jawai (1970) / Ramdas Kamat / Pratham Tuj Pahata / Sudhir Phadke
- 10] Dev Pavala (1950) / Manik Varma / Kabirache Vinato Shele / P.L.Deshpande
- 11] Lakhachi Goshta (1952) / Asha Bhosle / Saang Tu Majha Hoshil Kan / Sudhir Phadke
- 12] Jashas Tase (1951) / Lalita Deolkar / Motha Motha Dola Tujha / Sudhir Phadke
- 13] Swayamvar Jhale Seeteche (1964) / Bhimsen Joshi / Ramya Hi Swargahun Lanka / Vasant Desai
- 14] Suwasini (1961) / Asha Bhosle / Divasa Magun Divas Chalale / Sudhir Phadke
- 15] Pathlaag (1964) / Asha Bhosle / Ya Dolyanchi Don Pakhare / Datta Davjekar
- 16] Kichak Vadh (1959) / Lata Mangeshkar / Dhund Madhumati Raat Re / Master Krishnarao
- 17] Malhari Martand (1965) / Sulochana Chavan / Padaravarati Jartaricha / Vasant Pawar
- 18] Sant Gora Kumbhar (1967) / Sudhir Phadke / Tujhe Roop Chitti Raho / Sudhir Phadke

=====

B] " Ek Raag Aaneek Sangeetkar " - Hindi Film Songs based on Raga - YAMAN / YAMAN KALYAN [February 1993]

-----  
FILM (YEAR) / SINGER / SONG TITLE / MUSIC DIRECTOR  
-----

- 1] Raag Rang (1952) / Lata Mangeshkar / Aeri Aayi Piya Bina / / Roshan
- 2] Jindagi (1940) / K.L.Saigal / Main Kya Janun / Pankaj Malik



- 3] Baharen Phir Bhi Aayegi (1966) / Asha Bhosle / Wo Hanske Mile Hamse / O.P.Naiyyar
- 4] Pakeeza (1971) / Lata Mangeshkar / Mausam Hai Ashikana / Ghulam Mohammad
- 5] Palki (1967) / Mohammad Rafi and Suman Kalyanpur / Dile Betab Ko Seenese / Naushad
- 6] Sanjog (1961) / Mukesh / Bhuli Hui Yadon Mujhe / Madan Mohan
- 7] Chitralekha (1964) / Mohammad Rafi / Man Re Tu Kahe Na Dheer Dhare / Roshan
- 8] Mahal (1949) / Lata Mangeshkar / Aayega Aanevala / Khemchand Prakash
- 9] Shokhiyaan (1951) / Lata Mangeshkar / Sapna Ban Sajan Aaye / Jamal Sen
- 10] Meri Bahan (1944) / K.L.Saigal / Do Naina Matware / Pankaj Malik
- 11] Dil Hi To Hai (1963) / Asha Bhosle and Chorus / Nigahen Milaneko Jee Chahata Hai
- 12] Anpadh (1962) / Lata Mangeshkar / Jiya Le Gayo Ji Mora Sanvaria / Madan Mohan
- 13] Mirza Sahib (1947) / G.M.Durani and Noorjahan / Haath Seene Pe Jo Rakh Do / Pandit Amarnath
- 14] Parvarish (1958) / Mukesh / Aansoo Bhari Hai Ye Jeevanki Rahen / Dattaram
- 15] Barsat Ki Raat (1960) / Mohammad Rafi / Jindagi Bhar Nahin Bhulegi / Roshan
- 16] Bahana (1960) / Lata Mangeshkar / Ja Re Badara Bairi Ja / Madan Mohan

=====

## RAGA: YAMAN

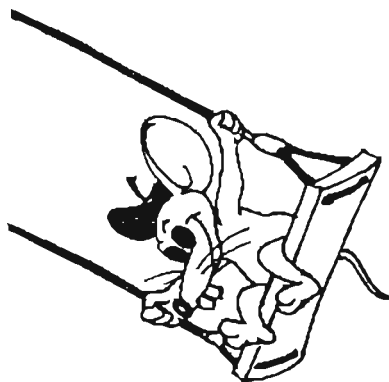
Usually rendered during the first quarter of the night, Raga Yaman lends itself limitless scope for innovation and artistic interpretation. Having evolved out of the Kalyan *Thaat* this raga has all the *swaras* which are *shuddha* except the *madhyam* which is *tivra*.

The 'pakad' of the raga is as follows:

NI RE GA, RE MA GA, PA RE GA RE, NI RE SA

नी रे ग, रे म ग, प रे ग रे, नी रे सा

# The Swing Era



...as reported  
in contemporary fan magazines...

All articles are *complete* reprints from defunct magazines—reset with modern typelaces to offer maximum of readability.

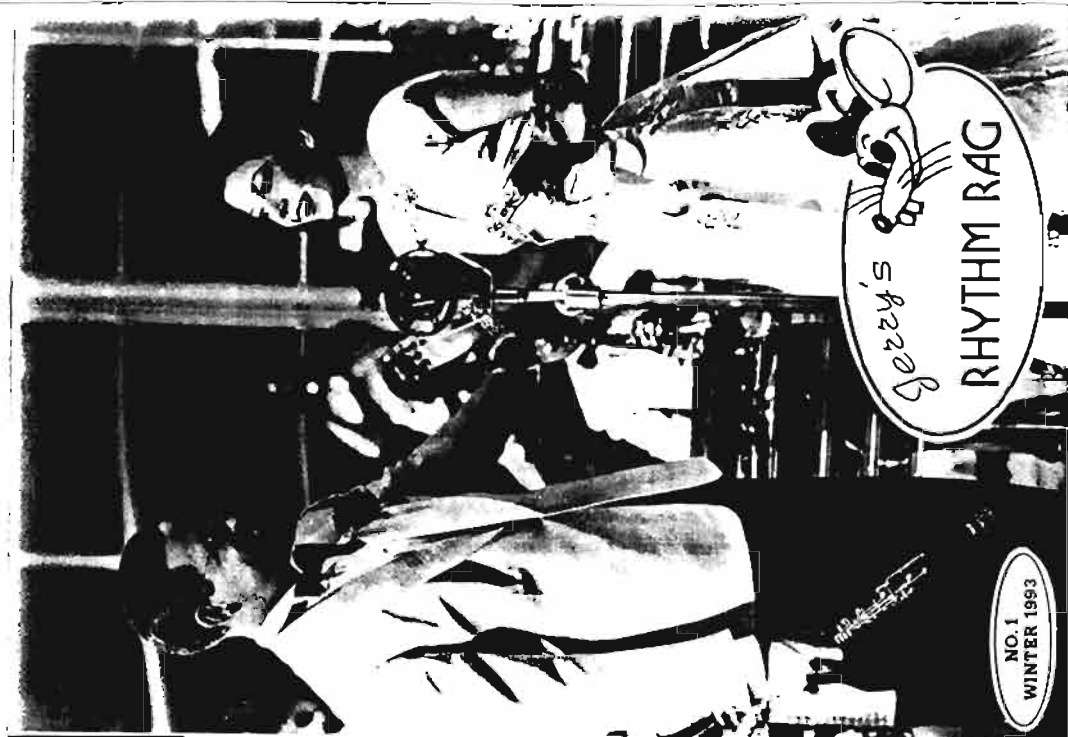
Regular contributors include:

John Hammond, Hugues Panassié, Tommy Dorsey, Rudi Blesh, Derrick Stewart-Haxier, George T. Simon, Ralph Venables, Albert McCarthy, Spike Hughes, Charles Edward Smith and George Avakian.

Our "Bandstand" column has first-hand reports from "the ring-side"—not foggy reminiscences put on to paper 50 years later!

"AFRS JAZZ"—our research team investigates jazz as heard on the elusive wartime transcriptions.

Our review section deals with reissues on compact discs (CDs), cassettes and video.



The first issue, dated "Winter 1993", includes the following:

- Day by Day in New York  
The first part of Spike Hughes' impressions of "American Musical Affairs". (MELODY MAKER, APRIL 1933)
- Joe Oliver is still "King"  
by Louis Armstrong (THE RECORD CHANGER, JULY 1950)
- Chicago Visit—1947  
by Art Schawlow (JAZZ NOTES, SEPTEMBER 1947)

Main feature in the second issue ("Spring 1993") is the rarest of the rare:

- Introducing Duke Ellington  
From the AMERICAN FORTUNE MAGAZINE OF AUGUST 1933:  
(Who on earth would turn to such a magazine for an in-depth article on Ellington??)



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# "Hot" off the press...





सोप्रेम नमस्कार !  
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 कोलापूर बाबवेतर्फे  
 आम्ही आपणास निमंत्रित कर्वात आहोत.  
 लतामंगेशकरांच्या अवीट काहीशा दुर्मिळ  
 हिंदी गाण्यावर आधारित असा हा कार्यक्रम  
 आपल्या दीर्घकाळ स्मरणात बाहेल  
 अवश्य चालेल.  
 कुनेर्हाकित -  
 मोहनमोहनी. अशोक थोबडे. जयंत बाळबळकर

● कथळ: कोलापूर प्रशाला, कोलापूर ● खपिवाव २३ मे १३ सायं: ६ वाजता

शुभेच्छा-चोर बंदस

During the period of this report, we presented two programmes as detailed below with an average attendance of over 100 music lovers.

A] Old Marathi Bhavgeete - By Mr.Jayant Raleraskar/April 1993

SONG TITLE / SINGER / FILM

- 1] Aadhi Beej Ekale / Vishnupant Pagnis / Saint Tukaram
- 2] Aanganat Phulalya Jaijui / Vanmala / Payachi Dassi
- 3] Jate Kunikade / Manna Dey / Kichak Vadh
- 4] Maghachi Raat Chandana Tyaat / Asha Bhosle / Narveer Tanaji
- 5] Hata Tatane Pata Rangavuni / Jayram Shiledar / Ramjoshi
- 6] Ganga Jamuna Dolyaat Ubhya Kaan / Lata Mangeshkar
- 7] Hansale Ga Bai Hansale / Lata Mangeshkar
- 8] Bhetaal Kaan Koni Majhya Manasana Maherichya
- 9] Tujhya Manaat Kunitaari Lapale Ga
- 10] Nav Vadhu Priya Me Bavarate / Lata Mangeshkar
- 11] Naach Re Mora Naach / Asha Bhosle / Devbappa
- 12] Jithhe Sagara Dharani Milate / Suman Kalyanpur / Putra Vhava Aaisa
- 13] Aare Sansaar Sansaar / Suman Kalyanpur / Manini
- 14] Aataracha Phaya Tumhi / Asha Bhosle / Bhaubeej
- 15] Bugadi Majhi Saandli Ga / Asha Bhosle / Saangatye Aaika
- 16] Jana Palbhar Mhanatil Hay Hay / Lata Mangeshkar
- 17] Chapha Bolena / Lata Mangeshkar
- 18] Maitrininon Saangu Naka Naav Ghyayala / Saroj Velingkar
- 19] Ghat Doivaar Ghat Kamarevar / Lata Mangeshkar
- 20] Krishana Milali Koynela / Lata Mangeshkar
- 21] Ghanashyaam Sundara / Lata Mangeshkar and Panditrao Nagarkar / Amar Bhupali
- 22] Yamuna Jali Khelu Khel Kanhaiyya / Meenakshi / Brahmachari
- 23] Saang Tu Majha Hoshil Kan / Asha Bhosle / Lakhachi Goshta
- 24] Naag Kadhato Phana / Janki Aiyar / Preeti Sangam
- 25] Dadla Nako Ga Bai / Shahir Sable and Party / Vavtaal
- 26] Kunihi Pay Naka Vajavu / Malati Pande
- 27] Khudkaan Gali Hasale
- 28] Naka Maru Khada / Gajanan Vatve
- 29] Aashi Paakhare Yeti / Sudhir Phadke

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B] Rare and Melodious Hindi Film Songs sung by Lata Mangeshkar

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This programme was presented at Sevasadan High school and was attended by over 150 persons. The songs were selected by the active committee members. The song details are -  
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SONG TITLE / FILM / COMPOSER  
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- 1] Abhi To Main Jawan Hun / Afsana / Husnalal Bhagatram
- 2] Dil Mera Toda / Majboor / Gulam Haider
- 3] Bedard Tere Dardko / Padmini / Gulam Haider
- 4] Bahar Aayi Khili Kaliyan / Alif Laila / Shyamsunder
- 5] Sapna Ban Sajjan Aaye / Shokhiyaan / Jamal Sen
- 6] Dil Bhi Tera Hum Bhi Tere / Taksaal / Roshan
- 7] Bandh Preet Phuldor / Malti Madhav / Sudhir Phadke
- 8] Aankhonmen Saman Jao / Yasmin / C.Ramchandra
- 9] Pyar Ki Ye Talkhiyaan / Sardar / Jagmohan
- 10] Chandramaan / Patrani / Shanker Jaikishan
- 11] Aaj Mere Nasibne / Halchal / Sajjad Hussain
- 12] Na Milta Gam / Amar / Naushad
- 13] Suna Suna Hai Jahan / Aurat / Shanker Jaikishan
- 14] Pighala Hai Sona / Jaal / S.D.Burman
- 15] Na Hanso Ham Pe / Gateway Of India / Madan Mohan
- 16] Intezzar Aur Abhi / Char Dil Char Rahen / Anil Biswas
- 17] Dil Matwala / Bewafa / Allarkhan
- 18] Pa Lagoo / Aapki Seva Men / Datta Davjekar
- 19] Gaye Lata Gaye Lata / Daman / K.Dutta
- 20] Ruthke Tum To Chal Diye / Jalti Nishani / Anil Biswas
- 21] Aa Nainomen Aa / Dara / Mohammad Shafi
- 22] Bajuband Khul Khul Ja / Bajuband / Mohammad Shafi
- 23] Ye Kaisi Aada Hain / Ragrang / Roshan
- 24] Hai Kahinpe Shadmani / Aandhiyaan / Ali Akbar Khan
- 25] Tare Wahin Hai / Wafa / Vinod
- 26] Tum Ho Saath Raat Bhi Hansi Hai / Mohar / Madan Mohan
- 27] Jab Raat Nahin Katati / Changezkhan / Hansraj Bahal
- 28] Mat Samjho Neer Bahati Hun / Nata / S.Mohinder
- 29] Bhul Ja Ae Dil / Khel / Sajjad Hussain
- 30] Khwabmen Hum Ko / Toofaan / Shivdayal Batish
- 31] Kaise Din Beete / Anuradha / Ravi Shankar
- 32] Muskurao Ki Ji Nahin / Kangan / Chitragupta
- 33] Tum Na Jane / Saja / S.D.Burman
- 34] Gujra Huva Jamana / Shiri Farhaad / S.Mohinder

=====  
\* This programme was prepared and presented by Mr.Ashok Thobde and Mr.Jayant Raleraskar. The response was tremendous and encouraging us to present many more programmes.

\*\* The programme invitations cards were designed and prepared by Pore Brothers - [A copy enclosed]

\*\*\* SIRC,Solapur activities are becoming more and more popular after each programme. Local news papers viz.Kesari and Tarun Bharat give lot of publicity to our activities.

\*\*\*\* We are thankful to all the music lovers,management of the news papers,authorities of Sevasadan High School and Pore Brothers and expect their continuing help,guidance and support.

\*\*\*\*\*

HIGHLIGHTS OF THE CONTENTS OF THE PREVIOUS VOLUMES OF  
" THE RECORD NEWS "

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

VOLUME 1 - JANUARY 1991  
-----

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

VOLUME 2 - APRIL 1991  
-----

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

VOLUME 3 - JULY 1991  
-----


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

VOLUME 4 - OCTOBER 1991  
-----

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


VOLUME 5 - JANUARY 1992  
-----

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
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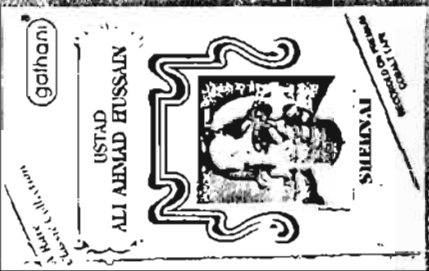
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VOLUME 6 - APRIL 1992

-----

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

VOLUME 7 - JULY 1992

-----

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

VOLUME 8 - OCTOBER 1992

-----

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

VOLUME 9 - JANUARY 1993

-----

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

VOLUME 10 - APRIL 1993

-----

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

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