

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



"COLLECTOR'S ITEMS"

VOL. 15

JUL. 1994

THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

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SOCIETY OF INDIAN RECORD COLLECTORS (SIRC) : ESTABLISHED IN 1990

FROM THE EDITOR

The Record News (TRN) - 15 has taken too long. It contains long awaited reports from Bombay and SIRC units for the period January - June 1994. Besides lecture notes on Prof. Abdul Karim Khan, an appeal for the 'Young India' records and letters to the editor are included. I am glad that our journal is getting good response all over the world with demand for the back issues. Some members and readers have sent articles/news items and these will be included in future issues.

The cover picture of this issue is a photocopy of the Capitol 10" LP no. H2-627 part 2 : Jackie Gleason presents - 'Lonesome Echo'. This is the work of famous Salvador Dali in 1955 put on this cover. More information about this can be seen on page 24. It will be interesting to have the information about the part one of this record. Reader/s having part one of this record is/are requested to send me the photocopy and all the information available.

SURESH CHANDVANKAR
EDITOR

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PROGRAMMES:

1) On Sunday January 30, 1994, 16.00 hrs. onwards -

Subject - Records of music composed by 'Sudhir Phadke'

By - Mr. K.R. Tembe, Dombivli

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.
Near Charni Road Rly. Station, Girgaon, Bombay.

2) On Sunday February 13, 1994, 16.00 hrs. onwards -

Subject - An Illustrated Talk on 'Prof. Abdul Karim Khan'
- with some of his gramophone records.

By - Prof. S.R. Mehta, Nadiad, Gujrat

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.
Near Charni Road Rly. Station, Girgaon, Bombay.

3) On Sunday March 20, 1994, 16.00 hrs. onwards -

Subject - Records of Malika Pukhraj of Jammu
+ Tips on care for your record players
+ Display of record changers for sale

By - Mr. B. Sobhraj Vasvani

At - 1290/12, OT Section, Ulhasnagar - 421 004

Assembly - At platform no. 1, Ulhasnagar - upto 15.45 hrs.

PROGRAMMES

1) On Sunday April 24, 1994, 16.30 hrs. onwards -

Subject - 'Gani Galyatali Gani Manatali' - Marathi Songs

By - Mr. Moreshwar Patwardhan and Mr. Prabhakar Datar

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.
Near Charni Road Rly. Station, Girgaon, Bombay.

2) On Sunday May 29, 1994, 17.00 hrs. onwards -

Subject - Get together of members and music lovers
of SIRC and it's branches.

By - SIRC activists from Bombay, Solapur, Nanded and Pune
* Each branch will present unusual items for 30 minutes.

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.
Near Charni Road Rly. Station, Girgaon, Bombay.

3) On Sunday June 26, 1994, 17.00 hrs. onwards -

Subject - Records of songs composed by Mr. Datta Davjekar

By - Mr. Prabhakar Datar, Bombay

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.
Near Charni Road Rly. Station, Girgaon, Bombay.

During the period of this report, we have presented the programmes in the listening sessions as detailed below -

1] In January, Mr. K.R. Tembe and his family members presented a programme - 'Records of music composed by Sudheer Phadke'. Mrs. Sandhya Tembe compered the programme. About one hundred music lovers attended the programme. Due to serious illness Mr. Sudheer Phadke could not attend the programme. However his son Mr. Shreedhar Phadke was present. He also expressed his feelings at this occasion. He is also a musician, singer and composer. Mr. Ravindra Pinge was present in the audience and later on he wrote an article on this programme in Daily 'Pune Sakal' - 16th February 1994 under the title 'SuranCHA Ramya Pasara'. This was quite unexpected and we are thankful to him.

2] In February, Prof. S.R. Mehta delivered an illustrated talk on 'Prof. Abdul Karim Khan' in which he gave detailed account of the life of Karim Khan. This was followed by the old records of Karim Khan. Details of the records are given elsewhere. Mr. V.C. Nadkarni of Times of India was so much impressed with the early records of 1905 that he wrote a report which appeared on the front page of Times of India - 'Haunting melodies on rare discs' - Times of India, 17th February, 1994.

3] In March, Mr. B.S. Waswani of Ulhasnagar gave a lecture demonstration about record players - handling and repairs. He also gave several tips on using the players, changing the idler wheels, pins etc. and these were very useful. He had also displayed several models for sale. About twenty persons attended this session at his residence. He also played some 78's of Mallika Pukhraj of Jammu and some records of different types were displayed for exchange / sale etc.

4] In April, Mr. Moreshwar Patwardhan and Mr. Prabhakar Datar presented a programme - 'Gani Galyatali Gani Manatali' and was attended by over 200 persons. Several poets were felicitated at this occasion. Newspapers gave a wide publicity to this programme and reported about it subsequently. Details of the songs played and the newspaper reports are given elsewhere.

5] In May, an informal get together of SIRC and its units at different places was held and was attended by about 100 persons. Mr. Ramdas Bhatkal of Popular Prakashan was also present and spoke about the Michael Kinnear's book on early gramophone records published by Popular Prakashan recently. He said that SIRC activities and the programme circulars are sent to me regularly and I would like to participate in the programmes as and when possible. Popular Prakashan also displayed some of their books and there was a good response.

SIRC Nanded unit was represented by Mr. Prabhuraj Kulkarni - Hon. Secretary - and he presented a programme of unusual old records. Details are given in their report.

SIRC Solapur unit was represented by Mr.Mohan Sohoni - President and by Mr.Ashok Thobde and Mr.Manvendra Birulkar. They presented half an hour programme based on the records made by persons from Solapur. Details are given in SIRC news from Solapur.

SIRC Pune unit was represented by Mr.Vijay R.Joshi - Hon.Secretary - and he presented a programme of 78's cut by old masters and sung in Raga Bhairvi.

SIRC Bombay unit was represented by Mr.Suresh Chandvankar - Hon.Secretary - He presented unusual records and asked the audience to identify singer,musician,lyricist etc. Also some test records from old unreleased films were played.

The entire programme was for over three hours and the First get together of SIRC units,members friends and well-wishers was a grand success. In the audience Mr.Madhav Moholkar (Author of famous Marathi book - 'Geetyatri') Mr.Hemant Desai of Maharashtra Times, Miss Deepkali Naik (Author of Marathi book - 'Jevanha Sur Bolu Lagtaat') were present. Also Mr.Moreshwar Patwardhan,Mr.Pradeep Acharya,Mr.Sharad Dalvi,Mr. Prabhakar Datar,Mr.Shantanu Abhyankar and Mr.Chandrashekhar Tembe and many others helped in making this event successful.

6] In June,Mr.Prabhakar Datar presented a programme - 'Records of music director Mr.Datta Davjekar' - and was attended by over 100 music lovers. Mr.Datta Davjekar was also present and narrated several interesting incidents and stories in between the songs being played. He also described the memoirs and the recording experiences when he was working for 'Yound India'. Song details are given elsewhere.

* In addition to these programmes two seminars were held in Bombay and Mr.Suresh Chandvankar - Hon.Secretary,SIRC,Bombay was invited for the participation. These are -

1] A Seminar on 'Music and Broadcasting' - jointly organised by All India Radio and Music Forum : On Saturday January 8,1994 at AIR auditorium,Churchgate,Bombay.

2] A Seminar on 'SARANGI'-jointly organised by Sangeet Research Academy [Western region] and Department of Culture Government of India - On Sunday January 9,1994 at Indian Merchant's Chamber Hall,Churchgate,Bombay.

Several eminent musicians,musicologists,researchers,scholars and listeners attended these seminars. Details of these seminars can be obtained from me upon request.

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- Suresh Chandvankar,Hon.Secretary,SIRC,Bombay.
207 Parashara TIFR Hsg.Colony,Colaba,Bombay - 400 005.
Telephone - 218 9726.

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Details of the programme - 'Records of Mr.Sudheer Phadke - a Singer and Composer' by Mr.K.R.Tembe and family members on January 30,1994 at Purandare Hall,Sahitya Sangh Mandir,Girgaon Bombay.

SONG TITLE / SINGERS / LYRIC / COMPOSER / TYPE OF SONG,FILM
DRAMA SERIAL ETC.
=====

- 1] Suprabhat Stotraam / Sudheer Phadke / Traditional / Sudheer Phadke / Bhakatisangeet.
- 2] Sahastra Roope Tumhi Sadashiv / Sudheer Phadke / G.D.Madgulkar / Yeshwant Deo.
- 3] Kanada Raja Pandharicha / Vasanttrao Deshpande and Sudheer Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Jhala Mahar Pandharinath'.
- 4] Thambala Dev Valvanti / Sudheer Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Ganget Ghode Nhale'.
- 5] Karma Karita Te Nishkam / Sudheer Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Saint Gora Kumbhar'.
- 6] Jhala Mahar Pandharinath / Sudheer Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Pudhache Paul'.
- 7] Jagannathacha Rath : In raga Yaman / Sudheer Phadke / Swatantryaveer V.D.Savarkar / Sudheer Phadke / Monthly Marathi song - From Bombay Radio.
- 8] Aare Deva Tujhi Mule / Sudheer Phadke / Yeshwant Deo / Yeshwant Deo / Monthly Marathi song - From Bombay Radio.
- 9] Manini Radha Majvar Rusali / Sudheer Phadke / Sau.Suhasini Mulgaonkar / 'Ashtanayika' - Doordarshan programme.
- 10] Deep Gheuniya Dhunditi Aandhar / Sudheer Phadke / Saint Tukaram / Shreedhar Phadke / 'Shivchatrapati' - Doordarshan programme.
- 11] Thorahunih Thor Shreehari / Sudheer Phadke / Vidyadhar Gokhale / Neelkanth Abhyankar / From Marathi drama - 'Gokulcha Chor' : based on Raga Yaman.
- 12] Aparadh Meech Kela / Sudheer Phadke & Malti Pande / G.D. Madgulkar / Sudheer Phadke / From Marathi Film - 'Vande Mataram'.
- 13] Tu Nastees Tar / Sudheer Phadke / Shantaram Athavale / Sudheer Phadke / From Marathi Film - 'Vahininchya Bangadya' : based on Raga Darbari Kanada.
- 14] Tamboos Gora Haat / Sudheer Phadke & Asha Bhosle / G.D. Madgulkar / Sudheer Phadke / From Marathi Film - 'Kuberache Dhan'.
- 15] Rangoo Bajarla Jate / Vasanttrao Deshpande & Lalita Phadke / G.D. Madgulkar / Sudheer Phadke / From Marathi Film - 'Vanshacha Diva'.
- 16] Motha Motha Dola Tujha / Lalita Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Jashas Tase'.
- 17] Tee Bhetali / Sudheer Phadke / - / Shankarrao Kulkarni / From Marathi Film - 'Pahile Prem'.
- 18] Roopas Bhalalo Me / Sudheer Phadke & Asha Bhosle / - / Vasant Pawar / From Marathi Film - 'Avaghachi Sansar' : based on Raga Desh.
- 19] Tya Teethe Palikade / Malti Pande / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Lakhachi Goshta'.

** 'Surancha Ramya Pisara' - by Mr. Ravindra Pinge, in Marathi: in 'Pune Sakal' 16th February 1994 - an article in appreciation of Jan.94 programme presented by Mr. K.R. Tembe.

अमेरिकेचा
निसगप्रिमी
तत्त्वचिंतक
लेखक थोरो
रोज पहाटेस

जाग आली रे आली, की स्वतःला
सुनवायचा. "गृहस्था, आजची गुड न्यूज
आहे, की निसर्गातल्या परमेश्वरी लीला
पाहायला तू जिवंत आहेस. आता तू सृष्टीतलं
चैतन्य निरखून घे, म्हणजे तुझा आजचा
दिवस झकास जाईल." तर ते असो. मी
आणलेली आजची ताजी खबर अशी आहे,
की एका तेजोवलयंकित स्वप्नाचा एकचित्त
पाठलाग करणारे संगीतकार नि गायक सुधीर
फडके यांच्या प्रकृतीला आता चांगलाच
आराम पडला आहे. सर्जन नित्यनाथ मांडके
यांनी त्यांच्या हृदयावर शस्त्रक्रिया केली
होती. ती पूर्णपणे यशस्वी झाली असून,
बाबूजी आता घरातल्या घरात वावर करतात.
आणखी महिनाभराने ते दवात भिजलेल्या
फुलासारखे टवटवीत होतील.

पुण्यातलं मला माहित नाही. मुंबईपुरतं
सांगतो, कारण इतिहासातल्या त्या दुव्याचा
मी साक्षीदार आहे. स्वातंत्र्याचा लाभ पदरात
पडण्याच्या अगोदर सात - आठ वर्ष
मुंबईतल्या मध्यमवर्गीयांच्या दुनियात एक
जादूची कांडी फिरली. त्यापूर्वी मुंबईला दोन
रिपूनी पुरतं ग्रासलं होतं. एक, प्रचंड बेकारी
नि दुसरं म्हणजे चाळी-चाळीतून घुसमटणारे
'मॅट्रिक नापास'
तरुण-तरुणीचे
थवे. तेव्हा
मंदीची लाट

असल्यामुळे नोकऱ्या उपलब्ध नव्हत्या
आणि मॅट्रिकची परीक्षा म्हणजे एक
कसोटीच असे. मी - मी म्हणणाऱ्यांची तिथे
फजिती होई. साहजिकच नॉनमॅट्रिक
तरुण-तरुणीसमोर फक्त काळोख होता. या
पार्श्वभूमीवर दुसरं महायुद्ध पेटलं. अन्नाच्या
आयातीचे मार्ग खुंटले. तेव्हा असेल नसेल
ते धान्य एकत्र करून त्याचं वाटप
नागरिकांमध्ये समान मापात करायचं, हे
डोकेफोडीचं काम दादाभाई नवरोजींचा
निष्कलंक आदर्श नजरेपुढे ठेवलेले
तडफदार आय. सी. एस. अधिकारी ए. डी.
गोरवाला यांनी हिमतीनं उचललं. त्यांनी
लाखांच्या संख्येत शिधापत्रिका तयार
करण्याचा आखाडा घातला आणि झाडून
सगळ्या कुंचबलेल्या नॉनमॅट्रिक
तरुण-तरुणींना रेशनिंग खाल्यात नोकऱ्या
दिल्या. त्यामुळे घरोघर आनंद लखलखला.
तरुण वर्गाच्या खिशांत पैसे खुळखुळू
लागले. ही अपूर्व किमया ध्येयधुंद नि अभ्रष्ट
गोरवालांची.

दुसरे जादूगार म्हणजे मित्रवर्ष गजानन
वाटवे. त्यांनी त्या काळात भावगीतांच्या
अभिनुव कार्यक्रमांची मुंबापुरीत बाग

सुरांचा रम्य पिसारा

शिंपली. मुंबईत स्वातंत्र्याच्या उषःकालाच्या
आगेमागे, जावं तिथे वाटव्यांचं बहारदार
गाणं असायचं. वाटव्यांचाच असा तो खास
जमाना होता. पैसे दिसू लागलेल्या
तरुण-तरुणींच्या उत्कृष्ट हृदयावर
वाटव्यांनी साक्षात अधिराज्य केलं. भांग
पाडू लागलेल्या तरुणांच्या नि हातात
वह्या-पेन्सिली घेऊन आलेल्या
आयाबायांच्या झुंडी वाटव्यांनी केवळ सुरेल
अशा अर्थगर्भ शब्दांनी खेचून घेतल्या.
वाटव्यांनी एका पिढीला आनंदित केलं, ही
त्यांची बहादुरीच होती.

नंतर आस्ते-आस्ते दोघांचेही जमाने
ओसरले, ही काळाची मर्जी. दाही बोटं
स्वच्छ असलेला ए. डी. गोरवालांसारखा
निःस्पृह अधिकारी स्वतंत्र भारतातल्या
राज्यकर्त्यांना अडकणीचा होऊन बसला. ते
निवृत्त झाले आणि दुसरीकडे संयुक्त
महाराष्ट्राच्या लढ्याचा डोंब उसळल्यामुळे
लोकशाहिरांचे दिवस आले. त्यामुळे
वाटव्यांना ओहोटीचं पाणी पाहावं लागलं.

या विपरिताला पुरून उरले एकटे सुधीर
फडके. ससा आणि कासवाच्या गोष्टीतले
सुधीर फडके म्हणजे भरपूर धीर असलेलं,

पाडगावकरांच्या
'कधी बहर,
कधी शिरिर,
कवि कान्तांच्या
'त्या तरतळी

विसरले गीत, आणि सुधीर मोघ्यांच्या
'सखी मंद झाल्या तारका' या कवितांवर
गायनातून चढवलेले सोनेरी सुरांचे साज,
मराठी माणूस विसरूच शकत नाही आणि
'गीत रामायणा' नंतर इतिहासच घडवला.

हे सर्व खरं; पण सुरांचा हा खजिना
जिज्ञासू रसिकाला एका बैठकीत दिसणार
कुठे नि भेटणार कसा?

मुंबईकरांच्या कुंडलीत तो भाग्ययोग
नुकताच जुळून आला होता.

'सोसायटी ऑफ इंडियन रेकॉर्ड
कलेक्टर्स' ही इथली संस्था विस्मृतीत
गेल्या जुन्या-पुराण्या ध्वनिमुद्रिका हुडकून
काढते, जमवते, त्यांचं रक्षण करते आणि
जिज्ञासू रसिकांना काळाच्या डोहात लुप्त
झालेली जाहीर कार्यक्रम करून मोफत
ऐकवते. टाटा मूलभूत संशोधन संस्थेतले
एक शास्त्रज्ञ सुरेश चांदवणकर हे या
उपकारी संस्थेचे एक सूत्रधार आहेत.
डोबिवलीचे जुन्या ध्वनिमुद्रिका आणि
ध्वनिफितीचे संग्राहक के. आर. टेबे आणि
त्यांचे समछंदी कुटुंबीय या कार्यक्रमात
सक्रिय मदत करतात. कुमार गंधर्वांच्या
ध्वनिमुद्रिकांचा अजब खजिना त्यांनी गोळा
केला आहे.

सुधीर
फडक्यांची जुनी
गाणी गोळा

मोकळं आकाश

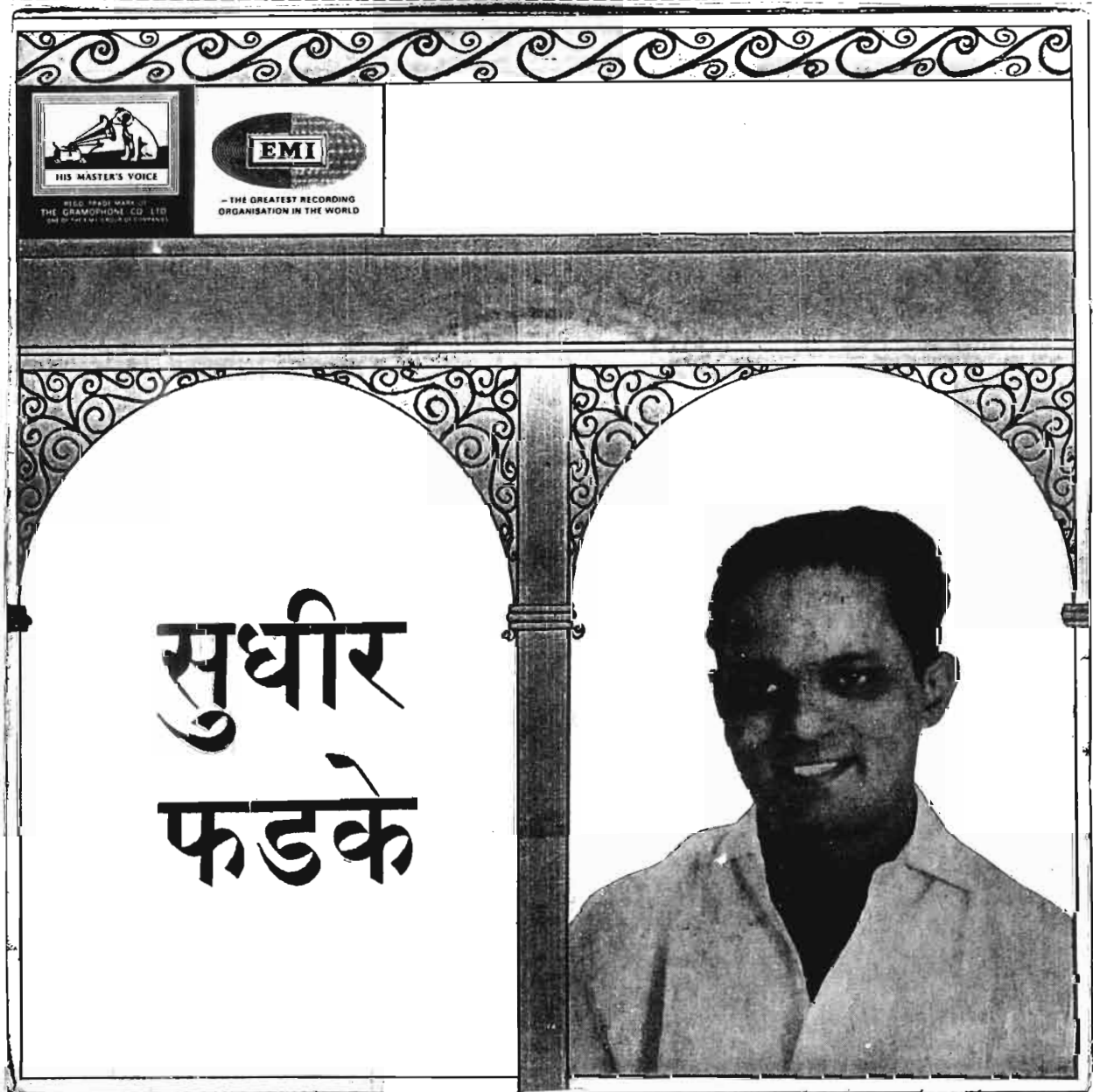
रवींद्र पिंगे

मुंबई

शिकंदर नशिबाचं कासव! त्यांचा जमाना
केव्हा सुरू झाला, त्याचं संशोधन करावं
लागेल. 'प्रभात' मध्ये ते होतेच; पण
त्याच्याही पूर्वी क्षितिजावर लुकलुकत होते.
'वंदेमातरम' या मराठी चित्रपटापासून
फडक्यांची स्वतंत्र सांगीतिक कारकिर्द
ठळकपणे सुरू झाली, असं आपण
हिरोबासाठी मानूया. तेव्हापासून आतापर्यंत
जवळजवळ अर्धशतकभर सुधीरबाबूंचं उंच
निशाण सुगम नि चित्रपटीय संगीताच्या
क्षेत्रात झोकात फडफडत आहे. 'झाला महार
पंढरीनाथ,' 'संत गोरु कुंभार,' 'वहिनींच्या
बांगड्या,' 'वंशाचा दिवा,' 'लाखाची गोष्ट,'
'पेडगावचे शाहणे,' 'जगाच्या पाठीवर,'
'ऊन-पाऊस,' हे एकाहून एक सरस
चित्रपट. 'जगन्नाथाचा रथोत्सव' या वीर
सावरकरांच्या गीताला दिलेली आणि
आळवलेली ओजस्वी चाल, 'प्रिये पहा,
रात्रीचा समय सरून येत उषःकाल हा' या
नाट्यगीताचं केलेलं तन्मय आणि

करून त्यांनीच आणली आणि तुडुंब
भरलेल्या सभाभूवासमोर ती हौसेने ऐकवली.
तीन तास श्रोते डुलत होते. सौ. संध्या टेबे
यांनी मार्मिक टिकाटिप्पणी करत आणि
दुर्मिळ माहितीचे दुवे पुरवत, कार्यक्रमाचं
प्रसन संचालन केलं. बाबूजींनी भूप आणि
देस ह्यांचं मिश्रण करून गायलेल्या जैन
स्तवनाने कार्यक्रमाला प्रारंभ झाला.
पुण्यातल्या दगडूशेट हलवाई गणेशोत्सवात
गायलेलं दीर्घ भक्तिगीत ऐकायला मिळालं.
'जगन्नाथाचा रथोत्सव' जोशात झाला. सौ.
ललिता फडके आणि मालती पांडे यांची
चाळीस वर्षापूर्वीची सुरेल गायकी कानावर
पडली. स्व. बच्छराजजी व्यासांच्या,
बाबूजींनी उत्कटतेनं म्हटलेल्या हिंदी
संघगीतानं अखेर झाली. स्तोत्रपठण,
भजनगायन, लावणी, इंद्रीगीतं, नाट्यसंगीत,
चटपटीत चित्रपटीय गीतगायन, भावगीतं,
राष्ट्रभक्तीपर गीतगायन असे गायनाचे
विविध प्रकार एकाच बैठकीत ऐकायला
मिळाले, हे भाग्यच म्हणायचं. सुधीर
फडक्यांनी स्वच्छ शब्दोच्चारानी निर्माण
केलेल्या मधुर नादब्रह्मात आम्ही मनसोक्त
डुंबलो. कानांची पारणी फिटली.

- 20] Tu Najarene Ho Mhatale / Sudheer Phadke & Asha Bhosle / - / Yeshwant Deo / From Marathi Film - 'Jhale Gele Visarun Ja'
- 21] Ek Dhaga Sukhacha / Sudheer Phadke / G.D.Madgulkar / Sudheer Phadke / From Marathi Film - 'Jagachya Patheevan'
- 22] Ha Majha Marg Ekala / Sudheer Phadke / Shanta Shelke / Sudheer Phadke / From Marathi Film - 'Ha Majha Marg Ekala' : sung in K.L.Saigal style.
- 23] Aantarichya Goodh Garbhi / Sudheer Phadke / N.G.Deshpande / Ram Phatak / Bhavgeet.
- 24] Tya Taru Tali / Sudheer Phadke / V.R.Kant / Yeshwant Deo / Bhavgeet.
- 25] Kadhi Bahar Kadhi Shishir / Sudheer Phadke / Mangesh Padgaonkar / Sudheer Phadke / Bhavgeet.
- 26] Disalis Tu / Sudheer Phadke / Sudheer Moghe / Ram Phatak / Bhavgeet.
- 27] Lo Shradhanjali / Sudheer Phadke / Late Bachharaj Vyas / Sudheer Phadke / Hindi Geet (1974) : based on Raga Yaman.



** Report of April 94 programme 'Gani Manatali/Galyatali' in Maharashtra Times (Neela Upadhye) Loksatta Mumbai Sakal (Aarti Kadam)

शब्द - सूर ! - मनी मानसी रुजून बसलेले...

विशेष प्रतिनिधी

मुंबई, सोमवार - 'कवी मा. ग. पातकर यांचं, गजानन वाटवे यांनी संगीत दिलेलं 'अंतरिच्या अपुन्या आशा' हे आर्त गीत कुमार गंधर्वांच्या प्रथम पत्नी भानुमती कंस अतिशय जीव ओतून गायच्या... भानुमतींचं निधन झालं तेव्हा कुमारांची एक मैफिल मुंबईत आधीच मुकर झाली होती... मैफिल होईल की नाही, अशी चिंता करीत जमलेल्या रसिकांना कुमारांनी 'अंतरिच्या अपुन्या आशा' भानुइतकंच आर्तपणे गाऊन अक्षरशः रडवलं...

सोपानदेव चौधरी हे स्वतः कवी, गायक नि संगीतकारही. 'गोकुळीचा कान्हा कुणी पाहिला की काय गं?' हे दहा कडव्यांचं भावगीत ते तन्मयतेने गात असत अन् ते तबकडीत चार कडव्यांत बांधलं गेलेलं भावगीत खूप लोकप्रिय झालं होतं.

वयोवृद्ध ध्वनिमुद्रिका संग्राहक प्रभाकर दातार यांच्या स्मृतींचा पीळ एक-एका नादरम्य जुन्या गीताबराबेर उलगडत जात होता अन् कधी हेलावणाऱ्या तर कधी सुखावणाऱ्या आठवणींच्या झुल्यावर, साहित्य संघ मंदिराच्या पुरंदरे सभागृहात रविवारच्या संध्याकाळी दूरदुरून आलेले अडीचशे-तीनशे रसिक श्रोते अडीच तास अक्षरशः झुलत होते...

तो सुरीला योग घडवून आणला होता, 'गाणी. मनातली.. गळ्यातील...' च्या अकरा खंडांतून १९९१ जुनी गीत ग्रंथबद्ध करणाऱ्या साहित्य प्रसार केंद्राचे मोरेश्वर पटवर्धन व 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'चे सुरेश चांदवणकर यांनी ! कार्यक्रमाच्या प्रारंभी पटवर्धनांनी त्यांच्या गीतसंग्रहाला सर्वतोपरी सहकार्य करणाऱ्या श्रीमती शांताबाई जोशी ('देऊळातल्या देवा या हो उतरा ही पायरी', 'आभाळीचा चांद माझा'), नाना साठे ('हास रे मधु हास रे'), मधुकर जोशी ('तू दूर-दूर तेथे', 'माती सांगे कुंभाराला', 'कशी होती रे माझी आई'), गंगाधर महांबरे ('निळासावळा नाथ', 'संधिकाली या अशा'), म. पां. भावे ('स्वप्नातल्या कळ्यांनो उमलू नकाच केव्हा'), रमेश अणावकर ('पत्र तुझे ते येतां अवचित', 'सावळाच रंग तुझा'), प्रवीण दवणे, मधुवंती सप्रे, वामन देशपांडे, राम मोरे प्रभृती कवींचा सत्कार केला.

जीव लावून गायिलेली गाणी कवी-गायक-संगीतकार असं तिपेडी व्यक्तिमत्व असलेले यशवंत देव जुन्या ध्वनिमुद्रिका ऐकवण्याच्या या संगीत सोहळ्याचे प्रमुख पाहुणे होते.

अन् मग लहानपणी आई-मावशी-काका-मामांच्या तोंडून ऐकलेले, मनीमानसी रुजून बसलेले

शब्दसूर, गाळात रुतलेलं जहाज हळूहळू वर येत राहावं तसे एकेका ध्वनिमुद्रिकेच्या श्रवणाने वरवर येत राहिले. सजीवनी मराठे यांनी नाट्यसंगीताच्या वळणानं गायिलेलं स. अ. शुक्लांचं 'बोल सख्या, मधु बोल रे, धरू नको अबोला', कांचनमाला शिरोळकर यांनी जी. एन. जोशी यांच्या संगीतकार गायिलेलं सजीवनी मराठे यांचं 'शांत सागरी कशास उठविलीस वादळें', सुमन माटे यांनी स्नेहल भाटकरांच्या संगीतावर गायिलेलं राजा बढे यांचं 'सख्ये, प्रेमपत्र पाहिले', वत्सला कुमठेकर यांनी संगीत देऊन सुलोचना कदमच्या शैलीनं गायिलेलं मो. ग. रांगणेकरांचं 'संभाळ ग, संभाळ ग, ज्वानीची दौलत लाखातील', गीता रॉयनं जी. एन. जोशी यांच्या संगीतावर गायिलेलं, वसंत बापट यांचं 'मुक्या मनाचे बोल सजणा, बोल झाले फोल' हे गीत... अशी कीर्ती तरी गीतं.

कोल्हापूरचे बाबूराव जोशी यांनी मराठी मनाला संगीताचं वेड लावावं म्हणून कुण्या अज्ञात बालकलाकाराकडून गाऊन घेतलेल्या श्री. कृ. कोल्हटकरांच्या 'मूकनायक' मधील 'हे प्रभो विभो, अगाध किती तव करणी' या प्रार्थनागीतानं सुरू झालेला हा सुगम संगीत सोहळा बाबूजींनी आकाशवाणीसाठी भैरवीतून आळवलेल्या साने गुरुजींच्या 'बलसागर भारत होवो' या प्रार्थनेने संपला. पण मनात जुने स्वर गुंजतच राहिले...

गाणी गळ्यातली, गाणी मनातली

मुंबई, गुरुवार (प्रतिनिधी) - 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार, २४ एप्रिल रोजी सायंकाळी साडेचार वाजता गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात 'गाणी गळ्यातली, गाणी मनातली' हा कार्यक्रम आयोजित करण्यात आला आहे.

जुन्या, गाजलेल्या मराठी गीतांचा हा कार्यक्रम सर्वश्री प्रभाकर दातार व मोरेश्वर पटवर्धन हे सादर करणार आहेत.

* १२ मे १९९४

महाराष्ट्र टाइम्स

संगीत अंभईकरांचे

'शब्द-सूर मनी मानसी रुजून बसलेले...' या वृत्तामध्ये "सुमन माटे यांनी स्नेहल भाटकरांच्या संगीतावर गायिलेले राजा बढे यांचे 'सख्ये प्रेमपत्र पाहिले...' असे हे वाक्य आहे. या गाण्याला संगीत मी (अंभईकर यांनी) दिलेले असून, ते भाटकरांचे नाही.

वि. दे. अंभईकर,
दादर, मुंबई.

Details of the songs played in the programme -' Gani Galyatali Gani Manatali '- by Mr.Moreshwar Patwardhan Mr.Prabhakar Datar Mr.Sharad Dalvi and Suresh Chandvankar on April 24,1994 at Purandare Hall,Sahitya Sangh Mandir,Girgaon,Bombay.

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RECORD COMPANY, CATALOGUE NUMBER / SINGERS	MATRIX NUMBER / LYRIC	SONG TITLE / COMPOSER.
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- 1] Gramophone Company of India, QC 1898 / He Prabho Vibho / Child artists / S.K.Kolhatkar.
- 2] HMV N 89140 / OC 2129 / Jagi Ha Khas Vedyancha / Master Deenanath Mangeshkar / Veer Vamanrao Joshi.
- 3] HMV N 15138 / OML 2673 / Shant Sagari Kashas / Kumari Kanchanmala Shirodkar / Sanjeevani Marathe.
- 4] Columbia GE 8054 / CEI 30142 / Me Kay Tula Vahu / Kumari Malti Pande / Kusumagraj / G.J.Watve.
- 5] Columbia GE 8209 / CEI 42258 / Tuj Swapni Pahile Re Gopala / Kumari Lata Mangeshkar / Datta Davjekar / Datta Davjekar.
- 6] Young India DA 6414 / NG 5441 / Sambhal Ga Sambhal Ga / Vatsala Kumthekar / M.G.Rangnekar / Shreedhar Parsekar.
- 7] HMV N 15195 / OML 3533 / Aantarichya Aapurya Asha / Bhanumati Kauns / N.G.Patkar.
- 8] HMV N 45012 / OJW 1418 / Bala Jo Jo Re / Sau.Asha Bhosle / G.D.Madgulkar / Vasant Pawar.
- 9] Odeon SB 2077 / S 1325 / Guni Bal Aasa jagasi Kare Vaya / Kumari Indumati Gupte / Govindagraj.
- 10] Young India TM 8339 / NG 1625 / Ekalepanachi Aag Lagali / Sau.Jyostna Bhole / Anant Kanekar.
- 11] Columbia GE 23221 / CEI 61111 / Abhalicha Chand / Sau.Manik Verma / Sau.Shantabai Joshi / G.J.Watve.
- 12] Columbia GE 3123 / CEI 13231 / Gokulicha Kanha / Kavi Kokil Sopandeo Choudhury / Sopandeo Choudhury.
- 13] / - / Sakhi Mand Jhalya Taraka / Bhimsen Joshi / Sudheer Moghe / Ram Phatak / Radio Recording from Pune station.
- 14] Columbia GE 8165 / CEI 42235 / Sakhaye Prempatra Pahile / Suman Mate / Raja Badhe.
- 15] Columbia GE 8269 / CEI 42408 / Umbarthavari Maap Thevile / Saroj Velingkar / Manmohan Natu.
- 16] Columbia GE 8562 / CEI 60128 / Hi Kon Madhuranana / Sau.Hirabai Barodekar / V.S.Desai / Shreedhar Parsekar.
- 17] HMV N 15084 / OML 2117 / Bol Sakhya Madhu Bol / Sanjeevani Marathe / S.A.Shukla.
- 18] HMV N 89026 / OJW 21185 / Mukya Manache Bol / Geeta Roy / Vasant Bapat / G.N.Joshi.
- 19] HMV HT 41 / 2MC-509 / Aikav Tav Madhu Bol / G.N.Joshi / Madhav Julian.
- 20] HMV N 89070 / OJW 3325 / Soduni Vaibhav Mandir Aapule / Vitthal Shinde / Madhukar Joshi / Vitthal Shinde.
- 21] HMV N 25050 / OML 4756 / Nagarchya Killyache Aatmavrutta / G.J.Watve / Shreeniwas Kharkar.
- 22] HMV N 89130 / OJW 4552 / Hari Bhajani Rangali Radhika / Suman Kalyanpur / Yogeshwar Abhyankar.
- 23] Columbia GE 40022 / CEI 62717 / Mavaltya Dinkara / Lata Mangeshkar / Late B.R.Tambe / Hridaynath Mangeshkar.

□ मुंबई सकाळ □ २८ एप्रिल १९९४ □ पान दोन □

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स :
जुन्या, दुर्मिळ ध्वनिमुद्रिका ऐकविण्याचा
कार्यक्रम, 'गाणी-मनातली- गळ्यातली,' डॉ.
पुरंदरे सभागृह, साहित्य संघ, गिरगाव, सा.
४-३०.

एक संध्याकाळ भूतकाळात रमणारी

ती एक संध्याकाळ, भूतकाळाच्या आठवणीत रमणारी. तशी संध्याकाळ ही रोजच येणारी. पण काही संध्या वेळा मात्र कायम लक्षात राहिलेल्या... काही मुद्दाम ठेवलेल्या... परंतु ही संध्याकाळ काहीशी वेगळी. प्रतिकाल्मक भाषेत म्हणायचं, तर ही काहीना हुरहूर लावणारी संध्याकाळ त्यांना अंताची, समाप्तीची जाणीव करून देत असते. तर काहीना हीच संध्याकाळ आशादायी वाटते. अंधार संपून उषःकाल येतच आहे, ही सुचवणारी. पण ही संध्याकाळ या दोघांच्याही मधली, भूतकाळातच रमवणारी. वर्तमानकाळ आणि भविष्यकाळाच्या अलिकडची...

हा भूतकाळ होता जुन्या गाण्यांचा. त्या गाण्यांना आपल्या भावविश्वात स्थान देणाऱ्या 'तरुण' प्रौढांचा. साहजिकच या संध्याकाळी जमली होती ४०-५० पलिकडची, अगदी साठीची साठी उलटलेली रसिक मंडळी. साहित्य संघ मंदिराच्या डॉ. भा. नी. पुरंदरे सभागृहात. या रसिकांना त्यांच्या तरुण वयातील जुन्या गाण्यांच्या रेकॉर्ड्स ऐकवण्याचा हा कार्यक्रम होता.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्शन' ने आयोजित केलेल्या या कार्यक्रमात सहभागी झाले होते, या सोसायटीचे सुरेश चांदणकर. 'गाणी मनातली, गळ्यातली' चे संपादक मोरेश्वर पटवर्धन आणि अक्षरशः हजारों रेकॉर्डचा संग्रह केलेले प्रभाकर दातार.

'गाणी मनातली, गळ्यातली' उपक्रमाद्वारे १००१ गाणी त्यांच्या संदर्भासह देणाऱ्या मोरेश्वर पटवर्धनांची यावेळची लगबगही कार्यक्रमात सजीवता आणत होती. त्यांच्या या उपक्रमामुळे आमचं पुढच्या ४० वर्षांचं काम झालय, असे चांदणकरांनी त्यांच्याबद्दल गौरवोद्गार काढले त्याची ही साक्ष होती. या कार्यक्रमाच्या सुरुवातीला मान्यवर कवींचा सत्कार करण्यात आला. यात शांता जोशी, नाना साठे, मधुकर जोशी, गंगाधर महाबरे, म. पां. भावे, विनायक रहतेकर, रमेश आणावकर, कृ. वि. दातार, राम मोरे, यशवंत देव, मधुवंती सप्रे, वामन देशपांडे, प्रवीण दवणे व नव्या जुन्या कवींचा समावेश होता. शांता जोशींसारख्या सत्तरी ओलांडलेल्या कवींच्या उपस्थितीमुळे कार्यक्रमाला वेगळं परिमाण लाभलं होतं. पण अशा अपरिचित राहिलेल्या कवींना मुद्दाम बोलवून त्यांच्या केलेल्या सत्काराने त्यांचं भरून आलेलं मनही ते लपवू शकले नाहीत.

सत्काराचा कार्यक्रम संपला आणि सुरु झाली जुन्या गाण्यांची मैफल. सुरुवात झाली ती एका बाल कलाकाराने गायलेल्या 'मूकनायक' या नाटकातील श्री. कृ. कोल्हटकर यांच्या 'हे प्रभो विभो' या पदानं. त्यानंतर झालं ते मा. दीनानाथ मंगेशकर यांचं 'जगी या खास वेळ्यांचा

(पान ३ पाहा)

एक वण्ट्याक

(पान २ बरून)

पसारा' हे पद. मा. दीनानाथांचं गाणं निवडण्यामागे विशेष कारण म्हणजे याच दिवशी त्यांची ५२ वी पुण्यतिथी होती. यानंतर संजीवनी मराठे यांचं 'शांत सागरी कुसुमाग्रजाचं 'मी काय तुला वाहू' अशी ही मैफल चालूच होती.

यानंतर त्यांनी ऐकवलं दत्ता डावजेकर यांचं 'तुज स्वप्नी पाहिले रे गोपाळा' हे लता मंगेशकरांनी गायलेलं

गीत. दत्ता डावजेकर यांचं गीत-संगीत आणि लता बाईंचा जुना, कोवळा आवाज यामुळं हे गाणं विशेष आवडून गेलं. या गाण्याचा विशेष म्हणजे. याच गाण्यांचा गीतकार, संगीतकाराच्या शोधामुळे 'गाणी गळ्यातली, मनातली' ची कल्पना सुचली.

कार्यक्रम आता रंगात आला होता. आपल्या तरुण वयातील गाणी जी क्वचितच आकाशवाणीवर ऐकायला मिळतात, जी केवळ मनातच कुठेतरी

रंजी घालतात ती गाणी अशी अचानक त्यांच्या संदर्भातील आठवणींसह समोर आल्याने रसिकही फुलले होते. प्रत्येक गाण्याच्या ठेक्याला मान हलवून दाद देणं चाललं होतंच. पण काही श्रोते त्यांच्या आवडीच्या गाण्यांना विशेष दाद देत होते. एवढच नव्हे, तर काहीजण विशेषतः महिला वर्ग चक्क त्या रेकॉर्डबरोबर आपलाही सूर मिसळत होत्या.

त्यानंतरच्या मो. ग. रांगणेकरांच्या 'सांभाळ ग दौलत लाखाची', ग. दि. मांचं 'बाळा जो जो रे', गोविंदाग्रजांचं 'नीज रे नीज शिवराया' ही असंच दाद घेऊन गेलं. गोविंदाग्रजांच्या या गाण्याबद्दल बोलताना पटवर्धन म्हणाले

साहित्य प्रसार केन्द्र मुंबई चार आणि सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स यांच्या विद्यमाने

गाणी ० मनातली ०० गळ्यातील ००

ध्वनिमुद्रिका ऐकवण्याचा कार्यक्रम : रविवार २४ एप्रिल ९४ सायं. ४॥ वा.

५ वा माळा, डॉ. पुरंदरे सभागृह, मुंबई मराठी साहित्य संघ, केळेवाडी,
डॉ. भालेराव मार्ग, गिरगाव, मुंबई - ४०० ००४.

सुरेश चांदवणकर

प्रवेश विनामूल्य

मोरेश्वर पटवर्धन

की, 'गुणी बाळ असा जागसी का रे वाया' हे गाणं त्या काळच्या सर्व सुजाण माता आपल्या मुलांना झोपवताना म्हणत असत. आमची सारी पिढी याच गाण्यावर झोपी गेली. पण एकही शिवराय पुन्हा होऊ शकला नाही, कसचं काय नि कसचं काय!

या कार्यक्रमाचा आणखी एक विशेष म्हणजे 'सरिंद्र मंद झाल्या तारका' हे गाणं सुधीर फडक्यांच्या आवाजात लोकप्रिय असलेलं हे गाणं इथे चक्क भीमसेन जोशींनी गायलं होतं. चाल अर्थात तीच होती. पण तरीही भीमसेनजींच्या आवाजातली उत्कटता तितकीच स्पर्शून गेली. संगीतकार नसलेलं 'धुंगट का पट खोल'

चालीवरच 'बोल सख्या मधु बोल रे' हे गाणं, पार्श्वमात्य सुरावटीचं 'मुक्या मनाचें बोल सजणा, अबोल झाले बोल' माधव ज्युलियन यांचं प्रथम मल्लिकार्जुन मन्सूर यांनी व नंतर जी. एन. जोशींनी गायलेलं 'ऐकव तव मधु बोलं कोकीळे', गजानन वाटव्याचं 'बेईमान झालो पुरा पुरा' ही सगळीच गाणी रसिकांना अलगद भूतकाळात नेऊन ठेवणारी होती.

अशाच प्रकारचा कार्यक्रम २९ मे व २६ जून रोजी संध्याकाळी ५ वाजता साहित्य संघात होणार आहे. २६ जूनचा कार्यक्रम फक्त दत्ता डावजेकरांवर असून त्यांनी लिहिलेली व संगितबद्ध केलेली गाणी यात

ऐकवली जातील. रसिकांनी या कार्यक्रमाला गर्दी केली तर नवल ते काय!

आजच्या या कार्यक्रमात संध्याकाळला अनुलक्षून 'मावळत्या दिनकरा' हे निवडलेलं गीतही समर्पक होतं. आपलं जुनं काही टिकवण्याची ही वृत्ती खूप काही शिकवून जाणारी होती.

कार्यक्रमाची सांगता झाली ती भैरवी रागातील 'अरे खोप्यामधी खोपा सुगारणीचा चांगला' आणि बलसागर भारत होवो' या गाण्यांनी आणि रसिक कधी शब्दांसह तर कधी नुसतेच सूर गुणगुणत तृप्त मनाने घरी परतले.

— आरती कदम

- 24] HMV N 62342 / OJE 17912 / Aare Khopya Madhi Khopa / Asha Bhosle / Late Bahinabai Choudhury / Vasant Pawar.
 25] Balsagar Bharat Hovo / Sudheer Phadke and Chorus / Late Sane Guruji / Radio Recording from Bombay station.

ध्वनिमुद्रिकावदल माहिती

१४ - ४ - १९९४

ध्वनिमुद्रिका काढणारी संस्था	गाणे	कवी	गायक	संगीतकार
१.	हे प्रभो विभो...	श्री.कृ. कोल्हटकर	बाल. कलाकार	—
२. एच्.एम्.व्ही.	जगीं या खास वेड्यांचा	वीर वामनराव जोशी	मा. दीनानाथ	वझेबुवा
३. एच्.एम्.व्ही	शांत सागरी कशास...	संजीवनी मराठे	कांचनमाला शिरोडकर	जी.एन्. जोशी
४. कोलंबिया	मी काय तुला वाहू ?	कुसुमाग्रज	मालती पांडे	गजानन वाटवे
५. कोलंबिया	तुज स्वप्नि पाहिले रे	दत्ता डावजेकर	लता मंगेशकर	दत्ता डावजेकर
६. यंग इंडिया	संभाळ ग, संभाळ ग	मो.ग.रांगणेकर	वत्सला कुमठेकर	वत्सला कुमठेकर
७. एच्.एम्.व्ही.	अंतरिच्या अपुन्या आशा	मा.ग.पातकर	भानुमती कंस	गजानन वाटवे
८. एच्.एम्.व्ही.	बाळा जो जो रे	ग.दि.माडगूळकर	आशा भोंसले	वसंत पवार
९. —	गुणि बाळ असा	राम गणेश गडकरी	इंदुमती चौवळ (गुप्ते)	—
१०. यंग इंडिया	एकलेपणाची आग लागली	अनंत काणेकर	ज्योत्सना भोळे	केशवराव भोळे
११. कोलंबिया	आभाळीचा चांद माझा	शांताबाई जोशी	पाणिक वर्मा	गजानन वाटवे
१२. कोलंबिया	गोकुळिचा कान्हा कोणी	सोपानदेव चौधरी	सोपानदेव चौधरी	सोपानदेव चौधरी
१३. आकाशवाणी पुणे	सखि, मंद झाल्या तारका	सुधीर मोघे	भीमसेन जोशी	राम फाटक
१४. कोलंबिया	सख्ये, प्रेम पत्र पहिले	राजा बढे	सुमन माटे	स्नेहल भाटकर
१५. कोलंबिया	उंबरठ्यावर माप ठेविले	मनमोहन नातू	सरोज वेलिंगकर	गजानन वाटवे
१६. एच्.एम्.व्ही.	बोल सख्या, मधु बोल रे	स.अ. शुक्ल	संजीवनी मराठे	—
१७. कोलंबिया	ही कोण मथुरानना	व.शां. देसाई	हिराबाई बडोदेकर	हिराबाई बडोदेकर
१८. एच्.एम्.व्ही	मुक्या मनाचे बोल	वसंत बापट	गीता रॉय	जी.एन्. जोशी
१९. एच्.एम्.व्ही	ऐकव तव मधुबोल कोकिले	माधव जूलियन	जी.एन्. जोशी	जी.एन्. जोशी
२०. एच्.एम्.व्ही.	सोडुनि वैभव मंदिर अपुले	मथुकर जोशी	विठ्ठल शिंदे	विठ्ठल शिंदे
२१. एच्.एम्.व्ही.	बेइमान झालों पुरा पुरा पी	श्रीनिवास खारकर	गजानन वाटवे	गजानन वाटवे
२२. एच्.एम्.व्ही.	कामध्याम संसार विसरली	योगेश्वर अभ्यंकर	सुमन कल्याणपूर	गोविंद पोवळे
२३. कोलंबिया	मावळत्या दिनकरा	भा.रा. तांबे	लता मंगेशकर	हृदयनाथ मंगेशकर
२४. एच्.एम्.व्ही	अरे खोप्यामधी खोपा	बहिणाबाई चौधरी	आशा भोंसले	वसंत पवार
२५. आकाशवाणी	बलसागर भारत होवो	साने गुरूजी	सुधीर फडके	वसंत देसाई

Details of the songs played in the programme - ' Records of music director Mr.Datta Davjekar ' - by Mr.Prabhakar Datar on June 26,1994 at Purandare Hall,Sahitya Sangh Mandir,Girgaon.

 RECORD COMPANY,CATALOGUE NUMBER / MATRIX NUMBER / SONG TITLE /
 SINGERS / LYRIC / MARATHI FILM,DRAMA ETC.
 =====

- 1] / - / Aaho Shankh Phunkit Gela / Shahir Nanivdekar / Madhavrao Joshi / Municipality.
- 2] HMV N 15129 / OML 2777 / Hyo Hyoch Tyo Majha / - / Yeshwant / Sarkari Pahune.
- 3] HMV N 26037 / OML 2773 / Meri Aankhe Nashili / Vatsala Kumthekar / Yeshwant / Sarkari Pahune.
- 4] HMV N 26037 / OML 2775 / Nache Sangeet / Jog / Yeshwant / Sarkari Pahune.
- 5] HMV N 15201 / OML 3387 / Me Mhanen Tujla Dadya / Lata Mangeshkar / Baburao Gokhale / Chimukla Sansaar.
- 6] HMV N 15177 / OML 3392 / Chala Chala Navbala / Lata Mangeshkar and Chorus / V.S.Khandekar / Majhe Bal.
- 7] HMV N 15176 / OML 3397 / Chanderi Dariya Nache Re / Meenakshi / V.S.Khandekar / Majhe Bal.
- 8] The Twin FT 15673 / OMH 8166 / Dhadad Dhadad / Baby Acharekar and Datta Davjekar / S.A.Shukla / Gajabhau.
- 9] The Twin FT 15675 / OMH 8156 / Aala Aala Bambaiwala / Vasant Erik / S.A.Shukla / Gajabhau.
- 10] HMV N 15286 / OMC 21694 / Bagh Ha Preeticha Mahima / Jog and Kusum Bhate / Prabhakar Gupte / Karasthan.
- 11] / - / Pa Lagu Karjori / Lata Mangeshkar / - / Aapki Sevamen.
- 12] HMV N 25117 / OMR 846 / Shubhmangal Jhale / Shanta Apte / Baburao Gokhale / Jaga Bhadyane Dene Aahe.
- 13] HMV N 25118 / OMR 849 / Jaga Milel Kaho Shejari / Nagarkar / Baburao Gokhale / Jaga Bhadyane Dene Aahe.
- 14] HMV N 25118 / OMR 848 / Mushaphira Hee Duniya Sari / Alka and Deshpande / Baburao Gokhale / Jaga Bhadyane Dene Aahe.
- 15] HMV N 62017 / OJW 1787 / Naka Bolu Aase Dur Dur Basun / Asha Bhosle / Shantaram Athavle / Belbhandar.
- 16] Columbia GE 8209 / CEI 42257 / Gela Kuthe Bai Kanha / Kumari Lata Mangeshkar / Datta Davjekar / Bhavgeet.
- 17] Columbia GE 23207 / CEI 60870 / Kuni Bai Gungunale / Asha Bhosle / Datta Davjekar / Bhavgeet.
- 18] Young India DA 11649 / NG 8595 / Toophan Toophan / Lalita Deolkar / Datta Davjekar / Bhavgeet.
- 19] Columbia GE 23256 / CEI 61407 / Jhulvile Mala Ka Sang Na / Manik Verma / Datta Davjekar / Bhavgeet.
- 20] Columbia GE 8236 / CEI 21792 / Aali Divali Mangaldayi / Lata Mangeshkar / Datta Davjekar / Bhavgeet.
- 21] / - / Tapas Basla Vanat Munivar / Prasad Savkar and Janki Aaiyar / Pedgaonche Shahane.
- 22] / - / Shant Mala Jhopu De / Meenakshi / Pedgaonche Shahane.
- 23] HMV N 62523 / Santha Vahate Krishnamai / Sudheer Phadke / G.D.Madgulkar / Santha Vahate Krishnamai.
- 24] HMV ECLP 7401 / 2XJW 4714 / Rama Raghunandana / Asha Bhosle / G.D.Madgulkar / Sukhachi Savali.

- 25] Odeon BOE-41187 / 7XJW 6995 / Majha Ghoda Hay Rangila / Datta Davjekar / M.D.Devkate / Parivartan.
 26] HMV 7EPE 1434 / 7TJW 716 / Najuk Aaisha Ya Jakhamela / Udayraj Godbole / Sopandeo Choudhury / Drama - 'Aashi Bayko Havi'.
 27] HMV N 15187 / OML 3629,3643 / Aai - Part 1 & 2. / Lata Mangeshkar / Madhav Julian / Majhe Bal.

FROM THE GUJRATHI MAGAZINE - YOOG CHITRA
 - GRAMOPHONE SPECIAL:DIWALI ISSUE [C.OCTOBER/NOVEMBER 1938]

Khan Saheb Abdul Karim Khan

Khan Saheb Abdul Karim Khan was born on 11th November 1872 at Kirana and died on 27th October 1937 at Sing Poyam Colam Railway Station. Kirana is a place in Saharanpur district in Uttar Pradesh (U.P.)

He gave first performance at the age of nine years.
First Concert - in 1890 with his father and brother.

Appointed in Baroda state as a state musician in 1894. He left Baroda and came to Bombay. Then he moved to Miraj Belgaum and finally settled in Miraj

Ancestry, Pedigree and Talim -

Talim - He received talim from his father Abdulla Khan, his uncle Nanhe Khan and grand uncle.

Family - Abdul Karim Khan (1872-1937)

Brother - Abdul Huq.

Abdul Karim Khan married -

- 1] Loharu - a girl of his family's choice and he didn't stay long with her.
- 2] Tarabai Mane - She was his disciple in Baroda and was the daughter of Hirabai and Sardar Maruti Rao Mane. She adopted muslim religion and was known as Banubai. She died in 1970.

Children -

- 1] Sureshbabu Mane (1902-1953) also named as Abdul Rehman.
- 2] Hirabai Barodekar (1905-1989) alias Champutai.
- 3] Kamlabai Barodekar alias Gulab.
- 4] Papa alias Abdul Hamid
- 5] Saraswatibai (Rane) alias Chhotutai (1914-)

In Baroda he met number of Stalwarts and after sometime he went to Bombay and finally settled in Miraj. He was a broad minded person and taught music to anyone who wished to learn from him.

He founded Arya Sangeet Vidyalaya at Belgaum in 1910. The disciples were

- 1) to stay with him for a minimum of seven years.
- 2) All expenses of staying with him were borne by him.

He used to tour all over the country with his disciples so that they will face public, adopt courage and will learn about the profession while learning the music.

In about 1920 Bombay branch of his Vidyalaya was opened and Balkrishnaboa Kapileshwari was looking after it.

This was probably the first and the last experiment in India in imparting the education in music.

He had a strong attachment to Mir Saheb's Darga and would sing in the urus under the tamarind tree every year. In these morning sessions he would sing Jaunpuri, Todi and Bhairvi.

Style of singing and voice culture -

He was a legendary vocalist. He had a sweet voice and so perfect as to merge with the voice of tanpura. He sang Gobarharbani which comes from Beenkar's class. This he acquired from the dynasty of Bande Ali Khan - a famous Beenkar. This bani is known for pathos and sorrowful singing.

He used to practise Kharja every morning and used to lay stress on Mandra Saptaka (lower octave) He was capable of producing 22 shruties in an octave anytime from his throat without the help of accompanying instruments. His voice had a tonal beauty and had a power of sending his audience into a trance condition.

He used to freely employ "Kana" - or a note to bridge a gap between two swaras and hence his singing would always appear continuous and unbroken one like a sliding string instrument.

He had a strong preference for emotional music. He never believed in grammatically perfect performance but was more concerned about the appeal in his music. He used to avoid 'Bol Aang' - since he believed that the very structure of the composition gets distorted and destroyed due to Bol Taan.

Many vocalists are perfect either in Swara or in Laya and combination of the swara and laya differs from person to person. According to his critics swara was more than the layakari in his singing. They also criticised him for lack of variety in his singing. But he used to present a very powerful Taan structure with 'Ghamaks' which came from the Beenkar tradition.

It is said that his tuning of tanpuras in Shadja and Nishad rather than in Shadja and Pancham was responsible for taking his audience into trance. According to some great exponents of Kirana Gharana - including Pandit Bhimsen Joshi - his shruti rendering was more responsible than just tuning the tanpuras in a non - conventional manner. It was only an accelerating factor but not the prime cause.

His voice was melodious and powerful and due to constant practise it was tonally perfect. He used to sing classical

ragas, Bhajan, Thumri, Natya Sangeet. He wanted all his listeners to enjoy his music.

Nature and personality -

He was a good natured man and had a habit of meeting people from all the walks of life. He would often meet and discuss with the great personalities in the field of music. He would certainly learn from them.

He used to even stay with some sarangi players to learn. He himself was a sarangi and been player and knew the instruments so well that he was expert in making them and maintaining/repairing them. He was an expert Jawari maker and had very good relations with instruments manufacturers and dealers. He used to take some of them with him on his concert tour. They would learn many things from him.

He had a religious bent of mind and was free from the acquisitiveness. In Urus at Miraj he would arrange competitions and would distribute prizes to winners freely.

He was very sensitive man with deep sympathy for poor. In an incident (in around 1930) narrated by Mr. Girish Desai, then the Senior Munciple Engg. at Ahmedabad - " He came to Ahmedabad for a programme and was staying in a hotel near a masjid. He witnessed a scene when the baskets of roadside vegetable sellers were snatched away by workers and taken away by the Municipal vans. He was so disturbed by this scene that he didn't take his meals and became very nervous. When I learnt this I called the van back and arranged to return the baskets to the very sellers. He was then pleased and the performance that night was the memorable one."

Disciples -

Among his disciples the most prominent ones are -

Sawai Gandharva, Kapileshwariboa, Dashrath Mule, Hirabai and Suresh, Vishwanath Jadhav, Anantrao Gadgil, Ganesh Ramchandra Behre and Roshan Ara Begum.

Roshan Ara Begum was the daughter of Chandra - a disciple of Abdul Huq and he insisted that she should learn from Abdul Karim Khan. She received talim only for three to four years. After partition she went to Pakistan.

Follow up of his activities -

Banubai - his widow gave talim to his students in his house at Miraj after his death. She died on February 17, 1970. In 1972 birth centenary of Abdul Karim Khan was celebrated at Miraj at the time of annual Urus. Similar function was held in

Sept.1972 at Poona.

Around the same time Kapileshwariboa wrote a long and detailed biography of Abdul Karim Khan in Marathi. Later on Mr.Jariwala translated it in English and an edited version was published. Apart from this several articles have been published on him from time to time in many leading news papers and magazines throughout the country. It is high time that at the turn of this century we need to put ALL the published matter on him in one book.

Hirabai Barodekar built a hall at Miraj very near to his house in his memory and the music concerts were held in this hall for several years.

Vilayat Hussain on Abdul Karim Khan -

Vilayat Hussain has written a book in Hindi - 'Sangeetkaron Ke Sansmaran' in which he writes -

'Usne Bahot Mehnat Karke Aawaz Banaya Tha' - meaning He had cultivated his voice with great practise.

He was the first person who introduced ticketed concerts in public Halls wherein anybody who is interested can buy the ticket and attend the programme. Prior to this the concerts were arranged by rich persons and the audience was limited. The entry for such concerts was restricted.

He had done miracles in couple of concerts at Calcutta - 'Sunnewale Ko Pagal Bana Diya' - meaning after hearing him the listeners were mad.

His famous record 'Piya Bin Nahi Aawat Chain' is a combination of both Hindustani and Karnatic music. He travelled to South frequently for his concerts and blended both the traditions beautifully in his music.

Vilayat Hussain has acknowledged him for teaching him Miyan Ki Todi and Taranas in Gujari Todi and Darbari Kanada.

Account of his death -

In October 1937 he was on a concert tour in South India. He left for the tour after paying his homage to Mir Saheb Urus at Miraj. He was to be felicitated at Madras and it was a grand two days programme. After this function he left for Pondichery since Maharshi Arvind Ghosh had invited him for the concert.

At about 11 p.m. the train reached Sing Poyam Colam Railway Station and he got down with his disciples since he started feeling uncomfortable due to severe chest pain. On the railway platform itself he spread his bedding, turned his face towards Kaba, offered his last prayers to Allah, chanted some

Haunting classics on rare discs

By VITHAL C. NADKARNI
BOMBAY, February 16.

THE haunting magic of the Kirana gharana exponent, Abdul Karim Khan's voice still comes through the hiss and scratch of a record made 87 years ago. The black label record runs for only two minutes and 15 seconds.

Small enough to fit into your palm, the one-sided record features the famous Kirana composition in Raga Piloo, *Socha samajha nadan*.

The Piloo rendering belongs to a treasure trove of 15 "lost" records of "Prof. Abdul Karim Khan of Baroda", supposedly made in Bombay in 1906, when the *ustad* was 34 years old. It is being played for the first time in public on tape — the original is far too precious — by Prof. Sharadchandra R. Mehta.

The 69-year-old retired college principal from Nadiad is a legend among collectors and is delivering a lecture, 'Khansahab Abdul

Karim Khan and his *gayaki*' at the monthly Sunday listening session of the Society of Indian Record Collectors, at B. N. Purandare Hall of the Sahitya Sangha at Charni Road here.

There are barely 50 people in the audience, but from their mesmerised looks and the way they move their heads and hands, you know they are all die-hard aficionados of classical music. Most of them are avid record collectors as well and belong to the three-year-old, 100-strong Bombay-based society.

"Collecting (fever) has gotten into our blood," says Mr Suresh Chandvankar, secretary of the society. "It has taken over our lives — you will find records everywhere in our houses, even under the beds! And, like the camel in the story of the Arab, they are threatening to turn us out of our dwellings."

"Even our dreams are full of

records," says another collector who has amassed a priceless horde of 7,000 rare records. He is willing to share the joy of listening but is so afraid of being harassed by unscrupulous people that he requests anonymity.

The ultimate dream of these collectors is to establish a national archive to store and preserve India's rich heritage on the lines of the British Library of Recorded Sound or the EMI Archives.

As you listen to the Piloo recording, you recall a more famous version of the disc. This was cut in 1931, six years before Abdul Karim's death. The older record is slower and far too subdued, unlike the modern one which is full of dizzying pathos and power.

But other records made in 1906, such as the fast-paced *taranas* in Raga sohami and Raga Jaunpuri, show an almost unknown (or forgotten) facet of the late *ustad's* genius. His *taras* are embodiments

of sweetness for all their abandon and speed.

The compositions in Raga Desh and Raga Jaunpuri in particular are so strikingly rendered that one realises afresh why *Ustad Abdul Karim* (arguably along with the late *Ustad Bade Gulam Ali Khan*) was called "the voice of the century."

Besides these recordings, Prof. Mehta also plays the Khansahab's 1906 renderings in Bhimpalasi, Bhopali, Basant, Bahar, Mullani and an impeccable *tarana*, in Shankara.

He originally got the recordings from a cache of discs presented to him in the 1950s by the daughter of a disciple of Faiz Mohammad Khan.

The originals have long since been returned to the owners. Prof. Mehta says he got three more recordings from the Bombay Chor Bazaar, thanks to the anonymous collector mentioned earlier.

(Continued on Page 4)

Haunting classics on rare discs

(Continued from page 1)

Prof. Mehta's *coup de grace* of the evening comes when he presents two previously unknown pieces of *Ustad Abdul Karim* playing instrumental music — Raga Bhopali and Raga Darbari Kanada on the *begni*.

The treasure hunt, however, is far from complete. Prof. Mehta says last year he learned from unimpeachable sources in London that the great *ustad* cut five more records in 1906. These are a *tarana* in Raga Sarang, *thumris* in Jilla, *tilang* and *Kafi*, and a *bhajan* in Raga *zhinzhoti*.

More startling, Prof. Mehta claims to know who has the "missing" records. "That person attended by talk today and met me," he says mysteriously, "and I hope to be able to give you some good news and music, soon..."



अब्दुल करीम खान यांच्या जीवनावर व्याख्यान

मुंबई, बुधवार (प्रतिनिधी) —

किराणा घराण्याचे थोर गायक अब्दुल करीम खान यांचे जीवनचरित्र व ध्वनिमुद्रिका या विषयावर 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' च्या वतीने एक व्याख्यान आयोजण्यात आले आहे. संगीतज्ञ प्रा. शरद मेहता यांचे हे व्याख्यान रविवार, १३ फेब्रुवारी रोजी सायंकाळी पाच वाजता गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात होईल.

religious rhymes in raga Darbari Kanada and soon his soul left his body. This was October 27th. His body was brought to Miraj. The news of his death spread fast and his dead body was honoured at number of places on the way to Miraj.

His dead body was burried towards the southern end of Mira Saheb's Darga and that tomb is worshiped by music lovers even today.

Records of Abdul Karim Khan -

He made recordings in two sessions.

In around 1906 he made fifteen (7 inch size) single sided records each playing for about two minutes and fifteen seconds. These records were issued under the 'Gramophone Concert Record' label. In 1908 he made one (10 inch size) record of Multani playing for about three minutes.

In 1930/31 i.e. about seven years before his death he recorded eleven (12 inch size) records of Hindustani Classical and light Classical music, four (12 inch) records of Marathi songs, one (12 inch size) record of Carnatic Classical music each side playing for about five minutes. In addition to these he also recorded one Marathi stage song and one been record in (10 inch size)

It is known that he also made some test records for the Odeon company and they might be around with a serious collector or a researcher. These also need to be published since these form part of our musical culture and history.

Several of the records mentioned above were reissued on LP's and on audio cassettes from time to time. However the ENTIRE repertoire of this legendary vocalist is not yet released and it is high time to do it.

He gave large number of performances in All India Radio (AIR) but AIR archives have not cared to preserve them and a great treasure has been lost for ever. It is quite likely that some listeners have recorded these privately but no evidence has been found so far. Also his recordings in private concerts and programmes have not been found yet.

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List of the records played -

1906 records -

Pilu (Soch Samajh Nadan), Basant, Multani, Bhimpalas, Desh Sohoni Tarana, Bhoopali, Shankara Tarana, Basant Tarana, Bahar Tarana, Tarana Jounpuri.

1930/31 records -

Been record, Darbari, Gujri Todi, Sarparda, Lalat, Jogia Basant, Shankara, Malkauns, Darbari, Piloo, Jounpuri, Bhairvi and Anand Bhairvi.

33ECX. 3251

The late Khansahib Abdul Karim Khan was born at Kirana near Kurukshetra in the Punjab and is known all over India as one who popularised the banner of the Kirana School of Music all over Indian sub-continent. In his early thirties he was engaged as a court singer at Baroda, but in the year 1898 he resigned and came down to Maharashtra. He settled down at Miraj (a small town near Kolhapur) which has since become a place of pilgrimage for lovers of classical music.

Khansahib
Abdul
Karim
Khan

He had a distinctive way of interpreting classical music, be it a Kheyal, a Thumri or a Tarana, which made his performances appeal equally to the connoisseur and the uninitiated. This is the reason why the selections featured on this Album, originally recorded and issued in the early thirties, are still in wide demand throughout India. To him also goes the credit of adapting several South Indian Ragas to the North India style and making them popular.

Abdul Karim Khan trained and left behind a galaxy of artistes who in their turn became famous and carried on the rich tradition of the Kirana School. Notable among his disciples are the late Sureshbabu Manu, the late Sawai Gandharva, Beherebuwa, Roshanara Begum and a score of others. These disciples in their own turn created yet another generation of outstanding artistes like Smt. Hirabai Barodekar, Gangubai Hangal, Bhimsen Joshi, and many others and thus we find that the Kirana School flourishes even today and is popular all over the country.

He died in 1937 at the age of 73 while on a tour of South India.

SIDE ONE

1. PYARA NAZAR NAHIN—Bilawal
2. SAJAN TUM KAHEKO NEHA—Tilang Thumri
3. PILAGWA BRIJ DEKHANKO—Basant Khyal Jalad-Tritaal
4. SOCH SAMAJH NADAN—Sudh Pilu

SIDE TWO

1. GOPALA MORI KARUNA—Sarparda
2. JADU BHARELI KAUN—Gara Thumri
3. PIRAN JANI DEKHI—Malkauns
4. JAMUNAKE TEER—Bhairavi Thumri



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7
JACKIE GLEASON PRESENTS LONESOME ECHO



The album cover is by the eminent contemporary artist Salvador Dali.

He describes his conception in these words:

The first effect is that of anguish, of space, and of solitude.

Secondly, the fragility of the wings of a butterfly, projecting long shadows of late afternoon, reverberates in the landscape like an echo.

The feminine element, distant and isolated, forms a perfect triangle with the musical instrument and its other echo, the shell.

Music and memories, wedded in a pleasant poignancy, is a design for which Jackie Gleason has already demonstrated an ample talent.

Here again his baton is raised, but this time over an unique stringed orchestra whose sound is as magical as it is new.

Here again is a selection of heart songs, familiar favorites, filled with romance and recollection.

This is music that says relax... close your eyes... remember... listen to the lonesome echo...

The nostalgic, lonely quality of this album's music is derived from a novel instrumental concept. For here Jackie Gleason has assembled an exotic string combination: mandolins, celllos, and domras (richer, deeper mandolins), augmented by guitars and marimba. The featured solo instrument throughout is the rare oboe d'amour, whose melancholy tone is hauntingly displayed in each of these favorite selections.

LONESOME ECHO

This is Part 2 of a two part album.

HOW DEEP IS THE OCEAN REMEMBER

SPEAK LOW I STILL GET A THRILL

DARLING, JE VOUS AIME BEAUCOUP

I'M ALWAYS CHASING RAINBOWS

A GARDEN IN THE RAIN

DANCING ON THE CEILING

COLLECTOR'S ITEMS

The term collector's items is highly subjective and the list of items will vary from person to person or from collector to collector. However it is certainly very important to the individual collector to know what are or might be considered as the collector's items.

So far as the record collectors are concerned these could be records of all types and speeds, record catalogues and booklets, record covers, jackets and albums, talking machines of all kinds, needle tins - both empty and filled, advertisements of the records and their manufacturers and dealers, photographs of the gramophone artists and celebrities, magazines and books etc. These items represent the history of sound recordings.

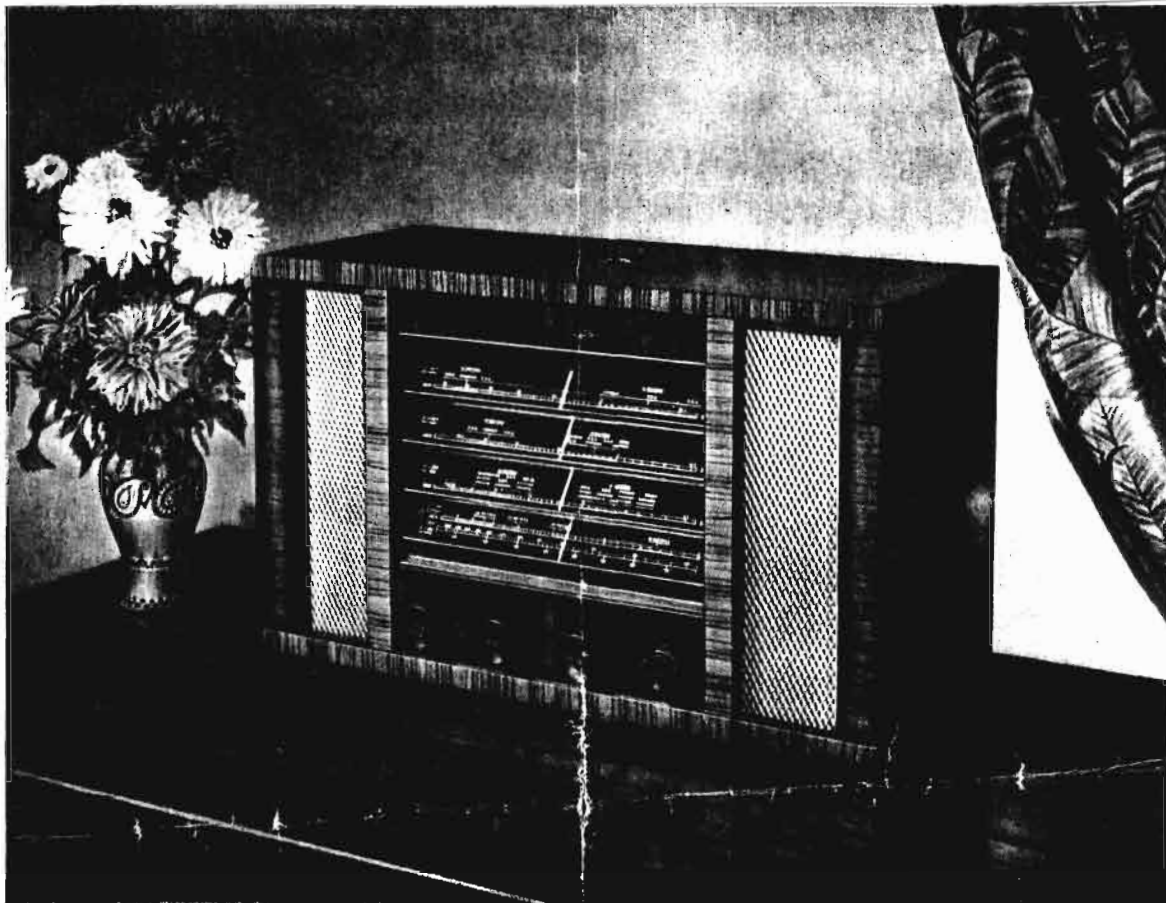
The historial and discographical aspects can be of interest to researchers, discographers and academicians and for them each and everything concerning gramophone records is important and can be a collector's item. The archivist has no choice and everything is collectible and is a collector's item for him / her.

In good old days when EMI - Electrical and Musical Instruments - was making talking machines and radios and tape recorders the record buying public had both machines and recorded music available at one place. The advertisements of that period describe the types of products made and marketed by HMV and other recording companies.

As evidenced in TRN - 13 we have already begun to put some items in our magazine. In this issue also we have included few such advertisements from old magazines, product catalogues and shall continue to publish similar matter as and when available under - " Collector's Items ".

We expect some feedback from our readers and record collectors so that we can reserve some pages per issue for - " THE COLLECTORS ITEMS." This will in long run help in disseminating the information available with collectors from different places.

- Suresh Chandvankar
Editor



"HIS MASTER'S VOICE"

MODEL 5164

A Most Economical 7-Valve 5-Waveband Superhet Receiver for A. C. Mains.

In appearance this receiver strikes an entirely new note, appealing immediately to all who appreciate good modern styling. The unique combination of loudspeaker grille and tuning scales not only makes for compactness but provides the listener with nearly 4 ft. of clearly calibrated scale for easy station identification.



Particular emphasis has been laid on short wave performance. A 7-Valve superhet, this model provides BANDSPREAD coverage of four short wavebands from 11 to 100 metres. To ensure high sensitivity with stability, an earthed grid radio frequency amplifier is employed on the short wavebands. The medium wave band from 187 to 582 metres is also covered. A push-pull output stage is incorporated which, in conjunction with the large-size elliptical loudspeaker provides a sound output of very high quality and AMPLE VOLUME.



This handsome receiver is fully tropicalised. A dust proofed 10½" elliptical loudspeaker is incorporated and gives broad sound diffusion; it will reproduce every nuance of broadcast sound. Most economical in current consumption, sockets are provided with Radio/Gram selector switch at the rear of cabinet, for connecting Record Player or pick-up arms giving you the option of hours of joy possible from a first class radiogram.

TECHNICAL DESCRIPTION

"HIS MASTER'S VOICE"

MODEL 5164

7-Valve 5 Waveband Superhet Receiver for A. C. Mains.

Brief Circuit Description. An earthed grid radio frequency amplifier is employed on the short wavebands to ensure high sensitivity with stability. High efficiency tuned R. F. transformers are used to couple the R. F. amplifier to the frequency changer, the oscillator coils of which have their tuned windings connected in the oscillator anode circuit for greater stability. Bandsread tuning is provided on the four short wavebands. The intermediate frequency amplifier is coupled by two inductively tuned I. F. transformers and feeds a double-diode-triode functioning as detector, automatic gain control and audio frequency amplifier. The triode section of this valve is transformer coupled to the push-pull output stage which together with the large size elliptical loudspeaker provides a high quality sound output of ample volume.

Power Supply. 200-245 Volts A.C.

Consumption. Approximately 28 Watts—at 220 Volts A.C.

Wave Ranges.

S. W. 4. 11-14.5 metres (27.27-20.69 M/cs).

S. W. 3. 15.5-20.5 metres (19.36-14.63 Mc/s).

S. W. 2. 20.5-33 metres (14.63-9.09 Mc/s).

S. W. 1. 33-100 metres (9.09-3.00 Mc/s).

M.W. 187-582 metres (1604-515 kc/s).

Intermediate Frequency. 470 kc/s.

Valves. Z 77 R. F. Amplifier.

X 78 Frequency Changer.

W 77 I. F. Amplifier.

DH 149 Detector, A. G. C., and A. F. Amplifier.

U 78 Rectifier.

N 151

N 151

} Push-pull output stage.

Controls. Front of Cabinet (left to right)
—Volume-On/Off, Tone, Tuner,
Waveband Switch. Rear of Cabinet
—Radio/Gram. Switch

Tuning Scale. Four horizontal glass scales, combined with loudspeaker grille.

Loudspeaker. 10½" elliptical, high flux permanent magnet, dust-proofed type. Speech coil impedance at 1,000 cycles 5 ohms, D. C. resistance 3 ohms.

Gramophone. Record player or pick-up sockets are provided with Radio/Gram. selector switch at rear of cabinet.

Cabinet. Attractively styled in walnut zebrano veneers with control knobs to tone.

Dimensions. (Overall):— Height 13.5/8"
Width 21". Depth 9.1/8".

Weight. Approximately 29 lbs.

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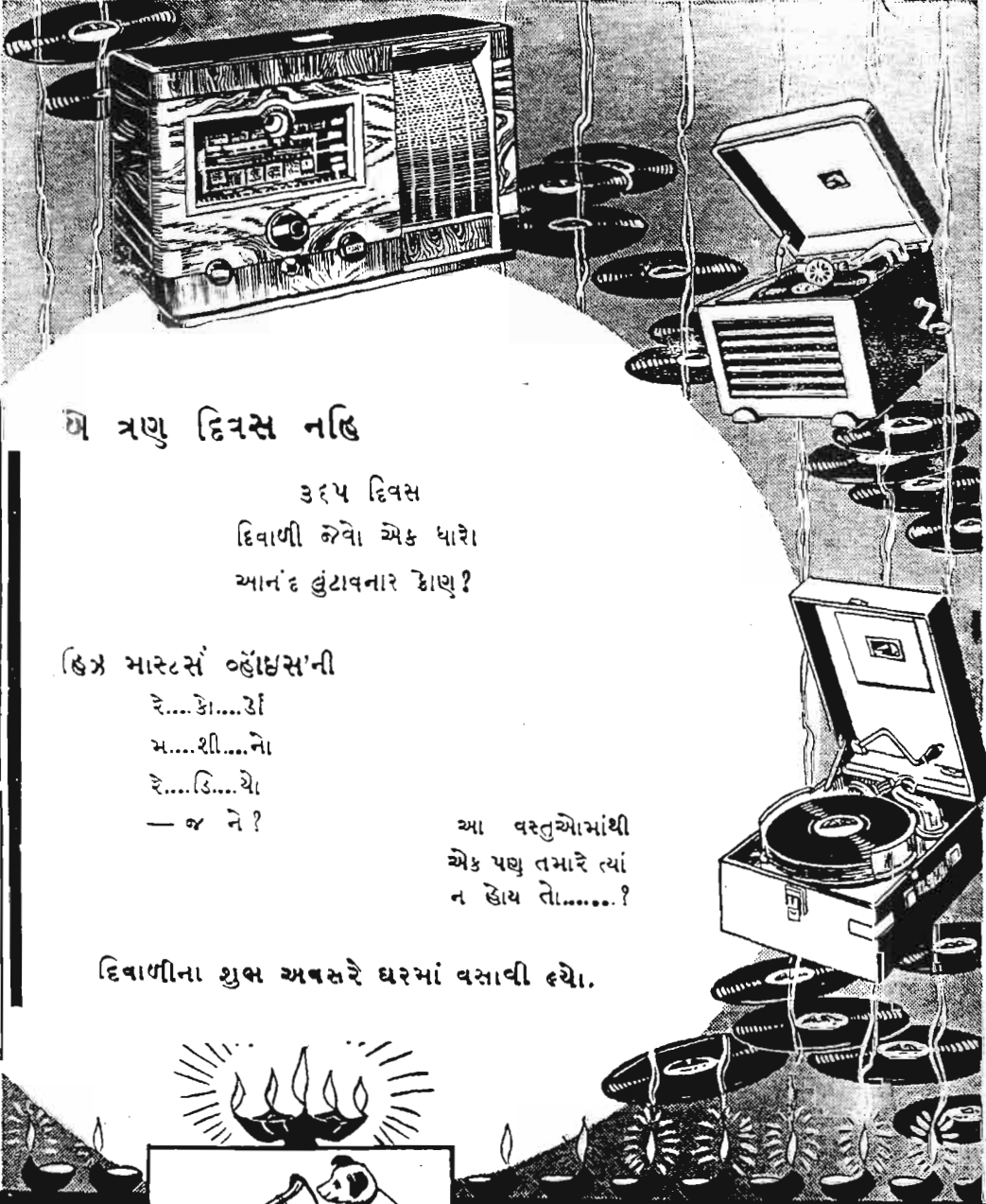
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૩૬૫ દિવસ
દિવાળી જેવો એક ધારો
આનંદ છુટાવનાર કોણ?

હિઝ માસ્ટર્સ ઓલ્ડિસ'ની
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મ...શી...નો
રે...ડિ...યો
— જ ને ?

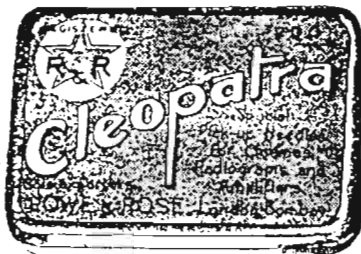
આ વસ્તુઓમાંથી
એક પણ તમારે ત્યાં
ન હોય તો.....?

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 THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD., WADALA, BOMBAY



 The National Gramophone Record Manufacturing Co., Ltd., was established in 1934, by Dulerai A. Pandya, and others, with a record pressing factory at Sewri Cross Road, Wadala, in what had formerly been the Sree Luxmi Mills.

The 'National' G.R.M. Co., Ltd., survived in business for over 20 years, and produced somewhere in the vicinity of 8,000 to 10,000 titles - for both it's own labels - YOUNG INDIA - in particular, and several other private companies, supplying these companies with pressings on their own labels.

The recordings taken and issued by the 'National' company are of great importance, since many celebrated artists recorded for the company, which also issued a large variety of 'film songs' and regional recordings of equal importance.

The 'National' company also provided pressings for several companies - outside India, including record companies in - Iran - Iraq - Bahrain - and South Africa - which form an integral part of the company's matrix and record numbering series.

There is also strong evidence that the 'National' company made pressings for The Gramophone Co., Ltd., (while the Dum Dum factory was on strike during 1952-53) - with the result that many 'His Master's Voice' releases during this time - may - have been made by the 'National' company - with the print reading - Made 'for' The Gramophone Co., Ltd.

The 'National' company folded in about 1956, and it's products were not taken up by any other company for reissue (The Gramophone Co., Ltd., was virtually it's only rival)

*** We are appealing to all members and readers - to come forward with any information - record numbers - catalogues - advertisements - or even contact - with artists - who may have been recorded by the 'National' company - - so that we may re-construct the - output of releases on the various labels listed below. Any contributions - no matter how large or small would be most appreciated.

***** Please forward any communications to Suresh Chandvankar, Secretary, S.I.R.C., 207 'Parashar' TIFR Colony, Navy Nagar, Bombay, 400 005.

LABELS

Recorded and / or Manufactured by:

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD., WADALA, BOMBAY

YOUNG INDIA	MP	100	
YOUNG INDIA - PRABHAT	MP-		Orange
YOUNG INDIA - NEW THEATRES RECORD	NT-	100	
YOUNG INDIA - RAJKAMAL KALAMANDIR	RKP-	151	
YOUNG INDIA	NAS-	1000	
YOUNG INDIA	GP-	1000	
YOUNG INDIA	SA	-2000	
YOUNG INDIA	B-	15000	
YOUNG INDIA	DA-	5100	
YOUNG INDIA	DA-	6000	
YOUNG INDIA	MM-	7100	
YOUNG INDIA	TM-	8300	
YOUNG INDIA	NA-	11000	
YOUNG INDIA	[New Design Label] NG-		Blue



PRIVATE and / or CUSTOM LABELS

Recorded and / or Manufactured by:

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD., WADALA, BOMBAY

A. INDIA

ABDUL SHAH RECORDS		AD-	White/Red
AFTAB-E-ISLAM	(Bombay Record.Co)	YA-	Yellow
BLUE RHYTHM	(Custom)	BR- 1001	Blue
BOMBAY RECORD	(Bombay Record.Co)	LUX-	Beige
BOMBAY RECORD	(Bombay Record.Co)	JE-BR-	Brown
BOMBAY RECORD	(Bombay Record.Co)	B-	Brown
B.J.E.S.	[Diamond Jubilee]	(Matrix No.)	Special
EBRAHIM-PHONE	(Custom)	E- 100	White+
ELECTRO-PHONE	(Regal Music Salon)	EV-	Buff
FRIENDS' RECORD	(Bombay Record.Co)	No. -	
GINAN	(Ismailiya Record)	(Custom) HJ-	
H.G.M.-EDUCATIONAL RECORDS	(Custom)	HGM- 01	White+
KALYAN	(Bombay Record.Co)	PD-	Pink
LOTUS	(Diamond Record.Co)	S- 1000	Blue
NATIONAL	(National Musical)	NR-15000	Plum
NIRMAL PHONE	(Freany M. Cama)	FC- 1000	Blue
RAINBOW RECORD	(Rainbow Record.Co)	RR- 800	Multi
ROYAL RECORD	(Royal Record.Co)	J.E.R.	White/Red
SALIMPHONE	(Salimphone Record)	S-	Blue
SANJEEWANI	(P.S.Kolhatkar)	P.K. -	White/Red
VENUS	(Venus Record.Co)	OM-	Blue

IRAN

YOUNG IRAN	(United Iranian.Co)UI - 1000	Brown
NAYA-YE-IRAN	(F. Rameshni) IR - 1	Multi

BAHREIN

ONEON	(....., Bahrein)0-	
SALIMPHONE	(S.Rashid, Bahrein)No.	Blue

SOUTH AFRICA

SHALIMAR	(Shalimar Record)
MOGHUL	(Shalimar Record)

***** The above listing of labels may not be complete - so any new data or information about other labels - particularly - 'private' or 'custom' pressings would be welcome - even if it is of just one example.

MICHAEL KINNEAR



A PASSION FOR OLD RECORDS

The Society of Indian Record Collectors provides a meeting ground for aficionados of old Indian recorded music

Narayan Mulani's childhood was spent immersed in music. Artists like Bal Gandharva and Shikshit Devi used to be regular visitors to his music-inclined household. And for a time it seemed as though Mulani himself would turn out to be a musician.

But that was not to be. When he came of age Mulani had to join the family business. Even so, music was never far from his thoughts. He would nostalgically remember the various singers he had heard. As he grew older, snatches of those half-forgotten notes would tease him, evoking in him an urge to listen to them once more.

His attempt to satisfy his passion led him to Chor Bazaar, Bombay's famous flea market. To his delight he found 10 records from his childhood days. Today 61-year-old Mulani has a collection of over 3,000 records.

As a toddler Suresh Chandavankar was fascinated by the gramophone. Unfortunately his uncles would not even let him near the family gramophone for fear that he would damage it. But even hearing the music from a distance was treat enough. Finally, when he was 10, his father bought him an old winding player and about a kilo of records. Many of these were broken, others lost. But the childhood fascination was to stay with him. As he grew older, he started reading up on music, on the history of records and record players. He would scout around second-hand

record shops and Chor Bazaar for old records. Today, 40-year-old Chandavankar, who is a scientific officer at the Tata Institute of Fundamental Research, has a collection of around 4,000 records.

When Krishnaraj Merchant was shifting house in 1962 he decided to get rid of all the old junk he had accumulated over the years. Among these was the family collection of 800 records of Indian music which he sold to the nearest kabadiwala for a paltry sum.

It was almost 20 years later that the enormity of what he had done struck him. That was around the time he had rediscovered his love for the

Merchant rediscovered his love for Indian music only after he grew up after a long flirtation with Western music. Merchant then started hunting for the very records he had discarded about 500 of them. The rest are gone but there have been compensations at present. 62-year-old Merchant, who retired last month as a senior manager in Dena Bank, has 2,000 records.

Four years back, Mulani, Merchant and Chandavankar decided to give their private passion a public face. The result was the birth of the Society of Indian Record Collectors (SIRC), an institution set up "to bring together all persons and institutions interested in preserving, promoting and researching all aspects of Indian musical culture with emphasis on the preservation of old recordings on 78 rpm."

Records had a fascination for Chandavankar since his young days



** 'A passion for old records' - an article by Meenu Shekhar - in Business World, April 20 - May 3, 1994 p.148



This cardboard record, seven inches in diameter, is one of the earliest records; it was manufactured in 1902

In the Pathe disc, the stylus travels from inside to outside, unlike conventional records. This record does away with the necessity of a needle

In 1931, HMV brought out a set of records on the speech made by King George V at his coronation

THE BEGINNING

The recording of Indian music began not long after Thomas Alva Edison invented the phonograph using tin foil wrapped around a cylinder. In 1888 Emile Berliner of America replaced the cylinder by introducing flat discs. A decade later, in 1898, one of Berliner's associates set up the Gramophone Co in England. The same year the first recordings of Indian music was made in London - 43 single-sided seven-inch records featuring verses from Ramayana and ayats from the Quran.

The first recording expedition to India was led by F.W. Gaisberg of the Gramophone Co in 1902. This resulted in 550 wax masters of Indian songs being sent to Germany for pressing into 78 rpm records.



At one time, it seemed Mulani would become a musician. That was not to be. But because of his passion for music, he began collecting records

How admirably that objective has been met can be judged by various yardsticks: the increasing number of the society's publications, and the frequency of meetings to listen to old music or discuss records.

From three founder members in June 1990 the society grew to 24 members in the first year, and to 50 the following year. Currently it has over 100 members, each of whom has a collection of 2,000-5,000 records including some dating back to the beginning of the century. The society's quarterly journal - *The Record News* - issued 15 copies in its inaugural issue. Today it puts out 150 copies. Equally impressive are the society's listening sessions, some of which draw as many as 200 people though the usual number is 40-50.

Ironically, the chief inspiration behind this effort to preserve Indian records is not of Indian origin. It was Australian discographer Michael Kinneer's research on Indian music that got Chandavankar thinking along the lines of forming a society. Kinneer - who was a record engineer with HMV in the sixties - was working on a multi-volume catalogue of Indian records manufactured since 1902 and it was his encouragement that prompted us to set up the society.

Most SIRC members are from Bombay but there are a few from other cities and even from abroad. The

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public hall. Says Chandvankar: "If the session is on Hindi film music, there is a 200-strong audience; for other specialised topics, however, the numbers are smaller, around 50 or so." In many listening sessions, musicians are invited to share their experiences with members. For instance, the society has invited Sardar Mallik to a session at which it played clippings of songs composed by him. The members then asked him questions relating to the songs, their composition and other related subjects. Says Mulkani: "This gives us a deeper insight into the songs and enhances our pleasure."

The listening sessions are scheduled three months in advance and the details are circulated to members. The society has held around 40 sessions since its inception. The wide ground covered can be seen even from a brief list of the subjects of the sessions: an old Marathi bhavgeet, a

musical tribute to composer C. Ramachandran, an illustrated talk on Surshee Kesar Bai, a talk on Abdul Karim Khan and his music, the *gavaki* of Mousuddin Khan, records of Malika Pukhraj Begum, Akhtar, rare Hindi songs by Lata Mangeshkar and so on. At times the listening sessions deal with practical topics: tips on taking care of the record players, a display of record changers and the like.

"Our music has no language barrier," says Merchant, on the wide range of records that various members have — from Marathi natya songs to bhavgeet, Hindustani, Carnatic, classical, semi-classical, folk music, film songs, *bhojans*, *ghazals* and speeches. Interestingly, while some members have eclectic collections, there are others who have very specialised tastes. Says Mulkani: "There are some who collect records only of a particular singer or a particular composer or a particular genre."

How passionate SIRC's members are about records can be seen from the example of 66-year-old Prabhakar Dattar. Dattar joined the Reserve Bank of India as a clerk and retired as a clerk. It was not that Dattar could not have climbed the professional ladder. It was simply that he chose not to. He wanted time to devote to his first love — music. Says Dattar: "Promotion would have meant transfer, more responsibilities, less time for my music. I did not want that." The sacrifice has apparently been worth it. Dattar, who has a collection of over 7,000 records, is a walking encyclopaedia on Marathi theatre and music, both classical and film, and a reference point for many scholars.

It isn't only music lovers or students who get in touch with the society and its members. Music companies too turn to them for help. For instance when Kumar Gandharva passed away, HMV, which did not have copies of

A RECORD COLLECTION

the time I was given pocket money I used to collect records," he reminisces. In 1973 when record companies stopped making 78 rpm records, he started buying them indiscriminate-

and even advertisements, like Lipton tea, Anacin and Cavender cigarettes. Then he has records of speeches by Mahatma Gandhi, Sarojini Naidu, Rabindranath Tagore, Mussolini and Churchill, and one of Subhas Chandra Bose to the Indian National Army singing the national anthem.

Now in his early sixties, Rao hails from a royal family and grew up in a hunting lodge in Bobbili, 36 miles from Vizianagaram in the twenties. "Did you know that even the cawing of a crow has changed over the years?" he asks.

Records, says Rao, a member of the Society of Indian Record Collectors, reflect evolution and development, be it in language or in music. He has records of famous speeches, advertisements, medical therapy and linguistics.

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Ravi Sankaran

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some of his records it had released. He approached the society to get the records for reissue. In another instance, HMV, which faced a copyright dispute, sought help from a member of the society. Says Dattar: "Sometimes music companies do not even know what records they have released."

How do SIRC's members manage to get records when even the issuing companies have lost track of them? Says Merchant: "At times when a collector passes away his family does not know what to do with his collection. It generally ends up with the *rad*, *dawat* or places like Chor Bazaar. These are regular haunts for old record collectors. It's not uncommon to find a dozen collectors prowling around Chor Bazaar on Fridays, sitting next to piles of records and trying to locate a rare one."

Sometimes friends and relatives of SIRC members tell them of collectors



Dattar chose to devote time to music, even if it meant not climbing the professional ladder — he retired as a clerk in the Reserve Bank of India that are up for sale. Then there are instances of strangers simply calling up the society and wanting to gift some records.

What makes a record rare? "Whatever you want to hear but don't have access to will be a rare record for you," says Merchant simply. Mulkani seconds the subjective nature of the word. "What is rare for one person may have no value for another," he says. In general, though, rare records can be defined as those that are not freely available. The most sought after are those cut by amateur artists; those containing songs from films whose production was shelved after records were cut; those containing songs that were rejected for the final film and so forgotten; or those featuring rare speeches. Chandvankar has one disc whose jacket was a painting by Salvador Dali. To top it, the jacket was signed.

Puzzle records too are considered special by record collectors. These are records that have three songs, each lasting a minute and each in a different track. Which song is played depends on which groove the needle stuck in first. Then there are records that play from the inside to outside.

On average an old record costs

around Rs 5 or Rs 10, but there have been instances when people have paid a lot more. Merchant once paid Rs 100 for a record of Prem Nagari, the first film which music director Naushad worked on in 1940. Says Merchant: "The sellers know us pretty well by now and sometimes even keep some records separately for us to browse through. Once they know we are keen on buying a particular record they simply hike the price. The trick, adds Chandvankar, is not to show how anxious you are about acquiring a particular record."

How much is a rare record collection worth? All collectors are unanimous in affirming that it is priceless. Interestingly, while few members will part with a single record even for a lakh of rupees, many are glad to gift one to another collector if they have a duplicate.

Where do the founders of SIRC see the society a few years from now? Says the founder trio: "As the society grows we may include anyone who is interested in preserving sound records of any kind. Our ultimate dream is to set up a national sound archives in India. We are just forming a nucleus."

□ Meenu Shekar

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"I would buy any 78 rpm record I could lay my hands on." Even today through a network of friends and word of mouth, Rao buys an average of 50 records every month.

Today, Rao's house is a beehive of metal cabinets bursting with records. "It's difficult," he says, "to assess how much I have paid for all these records as it has been collected over the years." Most of the records are invaluable, though Rao estimates that he has paid close to Rs 2.5 lakh over the years for the records. Most of the 36,000 records are in playing condition; only about 25 records can't be played. All the records are classified carefully as classical, film and non-film records and are further classified as Hindustani, Carnatic, Western and so forth.

Understandably, Rao has larger plans for his record collection. He's planning to form a trust and construct a suitable repository for his records. "I need about Rs 12 lakh to construct an air-conditioned hall to house the records so that it can be opened to the public," he says.

□ Vinay Kamath

During the period of this report we organised six programmes as detailed below -

1] On January 26, 1994 we presented a programme - 'Panchamki Yadden' - as our 'Shraddhanjali' to late musician Mr. R.D. Burman alias Pancham. He was a great composer and provided music to many Hindi films for nearly 28 years. His films range from 'Chhote Nawab' to 'Gardish'. Following songs were played. Mr. P.T. Shastri - President, SIRC, Nanded presented the programme with his lively commentary. The programme was well attended. Songs Played -

FILM (YEAR) / SINGER / SONG TITLE

- 1] Chhote Nawab (1961) / Lata Mangeshkar / Ghar Aaja Ghir Aayi
- 2] Teesari Manzil (1966) / Mohammad Rafi / Aaja Aaja Main Hoon Pyar Tera.
- 3] Baharon Ke Sapne (1967) / Manna Dey & Lata Mangeshkar / Chunri sambhal Gori.
- 4] Aapki Kasam (1974) / Kishore Kumar / Jindagike Safarmen.
- 5] Khushboo (1975) / Kishore Kumar / O Manzi Re
- 6] Hare Ram Hare Krishna (1971) / Asha Bhosle / Dum Maro Dum.
- 7] Ijjajat (1988) / Asha Bhosle / Mera Kuch Saman Tumhare Pas Pada Hai.
- 8] Yadon Ki Baraat (1973) / Asha Bhosle & Mohammad Rafi / Churaliya Hai Tumne Jo Dilko.
- 9] Masoom (1983) / Lata Mangeshkar / Tujhse Naaraj To Nahin.
- 10] Kinara (1977) / Lata Mangeshkar & Bhupendra / Naam Gum Jayega.
- 11] Mehbooba (1976) / Lata Mangeshkar & Kishore Kumar / Parbat Ke Peeche.
- 12] Amar Prem (1971) / Lata Mangeshkar / Raina Beeti Jaye.
- 13] Buddha Mil Gaya (1971) / Manna Dey & Asha Bhosle / Aayo Kahanse Ghanashyam.
- 14] Sanam Teri Kasam (1982) / R.D. Burman & Asha Bhosle / Jane Jaan.
- 15] Khel Khel Men (1975) / R.D. Burman & Asha Bhosle / Sapna Mera Toot gaya.
- 16] Ijjajat (1988) / Asha Bhosle / Katara Katara Milti Hai.
- 17] Aandhi (1975) / Lata Mangeshkar & Kishore Kumar / Tere Bina Jindagise Koi Shikava To Nahin.

2] On April 1, 1994 a programme titled - Venus of Indian films - 'Madhubala' - was presented. Songs from the following films in which she acted were played -

FILM (YEAR) / SINGER / SONG TITLE / LYRIC / COMPOSER

- 1] Basant (1942) / Parul Ghosh & Chorus / Tumko Mubarak Ho / P.L. Santoshi / Pannalal Ghosh.
- 2] Mahal (1949) / Lata Mangeshkar / Aayega Aanevala / Nakshab Nakhvi / Khemchand Prakash.
- 3] Dulari (1949) / Lata Mangeshkar / Taqdeer Jagakar Aayi Hun / Shakeel Badayuni / Naushad.

- 4] Pardesh (1950) / Lata Mangeshkar / Kismat Bananewale Jara Samne To Aa / Shakeel Badayuni / Gulam Mohammad.
- 5] Bekasoor (1950) / Lata Mangeshkar / Matwale Nainowaleke Mein / Aarzoo Lakhnavi / Anil Biswas.
- 6] Khajana (1951) / Lata Mangeshkar / Ae Chand Pyar Mera / Rajendra Krishna / C.Ramchandra.
- 7] Tarana (1951) / Lata Mangeshkar / Beimaan Tore Nainava / D.N.Madhok / Anil Biswas.
- 8] Badal (1951) / Lata Mangeshkar / Do Dinke Liye Mehmaan Yehan / Shailendra / Shankar Jaikishan.
- 9] Aaram (1951) / Lata Mangeshkar / Manmen Kisiki Preet Basale / Rajendra Krishna / Anil Biswas.
- 10] Sangdil (1952) / Lata Mangeshkar / Wo To Chale Gaye Ae Dil / Rajendra Krishna / Sajjad Hussein.
- 11] Shiri Farhaad (1956) / Lata Mangeshkar / Gujra Huva Jamana / Tanveer Naqvi / S.Mohinder.
- 12] Gateway of India (1957) / Lata Mangeshkar / Sapnemen Sajanse Do Baaten / Rajendra Krishna / Madan Mohan.
- 13] Kala Pani (1958) / Asha Bhosle and Mohammad Rafi / Achhaji Mein Hari Chalo / Majrooh Sultanpuri / S.D.Burman.
- 14] Phagun (1958) / Asha Bhosle / Piya Piya Piya Na Lage Mora Jiya / Qumar Jalalabadi / O.P.Naiyyar.
- 15] Howrah Bridge (1958) / Asha Bhosle / Aaiye Meharbaan / Qumar Jalalabadi / O.P.Naiyyar.
- 16] Barsat Ki Raat (1960) / Lata Mangeshkar and Mohammad Rafi / Jindagibhar Nahin Bhoolegi / P.L.Santoshi / Roshan.
- 17] Mughal-e-Azam (1960) / Lata Mangeshkar / Mohabaatki Jhuti / Shakeel Badayuni / Naushad.
- 18] Nirala (1950) / Lata Mangeshkar / Mehphil Men Jal Uthi / P.L.Santoshi / C.Ramchandra.

This programme was held at the residence of Mr.Ramchandra Mohanti and was attended by music lovers. The attendance of ladies in large numbers was remarkable.

3] On April 23,1994 Records of 'Sursagar Jagmohan' and composer 'A.R.Quereshi' alias Tabla Nawaz 'Ustad Allarkhan' were played. This programme was presented on the occasion of their 75th birthday. The attendance was quite good.
Records of 'Sursagar Jagmohan'

SONG TYPE / SONG TITLE / LYRIC / COMPOSER

- 1] Private Song / Mujhe Na Sapanonse Bahalavo / Kazi Nasrul Islam.
- 2] Private Song / Meri Aankhe Bani Diwani / Kazi Nasrul Islam.
- 3] Private Song / Dil Dekar Dard Liya Maine / Faiyaz Hashmi.
- 4] From Hindi Film - 'Meghdoot' (1945) / Oh Varsha Ke Pahale Badal / Faiyaz Hashmi / Kamaldas Gupta.
- 5] Private Song / Ek Bar Muskarado / Faiyaz Hashmi.
- 6] Private Song / Mujhko Hai Tujhse Pyar Kyun / Faiyaz Hashmi.
- 3] Private Song / Us Ragako Payal Main Jo Khoya Hai Jaga Do / Faiyaz Hashmi.

Records of 'A.R.Quereshi' alias 'Ustad Allarkhan'

FILM (YEAR) / SINGER / SONG TITLE / LYRIC / COMPOSER

- 1] Tabla Solo - Taal Surphag / 'Ustad Allarkhan'
- 2] Sabak (1950) / G.M.Durani / Ni Sa Ga Ma Pa Hay Ramji / D.N.Madhok / 'A.R.Quereshi'
- 3] Sabak (1950) / Asha Bhosle / Dilmen Shama Jalake / / D.N.Madhok / 'A.R.Quereshi'
- 4] Bewafa (1952) / Talat Mahamood / Tumko Fursat Ho To / Sarshar Sailani / 'A.R.Quereshi'
- 5] Bewafa (1952) / Lata Mangeshkar / Badnasibika Gila / Sarshar Sailani / 'A.R.Quereshi'
- 6] Bewafa (1952) / Talat Mahamood / Dil Matwala Lakh Sambhala / Sarshar Sailani / 'A.R.Quereshi'
- 7] Bewafa (1952) / Lata Mangeshkar / Isi Ka Naam Duniya Hai To Duniya / Sarshar Sailani / 'A.R.Quereshi'
- 8] Tabla Solo - Taal Tritaal / 'Ustad Allarkhan' & Ustad Zakir Hussein.
- 9] Sitar Solo - Raga - Bhairvi - by Ustad Vilayat Khan. / Tabla accompaniment 'Ustad Allarkhan'.

4] On April 24, 1994 records of Talat Mahmood were played to celebrate his 70th birth day. Songs played were -

SONG TYPE : FILM (YEAR) / SONG TITLE / LYRIC / COMPOSER

- 1] Private Song / Tum Lok Lajse Darti Thi / - / Subaldas Gupta
- 2] Private Song / Tasveer Teri Dil Mera / Faiyaz / Kamaldas Gupta.
- 3] Private Song / Mera Pyar Mujhe Lauta do / Sajan / Self.
- 4] Aarzo (1950) / Ae Dil Mujhe Aaisi Jagah Le Chal / Majrooh Sultanpuri / Anil Biswas.
- 5] Madhosh (1951) / Meri Yaad Men Tum Na / Raja Mehendi Ali Khan / Madan Mohan.
- 6] Aaram (1951) / Shukriya Ae Pyar Tera / Rajendra Krishan / Anil Biswas.
- 7] Devdas (1955) / Meetawa... / Sahir Ludhianvi / S.D.Burman.
- 8] Anthoni (1952) / Main Dil Hun Ek Aarman Bhara / Satyendra Athaiyya / Roshan.
- 9] Ragrang (1952) / Aur Hai Dilki Lagi / Kaif Irfani / Roshan.
- 10] Private Song / Roro Beeta Jeevan Sara / Khavar Jaman / Khayaam.
- 11] Private Song / Sagar Kun Hai Aaj Aadhir / Madhukar Rajasthani / Yogendra.
- 12] Parchhai (1952) / Mohabaat Hi Na Jo Samjhe / Noor Lakhnavi / C.Ramchandra.
- 13] Babul (1950) / Mera Jeevan Sathi Bichad Gaya / Shakeel Badayuni / Naushad.
- 14] Pateeta (1953) / Hai Sabse Madhur Wo Geet / Shailendra / Shankar Jaikishan.
- 15] Sangdil (1952) / Ye Hava Ye Raat Ye Chandani / Rajendra Krishna / Sajjad.
- 16] Footpath (1953) / Shame Gam Ki Kasam / Majrooh Sultanpuri & Sardar Jafri / Khayyam.

- 17] Tarana (1951) / Seenemen Sulagate Hain Aarman [with Lata Mangeshkar] / Prem Dhavan / Anil Biswas.
18] Thokar (1953) / Ae Game Dil Kyan Karu / Majaj / Sardar Malick.

=====

5] On May 29, 1994 we presented a programme in a get together of all SIRC branches held at Bombay. The programme titled 'Aawazki Duniyake Aanokhe Jadugar' consisted of the following records. This programme was prepared by Mr.P.T.Shastri and presented by Mr.Prabhuraj Kulkarni.

- 1] Hindustan Record H 11418 OMC 2770-1 Sumir Ho Naamko
Raga Aasawari - Master Kumar Gandharva.
- 2] Ramagraph R 1020 RAM 5039 - Karle Singar
Raga Aasawari - Pearasaheb.
- 3] Odeon SB 2107 / S 1047-2 - Banshi Sabnako Manharo
Hindi Bhajan - Miss Roshan Ara Begum.
- 4] Hindustan Record H 11418 OMC 2821-1 Kaun Kaun Gun Gaye
Harike - Raga Maand - by Master Kumar Gandharva.
- 5] Odeon TAE 1399 / 7 TJE 1489 - Yun Na Rahe Rahe Kar
Gazal - by Sagar Nizami - by Master Madan.
- 6] Hindustan Record H 11344 / OMC 2820-1 Sakhi Mori Rum Jhum
Raga Durga - by Master Kumar Gandharva.
- 7] HMV N 5798 / OMC 1860-1 - Bhaj Mana Brahma Sada Sukhdayi
Bhairvi Bhajan - by Master Manahar Barve.
- 8] Odeon SA 3010 / S 830 - Khalik Tori Najariyan
Bhairvi Thumri - by Master Phiroz Dastur.
From Hindi film 'Lale Yaman' (1933)
- 9] Hindustan Record H 11344 / OMC 2771-1 Shyam Sunder Madan
Mohan - Raga Bhairvi - by Master Kumar Gandharva.

The audience was much pleased to listen to the music by these old masters who have sung it in their teens.

Mr.Prabhuraj Kulkarni, 'Harikunj' Shree Nagar, Nanded - 431 602.
Hon.Secretary, SIRC, Nanded.

SOCIETY OF INDIAN RECORD COLLECTORS

Branch : NANDED - 431 602 (Affiliated to SIRC Bombay)

-
- Office : P. T. SHASTRI 32, 'Chaitanya', Bhagya Nagar, Nanded - 431602 [Maharashtra]
 - Office : FATESINH TODAI Above Central Bank of India Vazirabad, Nanded - 431 601 [M.S.]
-



RECORD HOARDERS: Narayan Mulani and Krishnaraj Merchant. Picture by Shirish Shete

Sound of music

By R Mahadevan

ON THE last Sunday of every month, a few dozen people gather at a hall or a house in the city. For about two hours and a half thereafter, they lose themselves in the world of music — of the 40s and 50s and even earlier.

This ritual, which has been going on for over three years now, is one of the activities of the Society of Record Collectors.

This association, formed in 1990, has taken upon itself the 'duty' of preserving a part of the heritage of the country — the part that is imprinted on gramophone records.

The driving force behind this effort are the three founder members — Suresh Chandvankar, Krishnaraj Merchant and Narayan Mulani. The society now has around 100 members, a few of them outside India.

Given the prevalent craze for music, the membership would appear at first glance to be low. "We want only people who are

totally committed to, not just 'interested' in, old music. Ninety per cent of those who show interest only want to get the music recorded. We don't want to have any truck with them," say all three with finality.

The society thrives through cooperation; if one of the members has multiple copies of a record, he gives away the duplicates to other collectors who don't have it — no quid pro quo.

The society also brings out a quarterly magazine, *Record News*, which has discographies, expert articles and a list of the music sessions for the next four months. "This again is not for the layperson," says Chandvankar, to the question why it is published on such a small scale — only a hundred-odd copies are printed or, to be more precise, photocopied. The mag is mainly to let fellow collectors know what to look out for.

And the emphasis is less on getting to hear all those old and rare recordings than on acquiring them

[continued on page 7]

Sound of music

[continued from front page] for personal collections and "preserving them for posterity". Merchant, who has a collection of around 2,000 records, mostly 78 rpms, admits he hasn't heard quite a few of them. While others, his favourites, he has heard over and over again.

As far as old and rare film songs are concerned, Merchant says the Sri Lankan Broadcasting Corporation is a much better bet than All India Radio. "AIR keeps playing a few old favourites but in Radio Ceylon, you get to hear surprisingly old and unheard-of pieces. AIR seems to lack knowledgeable presenters."

He goes further to say that generally, knowledgeable people are

THE ITINERARY

These are the highlights of the music sessions for the next three months:

◇ May 29: 5 pm at B N Purandare Hall, Sahitya Sangha, Charni Road. Programme will include unusual items (film music, bhajans, etc) from old and rare records.

◇ June 26: 5 pm at B N Purandare Hall. Theme: Film songs composed by Datta Davjekar.

◇ July 30: 5 pm (venue unknown). Marathi film songs from the 1930s to 1960s.

rare, almost as rare as the records themselves. "Most people, not knowing the value of it all, give away their old record collections to the *raddiwala*. These reach places like Chor Bazaar, from where we pick them up. But many are likely to end up at places from where they cannot be recovered."

As Chandvankar puts it, "There have been about four lakh record releases in India so far, and about half that number are in the hands of known collectors, as far as I know." So, the search is on to locate the remainder.

Merchant considers this the last chance to preserve our musical heritage and to make people realise its worth, what with this generation turning increasingly to modern music.

The ultimate aim is to build some sort of archive, a la the film archive, with reference and research material, preferably at various centres around the country so that it is easier to collect the material for them.

But they haven't yet approached anyone for sponsorship; nor has anyone come forward. And they are not pushing things as they don't have a time-bound programme in mind. "We don't want to do things in a hurry and make a mess of things. We are taking things as they come," says Chandvankar.

LETTERS TO THE EDITOR

Letter - 1

From - Mr.B.Sobhraj Vasvani
12/1290,O.T.Section,camp no.4
Ulhasnagar - 44.

Date:December 27,1993

Dear Suresh,

It is very very great of you. I have received Vol.5 & 6 on Dec.24,1993. Now my set is complete and now I feel fit for hoisting the SIRC flag here at Ulhasnagar. I hope that I will be able to work as the foremost servant for this organisation and make this place - as Ulhasnagar branch of SIRC so long as I lead a healthy life.

I have noticed that the cost of the postage is adding to your cost of copying and editing and I am extending my sincere blessings that you will soon produce printed magazines which can become public attraction and a leading information in the world of original music of all Indian languages.

If convenient this comment may please be published in next volume of our journal.

Your most faithfully,

sd/-
[B.S.]

Editor's note -

Mr.B.S.Vasvani is one of the senior record collectors in Bombay and is also an expert in repairing and renovating old record players and changers. He firmly believes and maintains that the original music is inscribed in the grooves of 78's and not in any other format.

Besides records he has a large collection of photographs and magazines and he has maintained it meticulously. It is a great pleasure to visit his place and browse through his wonderful collection.

B.S. - Thanks for expressing your feelings about SIRC and its activities. This encourages us in carrying out the task further in more effective way. Please keep encouraging us.

- Suresh Chandvankar
Editor

Letter - 2

From - Dr.Hemant Chikhlikar
57 Ashanagar,Pune - 411 053

Date:March 16th,1994

Dear Suresh,

I have a very sincere suggestion to make to all music lovers. In last five / six decades there have been so many Hindi movies which were not released on screen 'but their songs were recorded and in some cases released on records. Unfortunately these films were not released due to some reason or the other.

Thus,we the music lovers are deprived of the excellent music of so many versatile musicians like - Sajjad,Shyamsunder Anil Biswas,Hansraj Bahel,N.Dutta,Bulo.C.Rani,Vinod and many others. We have also missed the Golden Voices of singers like - Noorjahan,Lata Mangeshkar,Suraiyya,Talat Mahmood Hemant Kumar,Mohammad Rafi whose recorded songs have vanished into oblivion simply because the films were not released.

This is therefore to request to all music lovers in SIRC to put their sincere efforts in this untouched subject. It is necessary to hunt and reveal the hidden treasures from these unpublished / unreleased films.

Waiting eagerly for your positive response.

Sincerely Yours

sd/-

[Dr.Hemant Chikhlikar]

=====
Editor's note -

The issue of unreleased film songs raised by our member Dr.Hemant Chikhlikar from Pune is indeed interesting. It is quite likely that lovers and collectors of film music may have such items in their collections. It will be useful to make such information available to members through our journal. Anybody possessing such items is requested to send the details to me for publishing in our journal.

Also there might be TEST copies of the records made for films but the songs were not included in the film or the film was not released. Such items are also most welcome since it is the only copy and is considered to be the most valuable and a real collector's item.

- Suresh Chandvankar
Editor

Letter - 3

From - Mrs.Malti Chinchlikar,29/C/3,Dadoba Jagannath Marg
Gavdevi,Bombay - 400 007

Date:April 25,1994

Dear Suresh,

Greetings! At last I could get some time for attending to your programme of listening old gramophone records. Yesterday, April 24th was one of the most memorable evenings in my life. As you know being a social worker my life is full of struggle and problems. But after listening to such old melodies one forgets all the worries for the moment. I consider this as a fuel for the car of life and it is very much essential.

While listening to the old songs of early 60's I myself entered in my childhood and realised that I too had taken lessons of music. I could not believe myself that I still remembered most of the songs by heart even after such a long gap and could not resist singing these to myself when the songs were being played. In these days of television it is remarkable that the audience of about 200 music lovers gather to listen the old songs. Keep this going.

With Blessings,

sd/-

[Malti Chinchlikar]

Letter - 4

From-Mr.Sharad A.Desai,A/19,Jayendra Bhuvan,R.B.S.K.Bole Road
Opp.Dr.Antonio D'Silva High school,Dadar (west),Bombay - 28.

Date:April 25,1994

Dear Suresh,

Congratulations for yesterday's programme but as per your promise you have not started in time but you have ended it in time. By looking so many Kavi's [poets/lyricists] on stage I was worried but Mr.Patwardhan has nicely introduced them in short time. Also I must appreciate them for not getting tempted with the microphone as usual.

And at last nothing to say for Mr.Prabhakar Datar. Hats off to him and to his knowledge, collection and keen interest in the subject. Only his detailed introduction of each song made the programme interesting. Thanking you once again.

Yours Sincerely,

sd/-

[Sharad A.Desai]

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स
सोलापूर शाखेतर्फे ३ अनोरव्या कार्यक्रमांचे निमंत्रण



“याष्टिमात्य गाणी आणि
चित्रपट गीते”

सादकर्ते: सुरेश चांदवणकर, मुंबई
जुलै २१ जाने. १४ वा. ९ वाजता.
स्थळ: इंदिरा समागृह, इंदिरानगर, सोलापूर
(सहकाय: सहयोग, इंदिरानगर, सोलापूर)

“गाणी गळ्यातली
गाणी मनातली”

सादकर्ते: प्रभाकर दत्तात्रय, मुंबई
शनिवार दि. २२ जाने. १४ सायं. ६-३० वा.
स्थळ: सेवासदन हायस्कूल, सोलापूर.

“शास्त्रीय संगीत आणि
चित्रपट गीते”

सादकर्ते: प्रभाकर दत्तात्रय, मुंबई
शनिवार. २३ जाने. १४ सकाळी १० वा.
स्थळ: सेवासदन हायस्कूल, सोलापूर.

- विनित
उशोक थोबडे
मौहन सोहनी
प्रायत (छेरासक)

पुस्तक

SIRC NEWS FROM SOLAPUR

During the period of this report we organised six programmes as detailed below -

1] In January 1994 we had invited Mr.Prabhakar Datar and Mr.Suresh Chandvankar and they presented three programmes -

a] On Friday January 21st Mr.Suresh Chandvankar presented a programme titled -'Western music and Film songs' at the Indira Sabhagraha,Indiranagar at 21.00 hrs. In this programme original western records of several famous Hindi film songs were played. This was well attended by the music lovers.

b] On Saturday January 22nd Mr.Prabhakar Datar presented a programme - 'Gani Galyatali,Gani Malyatali' at 18.30 hrs.at Sevasadan High School in which old Marathi songs were played. The details of this programme can be seen in TRN 11 - July 1993.

c] On Sunday January 23rd Mr.Prabhakar Datar presented a programme - 'Classical Music in Film Songs' at 10.00 hrs.at Sevasadan High School in which old film songs based on ragas were played. The details of this programme can be seen in TRN 4 - October 1991.

All the three programmes were special compilations and were greatly appreciated by the music lovers.

2] On Saturday March 26,1994 we presented - 'Hoilke Rang Geetonke Sang' - a programme based on Holi Geets both from Hindi films and non filmi/trationals. This programme arranged at the Sevasadan Hall was attended by large number of music lovers and songs details are given elsewhere.

3] On May 29,1994 we participated in the get together of SIRC units at Bombay. We presented songs which were either composed,written or sung by a personality belonging to Solapur. These included famous lyricist Kavi Sanjeev,Kaviray Ram Joshi,Mehboobjan of Solapur,Kavi R.N.Pawar.



१०२/सी/४४ भवानी पेठ, सोलापूर-४१३००२

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर
सोलापूर शाखा, आयोजित,

दुर्गा



-- ट्वास ध्वनिमुद्रिकांवर आघाटित कार्यक्रम

या संग्रहिणी गीत-संगिताच्या दुनिवत चिंब होण्यासाठी अवस्थ्या!
.....
सवालकुन प्रहालेच्या सभागृहात लानिकार २६ रोजी, सायं. ६ वाजना.

आपले : मोहनसोहनी - अहोकाथोबडे - जयस लळेसलकर


Details of the songs played in the programme - 'Holike Rang, Geetonke Sang' - March 26, 1994

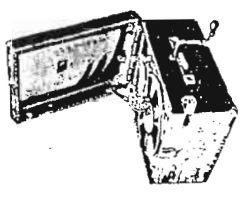
SONG TITLE / FILM / SINGERS / COMPOSER / LYRIC / COMPANY AND RECORD NUMBER

- 1] Rang De Re / Navrang / Asha Bhosle & Manna Dey.
/ C. Ramchandra / Bharat Vyas / HMV N 53151
- 2] Holi Ho Re Vrijraj /- / K.L.Saigal / Hindustan Record H.27h
- 3] Holi Aayi Re Pyari Pyari / Kumari Juthika Roy / HMV N 16302
- 4] Aaisi Hori Guinya Kanha / - / Birju Maharaj / Pandit Birju Maharaj / Maharaj Bindadin - Raga Mishra Gara
/ EMI ECSD 1438 LP.
- 5] Hori Khelat Nandlal / Godaan / Mohammad Rafi & Chorus /
Pandit Ravi Shankar / Aanjan / HMV N 53942
- 6] Holi Aayi Re Kanhai / Mother India / Shamshad Begum &
Chorus / Naushad Ali / Shakeel Badayuni
- 7] Ye Ri Ye Main Kaun Jatanse / - / Prof.Narayanrao Vyas
/ HMV N 5681
- 8] Piya Tose Naina Lage Re / Guide / Lata Mangeshkar & Chorus
/ Sachindev Burman
- 9] Tan Rang Lo Ji Aaj / Kohinoor / Mohammad Rafi, Lata
Mangeshkar & Chorus / Naushad Ali / Shakeel Badayuni
/ HMV N 53199
- 10] Aaj Biraj Men Holi / - / Shobha Gurtu / Raga Rasiya
/ T Series Cassette SHNC 01/132
- 11] Na Maro Pichkari / - / Nirmala Devi / Raga Hori Kafi
/ EMI ECSD 2810 LP
- 12] Kunjaat Rang Khelato Hari / Ram Joshi / Jayram Shiledar
/ Vasant Desai / Ram Joshi / Young India RKP 188
- 13] Tere Sang Sang Sang / Insaniyat / Lata Mangeshkar Usha
Mangeshkar & Chorus / C.Ramchandra / Rajendra Krishna
/ HMV N 74542
- 14] Chunari Rang De Mori / - / J.L.Ranade / Raga Tilang
/ HMV N 5712
- 15] Udat Aabeer Gulal / - / Siddheshwari Devi / Hori
/ Columbia GE 23153
- 16] Aaj Gokulat Rang / - / Lata Mangeshkar & Chorus
/ Hridaynath Mangeshkar / Suresh Bhat / HMV 7EPE 1488 EP
- 17] Nako Nako Re Udavu / Nandkishore / Pramodini Patkar
& Chorus / Snehal Bhatkar / S.A.Shukla / HMV N 26289
- 18] Keno Sang Khelu Hori / Meera Bhajan / Lata Mangeshkar
/ Hridaynath Mangeshkar
- 19] Aare Jare Hat Natkhat / Navrang / Asha Bhosle & Mahendra
Kapoor / C.Ramchandra / Bharat Vyas / Angel 3AEX 5002 LP
- 20] Hum Sang Khelat Hori / - / Raga Bhairvi / Self composed /
Master Manhar Barve / HMV N 26060

A nice review of this programme appeared in Daily Marathi newspaper 'Lokmat' on March 30, 1994. This report was written by Mr.Mubarak Sheikh in the column 'Sanskriti Solapur'. We are thankful to him and to the management of 'Lokmat'.

- Jayant Raleraskar 154 A, 'Nirzar' Indira Nagar
Vijapur Road, Solapur - 413 004.





શ્રીમોક્ષીન
અને
ગ્રામોફોન રેકોર્ડ્સ

મનમોહક સંગીત
શ્રેષ્ઠ વખતે તેવી કેલ્કે

અમરાત્રી શ્રેષ્ઠ વખતે મુલાકાત કરો.

મમય અને
માનો
અચાવ કરે તેવી
શ્રીયાણી
કરો માટે મળો યા કંબો :

શીશ્ય વાગ્યો
વાત ક્લોક

**વ જીવન વોચ અને
ગ્રામોફોન કંપની,
મહમતી બીલીંગ, કાલ્યાણ, મુંબઈ.**

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 .

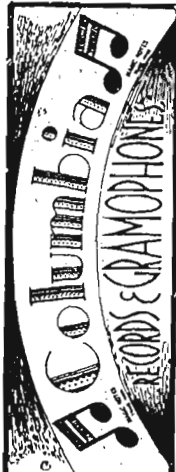
WANTED Any Live : Audio , Radio , Video , TV , Film. Appearances .

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





કેલેબ્રીયા રેકોર્ડ્સ
અને ગ્રામોફોન
કંપની

શ્રેષ્ઠતા વચ્ચે વિષય છે.
ફિનિશ રેકોર્ડીંગ આ છે.

ફરી ભગવાન (ભવન)
પદ્મ લક્ષ્મી સંગીત સેન્ટર.
યા સાયદ મલેન વાલે
માન પ્રમાણ કંઈકો
આરેશ અને ગ્રામોફોન

સોલ ડિસ્ટ્રીબ્યુટર્સ -
એસ. રોજ લીમીટેડ રામપાર્ક રોડ, કેટ, મુંબઈ.

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[as illustrated]

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Deluxe 200 D's	1500
Table grand 115	1200

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શ્રીમોક્ષીન ગ્રામોફોન

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- Surshree Smt.Kesarbai Kerkar - A Discography (Suresh Chandvankar)

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- Reading Indian Record Labels - ' Sun Disc Record ' (Michael Kinnear)

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