

# THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



Reading Indian record labels - part 7  
'Singer Record' and 'James Opera Record'

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# THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR - SURESH CHANDVANKAR

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

The Record News (TRN) - 16 has a long article in the series - Reading Indian Record Labels. In this part 7 - Michael Kinnear has given a detailed account of 'Singer Record' and 'James Opera Record'. Also he has included several pictures of the Singer talking machine models. Unfortunately we have not come across anyone who has a working 'Singer talking machine'. In an accompanying article Michael has given an interesting story of Mahomed Hussain (Naginawale) who was a very popular gramophone singer / artiste from 1905 to 1930.

This issue also contains the lecture notes on Pandit Omkarnath Thakur and the annual report for the year 1993-94. As a result of these long articles SIRC news and reports from Bombay and other units for the period from July - December 1994 will be published in the next volume.

Your feedback in terms of any comments, suggestions and criticism is most welcome and will be useful to us in improving the quality of our journal.

SURESH CHANDVANKAR  
EDITOR

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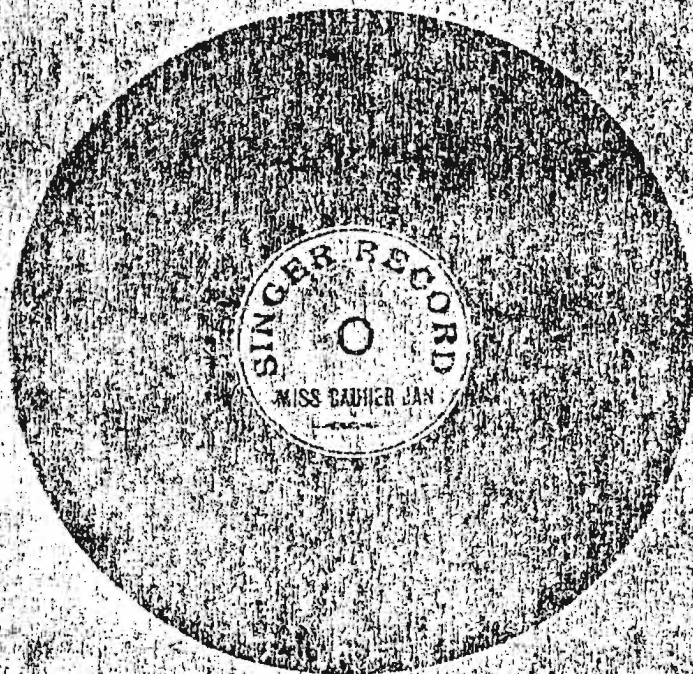
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Cover photo illustrations are from the collection of -

- 1] Mr.Michael Kinnear, Australia (Singer Record : Master Kahanji & Kashi)
- 2] Mr.Narendra Kamal, Vadodara, Gujrat, India {James Operaphone Record : Miss Gauhar (Bombay)}
- 3] Mr.Prabhakar Datar, Kurla, Bombay, India (Singer Record : Miss Gauhar Jan.)

## THE SINGER DISC RECORDS.



They are loud clear & distinct.

The Material used in their manufacture is the best that can be procured, It stands all tests.

They are finely rendered by the well known Artists of India.

The most popular songs of the day are selected.

The lowest price consistent with to their best workmanship has been fixed.

No Earsplitters but smoothest, most artistic & longest lasting Records.

## READING INDIAN RECORD LABELS

Part - 7

'SINGER RECORD' and 'JAMES OPERA RECORD'

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### THE WELLINGTON CYCLE CO.

The Wellington Cycle Co., was established in 1901 by Rustomjee Dorabjee Wellington (Anglicized from his Parsi name Rustomjee Dorabjee) assisted by T. Dorabjee and R. Dorabjee. The Wellington Cycle Co., had taken over premises at 1 Churchgate Street, Fort, Bombay, that had formerly been occupied by Watson & Co., General Merchants.

The Proprietor, Rustomjee Dorabjee had established The Wellington Cycle Co., as Agents for the (English) 'Rambler' cycles and the West End Cycle Co., of London. Between 1901 and 1905 it seems that the firm was only dealing in cycles and cycle accessories. In 1904 a Mr. B. Dorabji also joined the firm - suggesting that the business was a family concern.

By mid-1905, rumors were circulating in Bombay that an Indian company was being set up to manufacture disc records, and that 300,000 rupees was put up to float the company. It was also rumored that a German recording expert was to reach Bombay in August to assist the Indian company with the recording and manufacture of the disc records.

Examples of the disc to be manufactured were being shown to dealers in the trade, described as 'MOZART-SCHALL PLATTE' by the German recording expert - enquiring about the making and viability of Indian repertoire - to be reproduced in Bombay.

The application for trade mark registration of 'MOZART-SCHALLPLATTE' was lodged in Germany on 8 November 1904, and granted on 20 February 1905 - - (No. 76671) to - Ambrion-Werke, G.m.b.H., of Pankow-Berlin, then an inner North-Eastern suburb of Berlin. It is not known if the Ambrion-Werke, G.m.b.H., actually manufactured their own disc record - had simply taken the recordings and had them manufactured by some other company.

At first it was thought that the arrival of the German recording expert in Bombay was in advance of an up-coming recording expedition of the Beka Record, G.m.b.H., Berlin, which had been organized in association with Valabhdas, Lakhmidas & Co., Bombay, who were the major distributors of 'cylinder' products and phonographs in Western India.

Heinrich Bumb and Max Hadert, the recording experts of Beka Record, G.m.b.H., Berlin - arrived in Bombay during November 1905 and by January 1906 had taken some 330 recordings of Indian repertoire at Bombay and Calcutta, before continuing on to Burma. These 'Beka' recordings formed the beginning on the label's Indian repertoire - which was further enhanced by another 'Beka' recording tour of India from December 1906 into early 1907. The addition of the 'Beka' recordings to the Indian market brought the number of major 'disc record' companies in India to three - along with The Gramophone & Typewriter, Ltd., and Nicole Freres (India) Ltd.

## THE SINGER DISC MACHINES.

The various models illustrated and described in this list will give complete information as to what they are, and scarcely stand in need of any introduction on our part.

### Singer No. 6.



<b>Cabinet</b>	Size $10\frac{1}{2} \times 10\frac{1}{2} \times 5\frac{1}{2}$ ". Fine walnut polished, the four sides and ledges carved.
<b>Horn</b>	Flower horn, 14 inches across the bell, in various colours.
<b>Tonearm</b>	Tapering Tonearm, nickel-plated.
<b>Motor</b>	Single spring can be wound up while running. Plays one 12 inch Record.
<b>Turntable</b>	8 inch nickel-plated and polished.
<b>Soundbox</b>	Singer Model A.

The appearance of this machine is very handsome despite the low price. There has never been a machine on the market so well finished at the same price.

Price Rs. 27.

By September 1907, T.S. Ramchunder & Bros., 26 Kalbadevi Road, Bombay, had brought out a catalogue of some 400 titles of mainly Hindustani and Gujarati selections on their 'RAMA-PHONE DISC RECORD' label - the first recording sessions that produced these titles were actually recorded by a German recording expert of the Lyrophon-Werke, G.m.b.H., Berlin, who also manufactured the pressings for T.S. Ramchunder & Bros.,

By October 1907, there were reports circulating in the trade that another 'Native Concern' had completed the purchase of machinery and presses for the erection of a disc record manufacturing plant in a building which they had rented in Kalbadevi Road, Bombay.

The 'Native Concern' was soon identified as The Wellington Cycle Co., and that they had completed recordings to be issued under the names of the 'Singer' Record and the 'James Opera Record' - both to retail at Rs. 2/4/- under an arrangement whereby - The Wellington Cycle Co., would distribute the 'Singer' Record, and The James Manufacturing Coy., would handle the 'James Opera Record'.

#### THE JAMES MANUFACTURING COY.

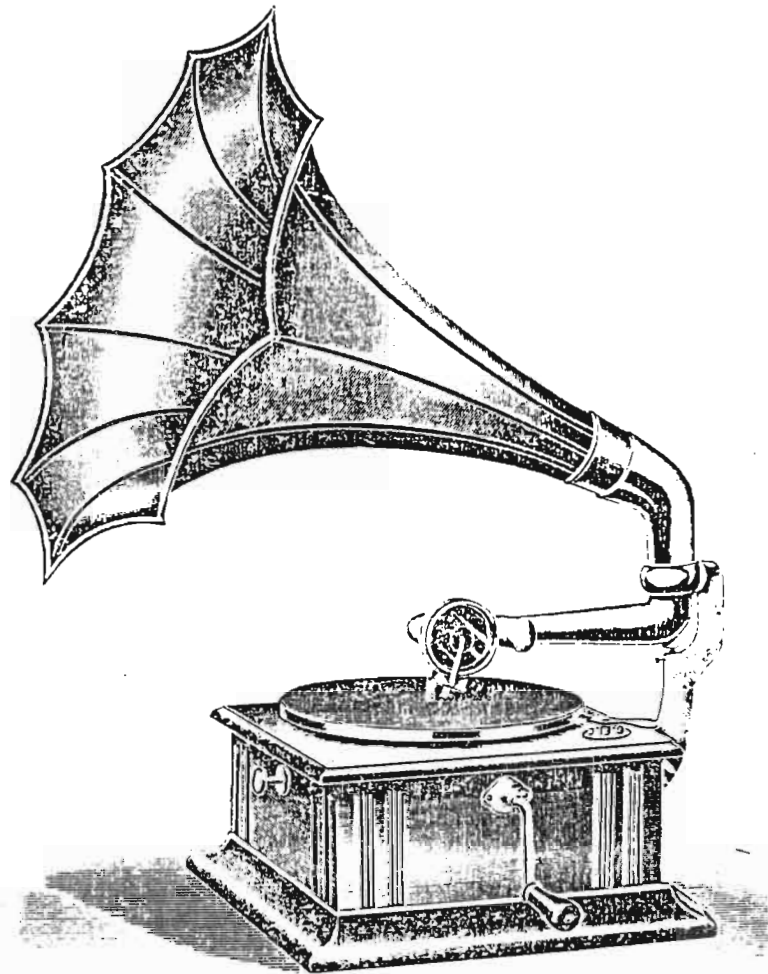
The James Manufacturing Coy., had originally been established in 1885 in the name of S. James and Co., Chemists and General Merchants, at 103 Kalbadevi Road, Bombay. By 1894, Hormasjee N. Mehta and Jivanjee D. Mehta had become the partners in the firm which was re-named in the title of The James Manufacturing Coy. Hormasjee N. Mehta and Jivanjee D. Mehta were joined in 1896 by Nagardas V. Bhoota, who subsequently left the firm in 1898.

The change in the name of the firm was also reflected in the expansion of its activities to manufacturers of rubber stamps, marking and engraving requisites. During 1903-04 the business was again expanded to include the sale of musical instruments and 'Edison' phonographs. By 1905 the firm had diversified even further to include the sale of cinematographs and incandescent lamps. Although 103 Kalbadevi Road was the main retail outlet of the company, a warehouse and works was located at 115 Girgaum Road, Thakurdar, Bombay, managed by Dadabhai Hormasjee Bilimoria.

Reports were again circulating in the trade that the promoter of The Wellington Cycle Co., was none other than Valabhdas, Lakhmidas & Co., and that Valabhdas Runchordas had borrowed some 60,000 rupees from a relative in Calcutta to provide the machinery for the factory in Kalbadevi Road, and that company was being operated by a former employee of The Nicole Record Company, Ltd., and also that Miss Gauhar Jan of Calcutta had given the company 20 records of her voice.

Valabhdas Runchordas may well have had a personal and financial interest in the development of The Wellington Cycle Co., as a disc record manufacturer since he had no disc record pressing facility of his own at the time. Valabhdas Runchordas - through his two companies - Valabhdas Lakhmidas & Co., and The Talking Machine and Indian Record Co., were the 'sole monopolists' in India for the 'Beka Record' and had for some time been a major distributor of 'Gramophone' products in Western India.

## Singer No. 110.



- Cabinet**      Size 12x12x6". Light oak polished and ornamented.
- Horn**          Flower horn, 16 inches across the bell, in various colours.
- Tonearm**      Straight Tapering Tonearm.
- Motor**        Single Spring. Can be wound up while running. Plays one 12 inch Record.
- Turntable**    9 inches, nickel-plated and polished.
- Soundbox**    Singer Model A.

This Machine is same as No. 6, except that it has a larger and a finer Cabinet and also a larger Horn.

**Price Rs. 31.**



The distribution arrangement between The Gramophone & Typewriter, Ltd., and Valabhdas Runchordas was the subject of bitter legal wrangling between the two parties, with each party attempting to control the market for sales of Indian recordings. It is most likely that the establishment of The Wellington Cycle Co., as a disc record manufacturer was the outcome of a joint-venture between Rustomjee Dorabjee, Proprietor of The Wellington Cycle Co., and Hormusjee N. Mehta, the controlling partner of The James Manufacturing Coy.

#### SINGER PHONOGRAPH DEPOT

Sometime during early 1907, a store in the name of the Singer Phonograph Depot opened at 1 Churchgate Street, Fort, Bombay, and later the same year the name of The Wellington Cycle Co., was changed to The Wellington Cycle and Motor Co., continuing to operate from 1 Churchgate Street. The change in the name of the firm was not reflected in it's activities in the sound record industry in which it was still referred to as simply The Wellington Cycle Co.

The James Manufacturing Coy., were prolific advertisers of the 'Edison' phonograph and 'incandescent lamp' - particularly in the Gujarati press, usually in the name of "James Company" Kalbadevi Road, Bombay. By 1907, the advertisements of "James Company" began to feature a talking machine identified as the 'SINGER GRAMOPHONE'.

Evidence that The Wellington Cycle Co., had gone into production of disc records is supported by advertisements placed by The James Manufacturing Coy., in the Gujarati newspapers, 'Bombay Samachar' and 'Jam-E-Jamshed' from late 1907 into early 1908.

[Unfortunately we are not able to reproduce copies of the advertisements along with this article - however the text of one such advertisement reads as follows]

---

#### JAMES OPERA DISC RECORDS - 10" DISC

Ramayans of Hindus, and Bhajan, Jain's Stavan  
Muslim's Qawals and Ghazals  
Parsi's Marriage and Social Songs - Sung by Parsi Ladies

Baliwala's - Alfred Co. and Parsi Natak Co's Dramas

Experienced Singers - are available

JAMES MANUFACTURING COY., Kalbadevi Road, Bombay

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During 1908, the Singer Phonograph Depot moved from 1 Churchgate Street, Fort, to 10 Kalbadevi Road, Bombay, and changed it's name to the 'Singer Talking Machine Depot'. At about the same time The James Manufacturing Coy., also increased it's floor space by taking over the shop next door at 102 Kalbadevi Road, and operated the new store as the Edison Phonograph Agency, and it's co-occupants included B. Ardeshir & Co., (another Edison Phonograph trader) and also the Singer Talking Machine Depot.

## Singer No. 115.



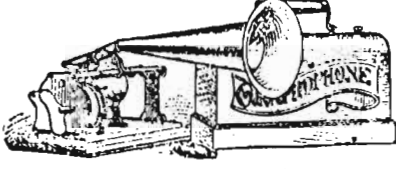
- Cabinet** Size  $12\frac{3}{4} \times 12\frac{3}{4} \times 6\frac{1}{2}$ ". Walnut finish the sides and ledges are richly carved.
- Horn** 16 inches across the bell, in various colours.
- Tonearm** Swing Tapering Tonearm.
- Motor** Single Spring. Absolutely reliable, noiseless and even running. Plays one 12 inch record
- Turntable** 9 inches, nickel-plated and polished.
- Soundbox** Singer Model A. 1910.

**This machine is very Popular. It looks well, works well, and sounds well,**

**Price Rs. 35.**

**THE JAMES MANUFACTURING COY.,**  
CHEMISTS, ARTISTS, STATIONERS,  
*Manufacturers of*

Every Description of Rubber Stamps, Best and Cheapest Complete outfits for making Rubber Stamps.



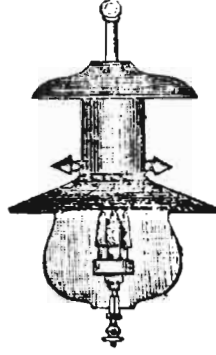
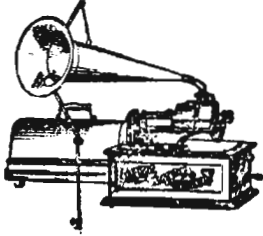
**Artistic Engravers on Metal,  
Wood, etc.**

**Importers & Repairers of Edison's Phonographs, Musical Instruments.**

New-Year, Birthday and Congratulatory Cards.

**Kalbadevi Road, BOMBAY.**

ફ્રેનોગ્રાફ, સીનેમેટોગ્રાફ, હારમોન્યમ,  
કેરોસ લેંપ, ઇં



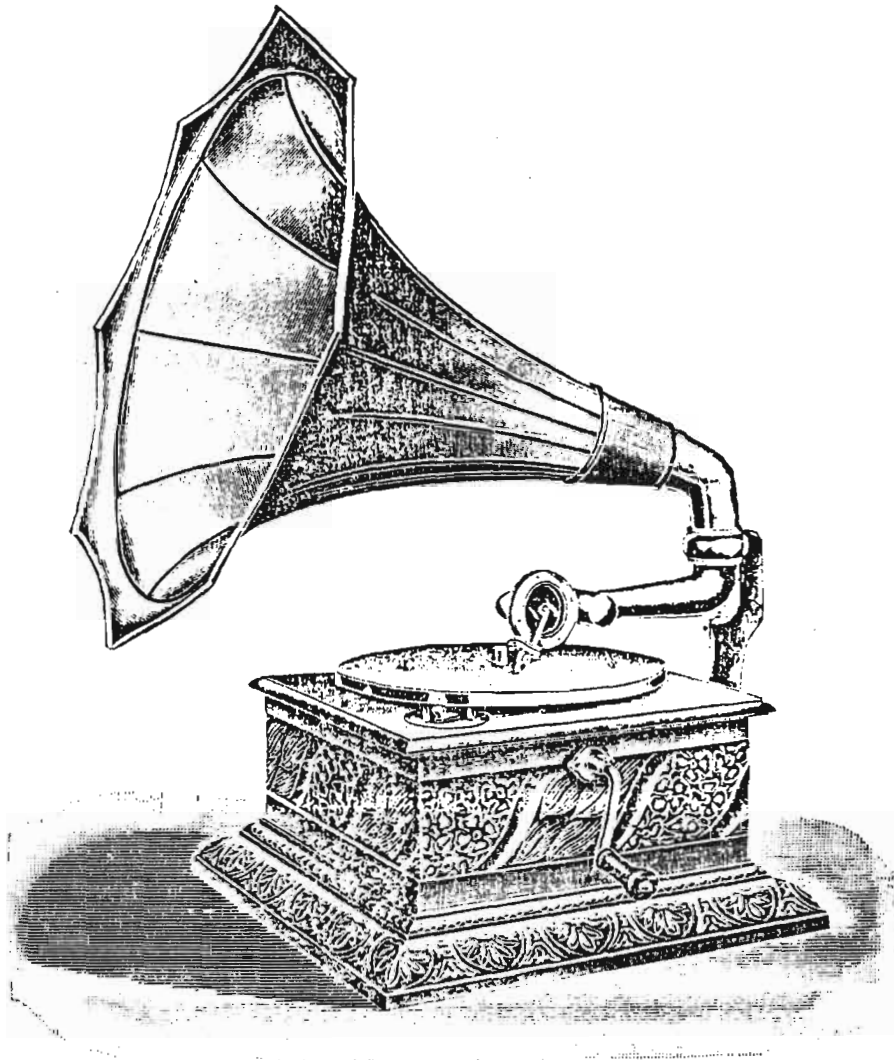
ફ્રેનોગ્રાફ અને તેના ગાયનોં તો ન્યાં ત્યાં મળે છે પણ તેમાં ખરી ખુબી તો તે સાંચાઓને ચાલુ કરવાની તથા ગાયણો ભરવામાં સમાયલી છે; જેની ખરી તાસીર અમારે ત્યાંજ જોવામાં આવશે. અમારે ત્યાં ગાયણ એવી તો સફાઈથી ભરવામાં આવે છે કે જીવતાં માણસની માફક આપ્તાદ સાદ તેમાંથી નીકળે છે, એ માટે અમે ભારી ખર્ચે નાટકના તથા ઉસ્તાદી ગવઇયાઓ અને ગાનારીઓને ખાસ પગારદાર રોક્યાં છે, જેથી ચાલુ જમાંનાના દરેક નાટકના તેમજ વિસ્તાદી રાગ રાગ-ણીના માંગો તેવા ગાયણો અમે ભરી આપીએ છીએ, કે બીજે કેથેબી મળવા મુશકેલ છે. કેઝરલના હારમોન્યમો હીંદુસ્તાની રાગ તેમજ રૂતુને અનુસરતા અમારા ખાસ ઓરડર પ્રમાણે બનાવી મંગાવીએ છીએ, કે જેવા મધુર અવાજના હારમોન્યમો બીજે કોઈ ઠેકાણે આવતાં નથી.

વળી ૧૦૦૦ થી ૩૦૦૦ મીનખતીના જેટલા ઉજ્જસના કેરોસ લેંપ અમારે ત્યાં નવા આવ્યા છે જેની ખરોખરી દુન્યાના કોઇપણ બીજા લેંપ કરી શકતા નથી. એ લેંપ કીફાયતે ભાડે તેમજ વેચાતા આપ્યે છીએ.

અમારા કારખાનામાં ઘણાજ ટકાઉ અને સુરીલા હારમોન્યમો તથા • ૨ખર સ્ટેંપ બને છે; જે વેલાતી માલને સરવે રીતે ટકર મારે છે.

**જેમ્સ કંપની,**  
કાલકાદેવી રોડ, —મુંબઈ.

## Singer No. 120.



<b>Cabinet</b>	Size 14 × 14 × 6½". Walnut finish with richly ornamented mouldings and carved sides. Hinged lid.
<b>Horn</b>	20½ inches across the bell, in various colours.
<b>Tonearm</b>	Swing Tapering Tonearm.
<b>Motor</b>	Specially strong, highly nickel-plated, with speed regulator and numbered scale. Plays two 12 inch Records.
<b>Turntable</b>	10 inches nickel-plated and polished.
<b>Soundbox</b>	Singer, with India-rubber ring. Model B.

This type will satisfy the claims for a good machine and will have a ready sale.

**Price Rs. 65.**

The actual location of where The Wellington Cycle Co., had installed its disc record pressing facility has not been discovered, however the factory was said to be operating - three hand presses - in rented rooms in the Kalbadevi Road, which suggests that 102 Kalbadevi Road, may have been the location of the factory.

That The Wellington Cycle Co., might have placed the 'SINGER RECORD' on the market by late 1907 has not been revealed in any advertisements of the time, but there is no doubt that the 'JAMES OPERA RECORD' had been placed on the market by early 1908. The pressings of the 'JAMES OPERA RECORD' single-side recorded discs that have been examined - are of a rather rough finish - but have quite good sound. The catalogue numbering appears to have been started - at No. 1 - (with both the catalogue and matrix numbers being the same)

Another complication to the suggestion that The Wellington Cycle Co., had pressed the 'JAMES OPERA RECORD' is that some single-side pressings have been printed with the wording - "Matrix Made in Bombay - Pressed in Berlin" It is most likely that these pressings were manufactured by Beka Record, G.m.b.H., Berlin, as the same wording is also printed on some of the very early single-side 'BEKA GRAND RECORD' issues.

During 1908, Jivanjee D. Mehta died, and Hormasjee N. Mehta was joined in partnership by Rustomji B. Lala, as proprietors of The James Manufacturing Coy. but by early 1909, Rustomji B. Lala had severed his relationship with Hormasjee N. Mehta, who continued on as the Sole Proprietor of The James Manufacturing Coy., (and its subsidiary concern, James and Co., ) which at the time was describing itself as "Manufacturers of 'Indian disc records' - Harmoniums and Incandescent lamps".

The reason for the dissolution of the partnership between Hormusjee N. Mehta and Rustomji B. Lala is not known, and it may have been simply of a division of interests in regard to the disc record manufacturing aspect of the business - jointly conducted between The Wellington Cycle Co., and The James Manufacturing Coy.

The Wellington Cycle & Motor Co., continued to conduct its business from 1 Churchgate Street, Fort, Bombay, but whether it continued in the disc record business beyond 1909 is not known. By 1909, Rustomji B. Lala had gone into partnership with Nanabhoy J. Mody, and the business operating at 10 Kalbadevi Road, had changed its name from the Singer Talking Machine Depot to the - Singer Phono and Record Agency. The re-structuring of this business had also taken over the adjoining premises at number 12 Kalbadevi Road.

As events unfolded - it appears that The Wellington Cycle Co., had ceased manufacturing disc record, and also that The James Manufacturing Coy., had taken over the machinery. Certainly The James Manufacturing Coy., had continued to issue 'JAMES OPERA RECORD' labelled discs at least up until 1910. The numbering of 'JAMES OPERA RECORD' disc records - all single sided - indicate that some 1600 titles had been catalogued to the label.

The suggestion that The James Manufacturing Co., 103 Kalbadevi Road, Bombay, had taken over the disc record pressing facility is supported by the fact that between 1909 and 1911, The James Manufacturing Co., had been describing the firm in a variety of advertisements as - "Manufacturers of disc records, harmoniums, incandescent lamps, etc."

## Singer No. 125.



- Cabinet** Size 15 × 15 × 7 inches. Walnut finish, highly polished—the sides are made of Italian maple, inlaid with rare and expensive kinds of wood and Mother-of-Pearl, with new vertical pillars in wood-mosaic finish. Hinged lid.
- Horn** 20½ inches across the bell, in various enamelled colours.
- Tonearm** Swing Tapering tonearm.
- Motor** Specially strong, highly nickel-plated with speed regulator and numbered scale. Plays three 10 inch Records.
- Turntable** 10 inches nickel-plated and polished.
- Soundbox** Singer, with rubber ring, Model B 1910.

This machine is fine in mechanism, richer in tone, smoother in operation and more durable in use.

**Price Rs. 70.**

No examples of a single-side 'SINGER RECORD' - which appear to have been of Indian manufacture have been found, nor has any catalogue been found to verify the selections that may have been issued on the label. There are also grounds to believe that the 'SINGER RECORD' and the 'JAMES OPERA RECORD' shared the same numerical series, in that discs of some artists on one label bear close proximity to releases of the same artist on the other label.

The re-structuring of the Singer Phonograph Depot (and Singer Talking Machine Depot) into the Singer Phono and Record Agency during 1909, may provide the positive clue to the reality that The Wellington Cycle Co., had ceased to function as a disc record factory in Bombay, and that the manufacture of the 'SINGER RECORD' had passed into the hands of a German company.

On 5 August 1909, Schallplatten-Fabrik "Favorite" G.m.b.H., of Hanover-Linden, Germany, applied for the registration of a trade mark in the name of 'SINGER RECORD' (with a 'peacock' trade mark). The application was granted on 22 July 1910, (No. 132543) for application to all classes and manner of disc records and talking machine products.

In 1910 a catalogue of disc talking machines and accessories was published by the Singer Phono and Record Agency, 10-12 Kalbadevi Road, Bombay. This talking machine catalogue gives the details and prices of several machines which are believed to have been manufactured by E. Paillard & Cie., Sainte Croix, Switzerland.

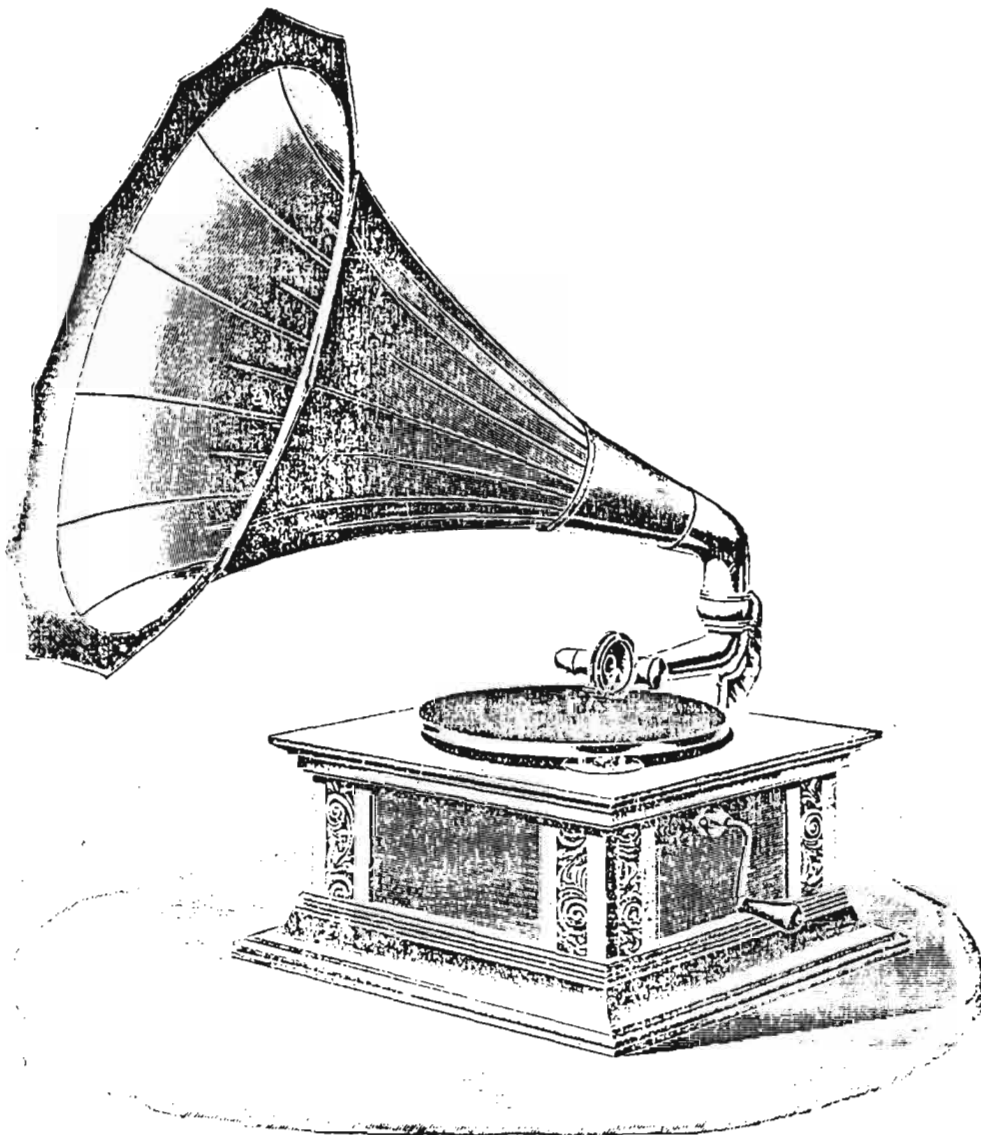
Although no examples have been found - (a couple of illustrations seen) - suggest that single-side recorded discs manufactured in Bombay by The Wellington Cycle Co., have simply the words - 'SINGER RECORD' printed around the top half of the label - (without the 'Peacock' trade mark - in black labels with gold printing.

The talking machine catalogue of 1910 also includes a page devoted to the 'SINGER RECORD' but there is no evidence in the catalogue of the 'Peacock' trade mark. From all known examples of the "SINGER RECORD" it seems that - ALL - of the earliest - "Favorite" pressings and releases were simply reissues - as double sided disc records - of titles that had formerly been manufactured by The Wellington Cycle Co.

What makes these reissues more interesting is the fact that - ALL - known examples of the 'early' SINGER RECORD - have an Indian selection on one side and a French or English selection on the reverse. All of the titles of Indian repertoire fit into the numerical system common to both the original 'SINGER RECORD' and the 'JAMES OPERA RECORD' - manufactured in Bombay by The Wellington Cycle Co.

It seems that the numbering of the 'JAMES OPERA RECORD' had reached about 600 titles sometime during 1910, and along with the re-structure of the 'SINGER RECORD' (into a German registered trade mark) - The 'JAMES OPERA RECORD' appears to have been re-named the 'JAMES OPERAPHONE RECORD'. It is also interesting to note that the telegraphic address of The James Manufacturing Coy., was changed from "James.Co" to "Operaphone" at about this time and that some advertisements of The James Manufacturing Co., Bombay, claim to be - Manufacturers of the 'JAMES OPERA RECORD'.

## Singer No. 130.



- Cabinet** Size  $15\frac{1}{2} \times 15\frac{1}{2} \times 8$  inches. Real Oak, with hinged lid—vertical pillars ornamented and carved.
- Horn**  $20\frac{1}{2}$  inches across the bell, in various colours.
- Tonearm** Swing Tapering Tonearm.
- Motor** Specially strong, highly nickel-plated, with speed regulator and numbered scale. Plays two 12 inch Records or three 10 inch Records.
- Turntable** 10 inches, nickel-plated and polished.
- Soundbox** Singer, with India-rubber ring, Model B 1910.

**Same as No. 25, but has larger and stronger Cabinet.**

**Price Rs. 74.**



Although it is not known if the matrices and stampers used to manufacture the 'JAMES OPERA RECORD' or the later 'JAMES OPERAPHONE RECORD' were sent to Germany - and the finish if the 'James' labelled discs suggests that they were all made in India. On the other hand the matrices and stampers of the 'SINGER RECORD' were sent to the Schallplatten-Fabrik "Favorite" G.m.b.H., Hannover-Linden for reproduction.

By the end of 1910 the combined catalogues of 'JAMES OPERA RECORD. and the 'SINGER RECORD' included almost 1200 titles, and although we do not have complete (or even partial) listings of the selections - a break down of the repertoires on the labels still on the market in India is as follows:

	JAMES OPERA RECORD	SINGER RECORD
GUJARATI	52	110
HINDUSTANI	487	317
Instrumental	-	8
HINDI	-	5
JAIN (Stavan)	-	46
MARATHI	41	56
MARWARI	-	14
PUNJABI	12	6
SINDHI	-	24
Totals	592	596

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 The re-organization of the Singer Phono & Record Agency, 10-12 Kalbadevi Road, in 1909, and the change in manufacturing the 'SINGER RECORD' from The Wellington Cycle., Co., Bombay - to Schallplatten-Fabrik "Favorite" G.m.b.H., Hannover-Linden, Germany, may have provided the Singer Phono & Record Agency with better quality pressings.

At this point it seems that The Wellington Cycle Co., ceased to have any direct association with the sound recording and disc pressing industry in India, although The Wellington Cycle & Motor Co., remained in business and eventually expanded it's operations to branches in Poona and Bangalore in particular.

#### SCHALLPLATTEN=FABRIK "FAVORITE"

'Schallplatten-Fabrik "Favorite" had it's beginning in about 1898 as 'Union, Commerce, G.f.P = B.m.b.H., (Patent holders), Charlottenstrasse-84, Berlin, which had been established to manufacture a variety of products including Phonographs, Graphophone, Cylinders, and other apparatus and also products made of Graphite and other forms. The products of 'Union, Commerce, G.f.P=B.m.b.H., were marketed under the brand names of 'Union' - - 'Favorite' - 'Eagle' and 'Eden'.

In 1904, Schallplatten-Fabrik, "Favorite" G.m.b.H., was established with it's head office at Kurstrasse-51, Berlin, and with a factory located at Leinaustrasse-27, Hannover=Linden, an inner suburb of Hanover. In 1906 the head office was shifted to Ritterstrasse-86, Berlin S,42 - with Herr. A.M. Newman (the founder of the company) as the International General Representative. The company was financed by The Dresdener Bank, with Senator L. Fisher as the Chairman. The technical director and first recording expert was Otto Birkhahn.

## Singer No. 135.



**Cabinet**

Size  $15\frac{1}{2} \times 15\frac{1}{2} \times 8$  inches. Hinged lid with lock and key. Real Oak splendidly carved, and artistic in finish.

**Horn**

22 inches across the bell, in various colours.

**Tonearm**

Full Swing Tapering Tonearm

**Motor**

With speed regulator and numbered scale. Highly nickle-plated. Plays three 12 inch Records.

**Turntable**

10 inches, nickel-plated and polished.

**Soundbox**

Singer Model C.

**Price. Rs. 90.**

The re-organization of the "Favorite" company was primarily to enter the disc record and talking machine market and to this aim recording sessions had commenced in Germany and France during late 1904. The primary trade marks of the company were 'EDEN' and 'FAVORITE'. By mid-1905 the company had extended it's recording programs to Egypt, Greece, Turkey, for eastern repertoire and also to Stockholm, for Scandanavian selections.

By 1908, 'Favourite' had several recording experts active in Europe, also in the Middle East and Russia. There is no evidence that the 'Favorite' company undertook any recording tours of Asia or India, although their catalogues of Arabic, Greek and Turkish repertoires was quite substantial.

Within the few years since it's establishment in 1904, the 'Favorite' company had risen to become one of the most active and successful German record companies, and in October 1911, Schallplatten-Fabrik - Favorite, G.m.b.H., was converted into 'Favorite Record' Aktiengesellschaft (A.G.) with a capital of 1,200,000 German Marks, and re-structured it's board which included Otto Birkhahn, of Hannover-Linden, and Kurt Bendix of Berlin.

Although the 'Favorite' company had it's own disc record factory at Hannover-Linden, the materials needed for the manufacture of the disc record was supplied by Grunbaum & Thomas, G.m.b.H., Berlin, who also had pressing plants at Warsaw in Poland, and also at Vienna, Austria.

The finish and sound quality of the 'reproduced in Germany - pressings of the 'SINGER RECORD' (Peacock trade mark) is particularly good, and the Singer Phono & Record Agency might well have looked forward to developing their catalogue of selections with confidence. Between 1909 and 1911 a new series of 'SINGER RECORD' (Peacock trade mark) appeared with numbers in the 1,000, 7,000 and 9,000 series - quite distinct from the numerical series that is revealed in The Wellington Cycle Co., numbered discs. There may be other numerical series which have yet to be discovered - however, the newer pressings on 'SINGER RECORD' may be identified by the matrix number - which is the same as the catalogue number - but includes - the marking -/-/-/-

By late 1912, the disc record and talking machine market in Germany had reached a point of over-saturation, and the major companies in the sound recording industry faced diminishing profits and return on their heavily financed operations. A solution to the market situation was sought by the amalgamation or merger of a number of companies into larger and hopefully - more profitable conglomerates.

The process of acquisitions and mergers actually goes back to about July 1910, with Beka Record, G.m.b.H., Berlin, being merged with Fritz Puppel, G.m.b.H., Berlin, (combining disc record and talking machine manufacturers) to form Beka Record, A.G., and a month later the reformed 'Beka' company was taken over by Carl Lindström, A.G., this was followed in July 1911, by the take-over of Fonotipia, Ltd., who were also the controllers of the International Talking Machine Co.m.b.H., who were responsible for the pressing of 'ODEON RECORD' and also the 'BAIDA RECORD - (BAIDAPHON) for Baida Cousins, Beyrouth, and the 'ORFEON RECORD' for Blumenthal Record and Talking Machine Co., Ltd., Constantinople and Cairo. - both of whom had extensive 'oriental' catalogues of recordings.

Singer No. 140.



- Cabinet** Size: 16 x 16 x 9 inches. Real African Mahogany on three sides ornamented with panelled friezes, silver finish, with Greek figures, hinged lid with lock and key.
- Horn** 22 inches across the bell, in various colours.
- Tonearm** Full swing Tapering Tonearm.
- Motor** With speed regulator and numbered scale. Highly nickel-plated. Plays three 12 inch Records.
- Surtable** 12 inches, nickel-plated and polished.
- Toundbox** Singer Model C.

This style of decoration has up till now only been fitted to the most expensive machines and at this price it is sure to prove a very saleable line.

**Price Rs. 100.**

Accepting the fact that The Wellington Cycle Co., had been manufacturing the 'SINGER RECORD' and that the Beka Record, G.m.b.H., Berlin had been providing The James Manufacturing Coy., with pressings of the 'JAMES OPERA RECORD' up to mid-1910, the - Beka Record - Fritz Puppel - being absorbed into the Carl Lindström, A.G. conglomerate - may have been the reason that The James Manufacturing Coy., took over the disc record pressing plant from The Wellington Cycle Co., thus enabling them to continue marketing the 'JAMES OPERA RECORD'.

Other additions to the Carl Lindström, A.G., corporate structure included Lyrophon=werke, Adolf Leiban & Co., (converted to A.G.) recently having been merged with Da Capo Record, A.G., Grünbaum & Thomas, A.G., and the Favorite Record, A.G., which was merged into the Carl Lindström, A.G., conglomerate in December 1913.

The effect of this process of acquisitions and mergers meant that the Carl Lindström, A.G., controlled and operated most of the important 'european' record labels - including 'PARLOPHON' - 'ODEON' - 'BEKA' - 'FONOTIPIA' - 'JUMBO' - 'LYROPHON' - 'DA CAPO' - 'FAVORITE' - and (in regard to India) - 'SINGER RECORD' amongst several other subsidiary labels of the companies concerned.

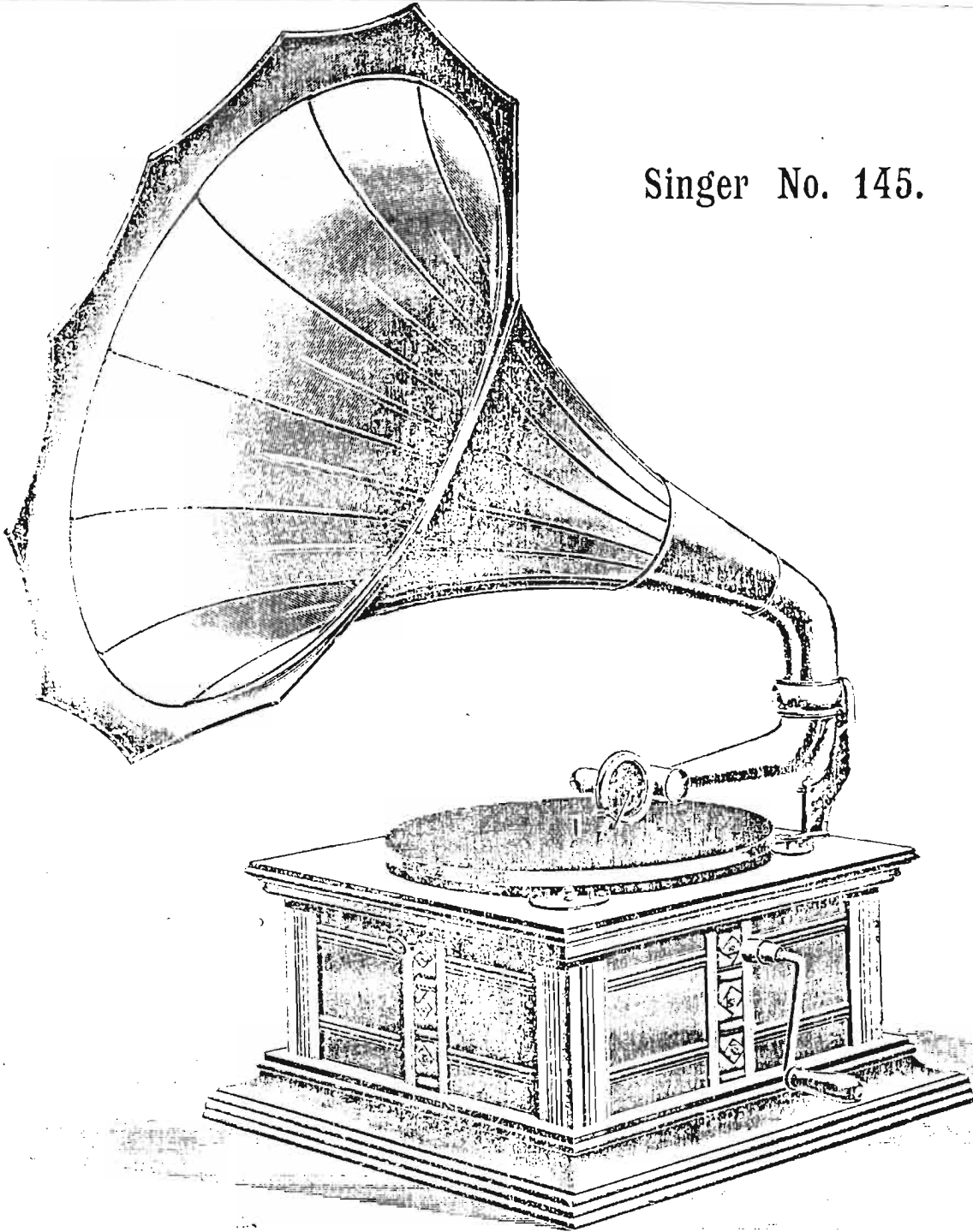
The ramifications of these mergers for India meant that at least the 'SINGER RECORD' (manufactured by Favorite Record, A.G.) had been taken into the 'fold' of Carl Lindström, A.G., Berlin - whose representative in India was Valabhdas Lakhmidas & Co., Bombay, who marketed the 'BEKA RECORD' and 'ODEON RECORD'.

That the 'SINGER RECORD' was included in this process of mergers, suggests that the - Singer Phono & Record Agency, 10-12 Kalbadevi Road, Bombay, (operated by Nanabhoy J. Mody and Rustomji B. Lala) may have had financial - or other support from Favorite Record, A.G., and that the Singer Phono & Record Agency - did not in fact have sole proprietary rights or ownership of the matrices of the 'SINGER RECORD'.

The situation with The James Manufacturing Co., appears to have been quite different - depending on who financed the recording sessions - copyright and manufacture of the repertoires on either 'JAMES OPERA RECORD' or the 'SINGER RECORD'. It seems that The James Manufacturing Co., continued to market the 'JAMES OPERA RECORD' - 'JAMES OPERAPHONE RECORD' up until 1913 at least. Since the 'JAMES OPERA RECORD' usually shows - pressed in Berlin' on the labels - it is most likely that the pressing plants of Max Thomas, A.G., were the source of the pressings.

#### VALABHDAS RUNCHORDAS

Early in 1914, Valabhdas Runchordas, the senior partner of Valabhdas, Lakhmidas & Co., Bombay, and the manager of The Talking Machine and Indian Record Co., (Beka, Odeon, & Jumbo Record Agency), Fort, Bombay, travelled to Europe to acquire machinery for the purpose of setting up his own disc record factory in India. Another reason for his visit to Europe was that he had recently bought up the stock of the Singer Phono & Record Agency and hoped to obtain the matrices and stampers of the 'SINGER RECORD' with a view to pressing the repertoire - once his factory was operational.



Singer No. 145.

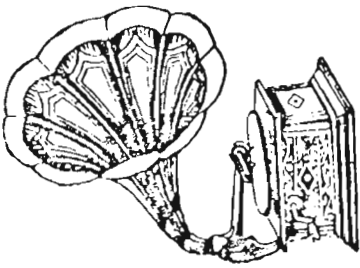
- Cabinet** Size 16 x 16 x 8 $\frac{1}{2}$ . Very rich mouldings made of best American Oak. The lid, corners and pillars and the carved centre pillars are also made of American Oak. Vertical metal bands of brass or bronze. Hinged lid with lock and key.
- Flower Horn** 22 inches across the bell, in various colours.
- Tonearm** Full swing Tapering Tonearm.
- Motor** With speed regulator and numbered scale. Highly nickel-plated. Plays three 12-inch Records.
- Turntable** 12 inches, nickel-plated and polished.
- Soundbox** Singer Model C.

**Price Rs. 110**

## આમોશોન તથા હારમોન્યમ.

આમોશોન વગર હવે એકબી ઘેર ખાસી રેહવું ન જોઈએ કેમકે આખાં હીંદુસ્તાનમાં નારવેથી સસતા તેમજ ઘણાંજ ટકાઉ મશીનો ૩. ૧૫) થી ૩. ૫૦૦) મુઠીનાં અમારે ત્યાં મોટા જથ્થામાં તૈયાર છે.

આમોશોન અથવા ફોનોગ્રાફ ગમે તેવાં બગીચાંમાં હોય તોપણ સમારીતે નવાં જેવાં કીડાયને કરી આપ્યે છીએ.



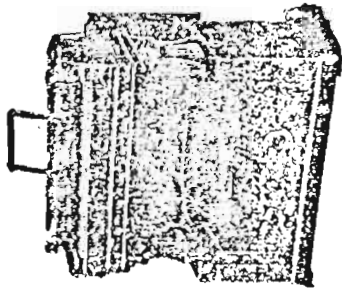
## હારમોન્યમ.

હારમોન્યમ ખરીદવાનો વીચાર હોય તો સપ્ત પેહલાં અમારે ત્યાં જોઈ જશો. કેબ્રલનાં હાથનાં ધમણનાં તેમજ પગનાં ધમણનાં હારમોન્યમો અમારે ત્યાં અમારે માટે ખાસ બનાવેલાં દર મહીતે નવાં આવે છે.

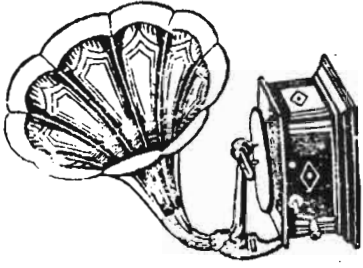
અમારાં પોતાનાં બનાવેલાં હારમોન્યમો જે માટે અમે તે આજ સુધીમાં ૬) એકઠીબીશનોમાં ચાંદો મહ્યા છે તે વેલાયતી હારમોન્યમનાં જેવાંજ ૩. ૩૫) થી ૩. ૬૫) પગનાં ધમણનાં ૩. ૬૦ થી ૩. ૨૫૦

હારમોન્યમ બનાવવાને લગતો સરવે સામન—સુર, ચામડાં, આઈવરી, બટન ઇં મોટા જથ્થામાં મંગાવીને ઘણાંજ કીડાયતે વેચ્યે છીએ.

રબર સ્ટ્રેપ આખી મુંબઈમાં હોમો સર્વેથી કીડાયત બનાવ્યે છીએ.



## સીંગર ગ્રેફોફોન.



દરેક જાતના ગ્રેફોફોન, આમોફોન, તથા તેને લગતાં રેકર્ડ યુજરાતી, હીંદુસ્તાની, અંગ્રેજી, મરાઠી, ઇ. આખા મુંબઈમાં સરવેથી મોટા જથ્થામાં રાખ્યે છે. પારસી સંસારી ગાયનો ખાશ અમારે ત્યાંજ મલે છે.

રેકર્ડ મુકવાની આલાબમ, સોય, સરવેથી સસતા ભાવે વેચ્યે છીએ.

કોઈપણ જાતનું આમોફોન ગમે તેવું બગડી ગયું હોય તો પણ સમારીને નવા જેવું કરી આપ્યે છીએ.

દેશી તથા વિલાયતી હારમોન્યમ હાથનાં તથા પગનાં ૩. ૩૦) થી ૩૦૦ મુઠીના અમારે ત્યાં તૈયાર છે સીનેમેટો-ગ્રાફ ૩. ૧૦૦) થી ૧૦૦૦ મુઠીનાં મલે છે.

હારમોન્યમ બનાવવાને લગતો સરવે સામન પણ કીડાયતે વેચ્યે છીએ.

જેમ્સ કુંપની,

કાલાખાદેવી રોડ.

મુંબઈ.

જેમ્સ કું. { આમોફોન એજંસી.  
કાલાખાદેવી રોડ—મુંબઈ.

Singer No. 150.



- Cabinet** Size 16x16x9 $\frac{1}{2}$  inches. American Oak, blue and gold. 4 pillars of bronze also with bronze decorations of artistic finish on the sides. Hinged lid with lock and key.
- Flower Horn** 26 inches across the bell, in various colours.
- Tonearm** Full Swing Tapering Tonearm.
- Motor** Double Spring, with speed regulator and numbered scale. Highly nickel-plated. Plays five 10-inch Records.
- Turntable** 12 inches, nickel-plated and polished.
- Soundbox** Singer Model C.

Price Rs. 135



Valabhdas Runchordas had also recently established another company in the name of - The Viel-o-phone Co., Ltd., with it's head office at his bungalow, "Infinite" Mogul Lane, Mahim, Bombay. Sometime during 1913, Valabhdas Runchordas had taken on the agency for the English "EDISON BELL" label by arrangement with J.E. Hough, Ltd., Edisionia Works, Glengall Road, London, S.E.

J.E. Hough, Ltd., had pressed some of it's own English selections for Valabhdas Runchordas, which were marketed in India with the label as the - "VIEL-O-PHONE" GRAND RECORD. The Sole proprietors for this label are given as The Talking Machine & Indian Record Co., but have the 'open palm' trade mark which was registered to The Viel-o-phone Co., Ltd., Bombay.

Some years earlier, in March 1908, The Talking Machine & Indian Record Co., Bombay, Calcutta, Delhi, Madras and Rangoon, had announced that the 'PHON-O-PHONE' Indian disc record was to be placed on the market. The titles that may have been issued to start the 'PHON-O-PHONE' label are not known - but are believed to have been new releases or reissues from the matrix stocks of 'BEKA GRAND RECORD' selections and were manufactured in Berlin by Beka Record, G.m.b.H. This first issue of the 'PHON-O-PHONE' disc record reached India in June 1908, with 115 titles, comprising - 75 Hindustani, 13 Gujarati and 27 Marathi selections. Between 1908 and 1914 it seems that the 'PHON-O-PHONE' label was dormant.

Valabhdas Runchordas had managed to obtain the recording equipment and machinery required for his factory at Mahin through Japanese suppliers, and by late 1914, The Viel-o-phone Co., Ltd., issued the first batch of titles on it's own 'VIEL-O-PHONE' label, the recordings having been taken in Bombay, by a recording expert sent out to India by J.E. Hough, Ltd.,

At about this time Valabhdas Runchordas broke off his partnership with Lakhmidas Rowjee Tairsee, and converted the company that they had been in partnership with, Valabhdas, Lakhmidas & Co., - back to the original name of Valabhdas Runchordas & Co., and also took over The Talking Machine & Indian Record Co., as the Sole Proprietor.

Along with the release of the 'VIEL-O-PHONE' disc record, The Viel-o-phone Co., Ltd., also pressed the 'PHON-O-PHONE' disc record using matrices that had previously been used to reproduce the 'SINGER RECORD'. It is not known how many titles were issued on the 'PHON-O-PHONE' label - or if the reissues on the label extended back to those selections that had formerly been manufactured by The Wellington Cycle Co., Bombay.

#### BOMBAY PHONO AND GENERAL AGENCY

With the Favorite Record, A.G., Berlin being absorbed into the Carl Lindström, A.G., group of companies, the Singer Phono & Record Agency had lost access to the 'SINGER RECORD' - the remaining stocks of the disc records in their possession being brought up by Valabhdas Runchordas.

The Singer Phono & Record Agency was reformed by Nanabhoy J. Mody and Rustonji B. Lala, into the - Bombay Phono and General Agency, while still operating from 10-12 Kalbadevi Road. The Bombay Phono and General Agency described the firm as - agents and importers of gramophones and harmoniums and dealers in Indian and English records.



In 1910, the Singer Phono & Record Agency had introduced the 'PRIMAPHONE' range of disc talking machines to India and claimed to be the Sole Agents and Distributors of this line in India. Although the Bombay Phono and General Agency were trading as 'Gramophone' dealers they continued to market the 'PRIMAPHONE' range of talking machines - which were wholly imported, and became the primary sales line along with the 'Motophone' electric motors for talking machines.

The hostilities of the First World War caused great disruption to the talking machine trade in India, particularly for Valabhdas Runchordas, who in his several business activities had been reliant upon German and Swiss manufacturers and suppliers for continuity of his product range, even though he had a disc record factory at Mahim, and had for some time been assembling various models of talking machines using Indian made cabinets and sound horns.

The James Manufacturing Co., continued in business, as merchants disc records, gramophones and harmoniums, but in the main reverted back to the making of rubber stamps and other requites, and although the main business had a strong and profitable life in music and sound recording products, the manufacture of the 'JAMES OPERA RECORD - and 'JAMES OPERAPHONE RECORD' had basically ceased in 1914.

In 1921, Hormasjee N. Mehta, who had been the driving force of the company died, and Byramji M. Mistri became the managing proprietor, and was soon joined in partnership by Jamshedji S. Surti.

During the 1920's The James Manufacturing Co., had become simply another dealers in 'HIS MASTER'S VOICE' disc records, although it manufactured it's own line of talking machines (with imported motors) under the brand name of 'Operaphone' and also manufactured harmoniums in the name of 'James'

In 1925, Kaladevi Road, Bombay was renumbered with the effect that the address of The James Manufacturing Co., was changed from 103 to 407 Kalbadevi Road, and another shop-front was taken at 422 Kalbadevi Road. During this period The James Manufacturing Co., also began to revitalize it's business by the addition of a line of pianos.

In 1929, The James Manufacturing Co., further diversified it's business activities to that of Brass and Metal Stamp Makers, Stereo and Electro Typers, Photozincographers and Relief Printers.

#### JAMES AND COMPANY

Byramji M. Mistri and Jamshedji S. Surti were joined in partnership by M.J. Surti and Cowasji M. Gobhai, and established - James and Company, at 30 Bruce Street, Fort, Bombay, as the main outlet for it's piano, musical instrument, gramophone and record sales. Cowasji Maneckji Gobhai was also the Sole Proprietor of C.M. Gobhai & Co., Merchants and Commission Agents.

By 1932, James and Company had re-located to "Navsari Building", Hornby Road, Fort, Bombay. By 1937, Byramji M. Mistri, remained as the Sole Proprietor of The James Manufacturing Co., having been deserted by his partner, Jamshedji S. Surti. The partnership operating the James and Company, business had also been dissolved, with the company being taken over by it's accountant, Phiroz Dhanjishaw Commissariat , about 1938.

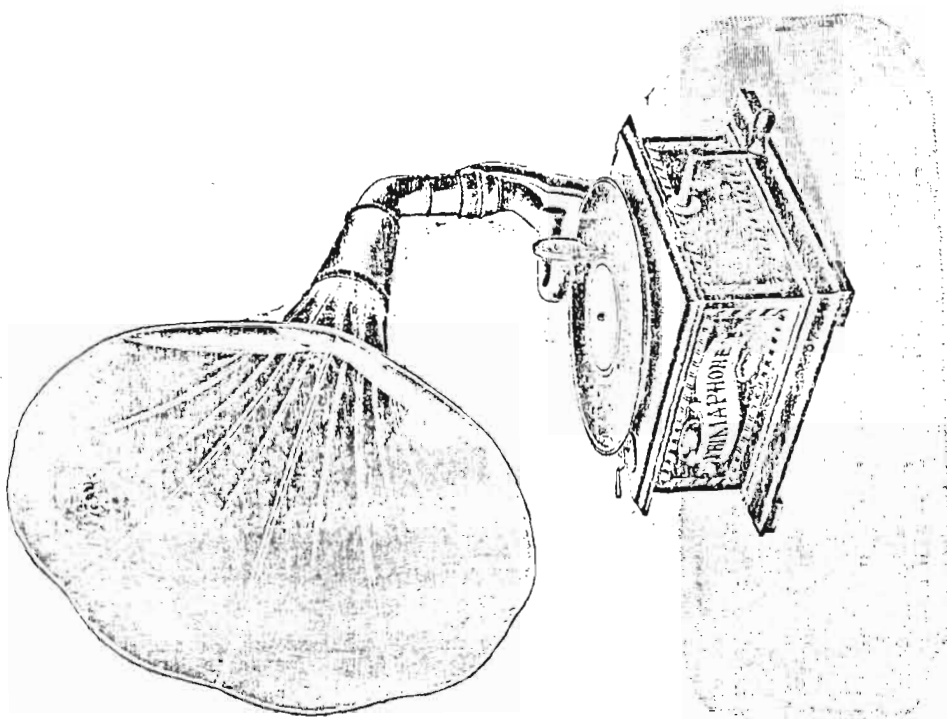
Tele. Address PRIMAPHONE. 1 st October 1918.

REVISED CATALOGUE

OF

# PRIMAPHONES.

(FOR THE TRADE ONLY.)



SOLE AGENTS AND IMPORTERS

**BOMBAY PHONO & GENERAL AGENCY.**

**11-12 Kalbadevi Road, BOMBAY.**

1st October 1918.



Photograph of 520-522 Kalbadevi Road taken in 1990. Behind the signboard of the 'Gujrat Saving unit' - a partially covered old board of Bombay phono & General Agency is seen.

22b.

132543.

Sh. 11984.



5/8 1909. Schallplatten-Fabrik „Favorite“, Gesellschaft mit beschränkter Haftung, Hannover. Sünden. 22/7 1910.

Geschäftsbetrieb: Fabrikation und Vertrieb von Sprechmaschinen und Sprechmaschinen-Schallplatten. Waren: Schallplatten und andere Schallwellenträger. Vorrichtungen zum Auswechseln von Nadeln oder Griffeln für Sprechapparate, Schallboxen, Schalltrichter, Schallarme, Schallleitungen, Albenis für Schallplatten.

[10.1620]

The James Manufacturing Co., gradually gave up all association with the music and sound recording industries. By 1942, Byramji M. Mistri, had quit the musical side of the business and focused his attention on keeping the company going with office supplies only. After a few years of inactivity - part of 407 Kalbadevi Road was 'hived off' to - The Britannia Talking Machine Co., a firm of record distributors whose head office was located at 184 Dharamtulla Street, Calcutta.

Although the sign remained above the door at 407 Kalbadevi Road, there had been little activity there beyond 1970, and was considered a 'defunct' business by some of the neighboring stores. During the late 1970, the showrooms of James and Company, 'Navsari Building' Hornby Road, Fort, Bombay were also still being occupied - with elderly gentlemen keeping watch over a rather tattered variety of pianos - covered in thick dust - and a whole wall of old 78rpm disc records in their boxes - the shop had obviously done very little business for 'some years together'.

Bombay Phono and General Agency, along with The James Manufacturing Co., were for several years amongst the leading disc record and gramophone dealers in Bombay. Jamshedji S. Surti is reported to have severed his partnership in 1942 with Nanabhoy J. Mody (who died in about 1945) and taken on Homi N. Mistry as partner.

Eventually the Bombay Phono and General Agency passed into the hands Rustonji B. Lala's son - Jal Rustomji B. Lala and a Mr. Jamnadas, who is said to have been connected with or a partner of The The Britannia Talking Machine Co., but after some years the Bombay Phono and General Agency had virtually ceased trading and disposed of their disc record stocks to the traders in the Chor Bazar.

By about 1972 the store at 520-522 Kalbadevi Road had been sold off to the Gujarat Savings thus ending another important chapter in the annals of the sound recording industry of India.

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ACKNOWLEDGMENTS: Some aspects of the history of the 'SINGER RECORD' and the 'JAMES OPERA RECORD' related in this article - were previously published in - The Talking Machine Review - International. No.70, December 1985, (pages 1993-1996) (published: Bournemouth, England)

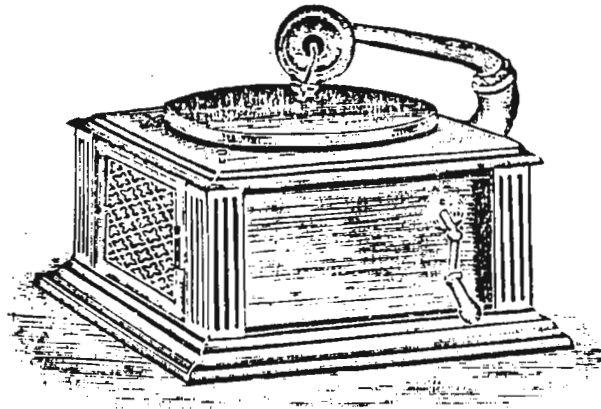
Thanks to Suresh Chandvankar, Bombay, and Rantideb Maitra, Calcutta, for contributions to the article.

MICHAEL KINNEAR

As a supplement to the main article I have included an article on Mahomed Hussain (Naginawale) - whose recording career had a very distinct bearing on the activities of the two labels described above.

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## HORNLESS



## MACHINES.

They are constructed upon quite an original principle.

They have all the advantages of the best trumpet instruments. The reproduction is perfectly natural and the tone most sweet. The vocal records are rendered clearly while the instrumental records are reproduced without harsh and brassy sounds.

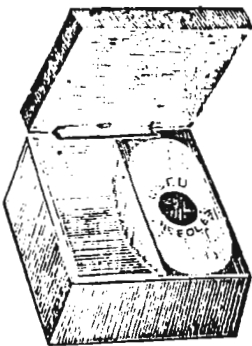
No. A. Walnut Finish. Size 14 × 14 × 9 inches.	
Runs three 10 inch records	Price: <b>Rs. 75</b>
„ B. Dark Mahogany. Size 15 × 12½ × 8 inches.	
Runs two 10 inch records	Price: <b>Rs. 55</b>
„ C. Black Polished. Size 14 × 10 × 8 inches.	
Runs one 10 inch record	Price: <b>Rs. 50</b>

### GAUHAR JAN NEEDLES.



If you wish to obtain a natural reproduction of a singer's voice or sound of a musical instrument on a Disc Talking Machine, you are strongly recommended to use Gauhar Jan needles. By using these needles you will find your Phone to be a life-like Singer. Per 1000, **Rs. 1-8.**

### NEEDLE BOXES.



A most convenient and useful accessory for every user of Disc Talking Machines. It has two compartments, one for used and the other for new needles. Each, **As. 10.**

In The Matter of

MAHOMED HUSSAIN

(NAGINAWALE)

During June 1908, The Gramophone Co., Ltd., Calcutta, had advised their Head Office in London, that one of their most popular contract artistes - MAHOMMED HOOSEIN - had broken his engagement - as an 'exclusive' artiste of The Gramophone Co., Ltd., and had made records for Pathe Freres, The James Manufacturing Co., Bombay., T.S. Ramchunder & Bros., Bombay; and also indirectly for Valabhdas Lakhmidas & Co., Bombay, through The James Manufacturing Coy.

An Agreement had been drawn up between The Gramophone & Typewriter, Ltd., Calcutta, and Mian Mohamed Hussain, son of Shaikh Nuthoo Kawal, of Nagina in Bijnor District. The Agreement was accepted and signed on 1 September 1907, calling for Mohamed Hussain to give 30 records per year, for a period of three years. Mahomed Hussain was to be paid Rs.20 per month (as a retainer) and Rs.12 per title - for each recording successfully taken and produced by the company - during the terms of the Agreement.

Mahomed Hussain had undertaken - NOT - to give any recordings of his voice to any other talking machine company - except The Gramophone & Typewriter, Ltd., and a concession that he could make 'phonograph cylinder' recordings - ONLY - for Maharaj Lal & Sons., of Delhi - with whom he had already made an agreement to provide 'cylinder' recordings. How many 'cylinder' titles were given to Maharaj Lal & Sons., Delhi - is not known, and there is also evidence that Mahomed Hussain had also given some 'cylinder' recordings to H. Bose, of which at least two titles were reissued on H. Bose's Record - disque Pathe.

The Agreement of 1 September 1907, does not relate to some 30 recordings that Mahomed Hussain had given to The Gramophone & Typewriter, Ltd., at Delhi, during early 1907, in a recording session conducted by William Conrad Gaisberg.

In March 1908, Mahomed Hussain was recorded at Calcutta, in recording sessions conducted by Frederick William Gaisberg, and on this occasion gave his quota of 30 titles.

The Gramophone Co., Ltd., had learned that during 1908, Mahomed Hussain had given a number of recordings to the recording expert of Pathe Freres, on behalf of Hague, Moode & Co., of Delhi and Lucknow. Mahomed Hussain is also said to have given a number of recordings to The James Manufacturing Coy., Bombay; T.S. Ramchunder & Bros., Bombay; and also to Valabhdas Lakhmidas & Co., Bombay, through The James Manufacturing Coy., Bombay.

The recordings given to the Bombay companies were said to have been taken during a visit of Mahomed Hussain to Bombay in April 1908, for T.S. Ramchunder & Bros., and during May, for The James Manufacturing Coy., and The Wellington Cycle Co., but that the recordings had yet to be placed on the market.

Singer No. 155.



- Cabinet** Size 18 x 18 x 9 inches. Real Mahogany. All sides with French Bronze Festoons, hinged lid with lock and key.
- Flower Horn** 26 inches across the bell, in various colours.
- Tonearm** Full swing Tapering Tonearm.
- Motor** Double spring with speed regulator and numbered scale. Highly nickel-plated. Plays five 10 inch records.
- Turntable** 12 inch nickel-plated and polished.
- Soundbox** Singer Model C.

This type is very effective on account of the real Mahogany used, and the large size of the Cabinet gives a solid and stylish appearance.

**Price Rs. 145.**



After considerable legal discussion with their lawyers, The Gramophone Co., Ltd., instituted a suit in the High Court of Judicature at Fort William in Bengal on 22 March 1909, against The Pathephone & Cinema Chine, Calcutta. Soon after The Gramophone Co., Ltd., also lodged suits against The James Manufacturing Coy.; T.S. Ramchunder & Bros.; and The Wellington Cycle Co., in the High Court of Judicature at Bombay.

During April 1910, the lawyers acting for The Gramophone Co., Ltd., had obtained evidence from Mahomed Hussain to the effect that he admitted being induced by the several sound recording companies - but on the 'thin' side of his reason for providing these recordings - was that he had given recordings to the several companies concerned - that he had not given to The Gramophone Co., Ltd., (in February 1907, March 1908, nor in December 1909). While the suits were being contested - The Wellington Cycle Co., had given up their interest in producing disc records - or at least sold off their recording and reproducing machinery to The James Manufacturing Coy., with the result that the suit against the company was dropped.

The Case against The Pathephone & Cinema Chine Co., Calcutta was amicably settled on 7 May 1910, with the 'Pathe' company agreeing to: 1) destroy all the master recordings and matrices (said to be 100 titles), 2) for the 'Pathe' company to pay The Gramophone Co., Ltd's cost in the suit, and 3) to deliver up all discs reproducing the voice of Mahomed Hussain still in Pathe's possession.

#### MOHAMUD KHAN - Najibabad

The vertical-cut discs issued by Pathephone Cinema Chine, Co., Calcutta, on 11 inch 'disque PATHE' (pressed at the Pathe Freres factory, Forest, Belgium) present an interesting aspect in that they are labelled not as by Mahomed Hussain - but as - MOHAMUD (or MAHMUD) KHAN of Najibabad - which is in fact a town just a few miles north of Nagina - also in the Bijnor district. How many of the supposed 100 titles recorded by Mahomed Hussain for 'Pathe' were issued is not known - but a few of the known titles are common to titles issued in by The Gramophone Co., Ltd.

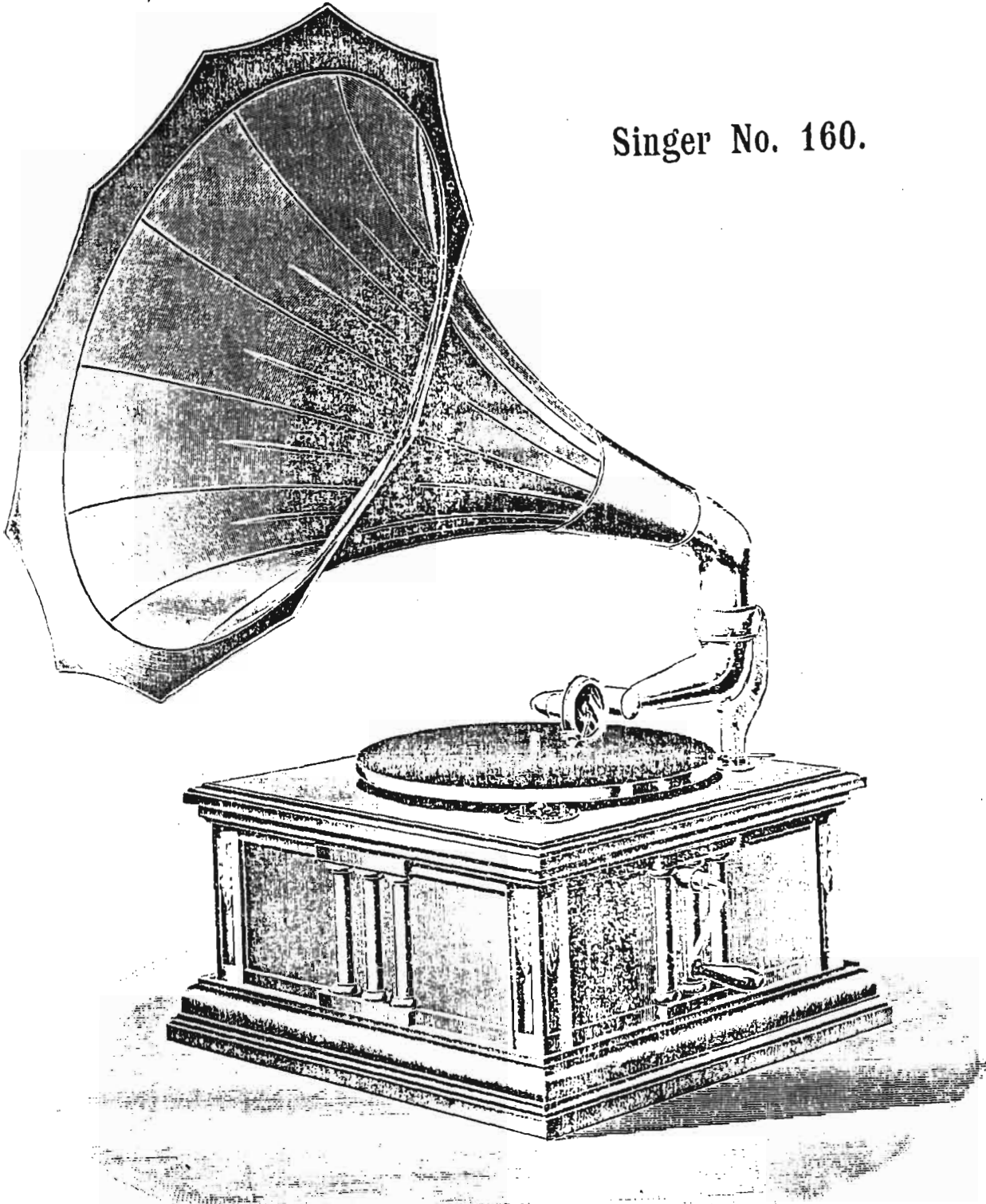
#### MAHOMED HOOSEIN - Harmonium Master

The statement by Mahomed Hussain that he had not given alternate records to the several companies was considered to be suspect - and if fact proved to be blatantly untrue. In September 1908, T.S. Ramchunder & Bros., had placed about 10 double-sided discs on the market in India (Manufactured by Lyrophon=werke, G.m.b.H., Berlin) under the name of - MAHOMED HOOSEIN - Harmonium Master, from the recordings taken in reference to this suit.

#### HUSSAIN KHAN

The exact number of recordings released by The James Manufacturing Coy., - on 'JAMES OPERA RECORD' and the Singer Phono & Record Agency - between 1908 and 1909 is not known - however, several were issued - not in the name of Mahomed Hussain - but in the name of - HUSSAIN KHAN - on both labels. The close proximity of the numbers of these recordings suggests that they all came from the same recording sessions.

Singer No. 160.



**Cabinet**

Size  $16\frac{1}{2} \times 16\frac{1}{2} \times 9\frac{3}{4}$  inches. Real mahogany. The sides are made of real Hungarian ash. The decorations at the corner pillars and both ends of the pillars at the side are made of real bronze.

**Flower horn**  
**Tonearm**  
**Motor**

26 inches across the bell, in various colours.

Full swing Tapering Tonearm.

Double spring, with speed regulator and numbered scale. Highly nickel-plated. Plays five 10 inch Records.

**Turntable**  
**Soundbox**

12 inches, nickel-plated and polished.

Singer Model C.

**Price Rs. 155.**

Soon after the suit against The Pathephone Cinema Chine Co., Calcutta, had been settled, James Muir, the Manager of The Gramophone Co., Ltd., Calcutta, settled for a compromise in the suits against T.S. Ramchunder & Bros., and The James Manufacturing Coy.

The outcome of the settlement was that; 1) Each party of bear their own costs, 2) Such records of Mohamed Hussain as may be in stock either under the 'JAMES' or 'SINGER' - or 'RAMA-GRAPH' brands, to be allowed to be sold, without objection by The Gramophone Co., Ltd., - along with those that may be in the process of manufacture - or in transit. 3) The matrices of of Mahomed Hussain's records to be allowed to be sealed under the seal of The Gramophone Co., Ltd., and not to be used either during the life time of Mahomed Hussain, or during the time of his agreement of exclusive service with The Gramophone Co., Ltd.

On the surface of matters it would seem that the suits involving Mahomed Hussain had been settled - however, the matrices and stamper of the 'RAMA-GRAPH' issues, and the 'SINGER RECORD' were held in Germany, the 'JAMES' matrices were most likely still in Bombay, and the 'disque PATHE' matrices were held in Belgium.

Mohamed Hussain also seems to have accepted his wrong-doing - and renewed his 'exclusive' contract with The Gramophone Co., Ltd., by signing up for another three year agreement on 16 April 1910 - almost co-incident with the settle of the suits - although his previous contract was still in force until 31 August 1910. The new contract was due to expire on the 1 September 1913.

Although supposedly banished from the market the recordings of Mahomed Hussain on 'SINGER' and 'RAMA-GRAPH' labels began to appear in the record stores again during early 1914, most certainly manufactured in Germany by Carl Lindström, A.G., Berlin. The contract that Mahomed Hussain signed on 16 April 1910 for three years was not renewed - although he was one of the leading 'celebrities' of The Gramophone Co., Ltd's, stable of artist's.

#### 'CINCH'

The Gramophone Co., Ltd., responded to the appearance of these discs by releasing a special series of previously issued titles of Mahomed Hussain under the brand name of 'CINCH' at the special price of Rs.1.4.0. - which made the 'CINCH' label the lowest priced record on the Indian market at the time. By December 1915, the 'CINCH' issues had been deleted and then restored to the catalogue as 'HIS MASTER'S VOICE' releases.

By 1920, the 'JAMES OPERA RECORD' - 'disque PATHE' and the 'SINGER RECORD' releases had long been off the market. Mahomed Hussain continued to make recordings for The Gramophone Co., Ltd., and possibly ranks as one of the most recorded artist's in the history of sound recording in India.

In 1927, the revitalized 'RAMAGRAPH' label marketed several recordings of Mahomed Hussain that date back to the 1908 recordings mentioned above, again manufactured by Carl Lindström, A.G., Berlin. The reissues of these old recordings in a new series beginning at - R 1, with the a re-designed label of 'RAMAGRAPH' releases also prompted The Gramophone Co., Ltd., to reissue a number of their old titles for the launch of their subsidiary company - The Twin Record Co., Ltd., Calcutta in December 1927.

Singer No. 165.



**Cabinet**

Size  $17 \times 17 \times 10\frac{1}{2}$  inches. Dark mahogany with real bronze decorations at the sides and at both ends of the corner pillars and underneath the lid.

**Flower Horn  
Tonearm  
Motor**

26 inches across the bell, in various colours.  
Tapering Tonearm.

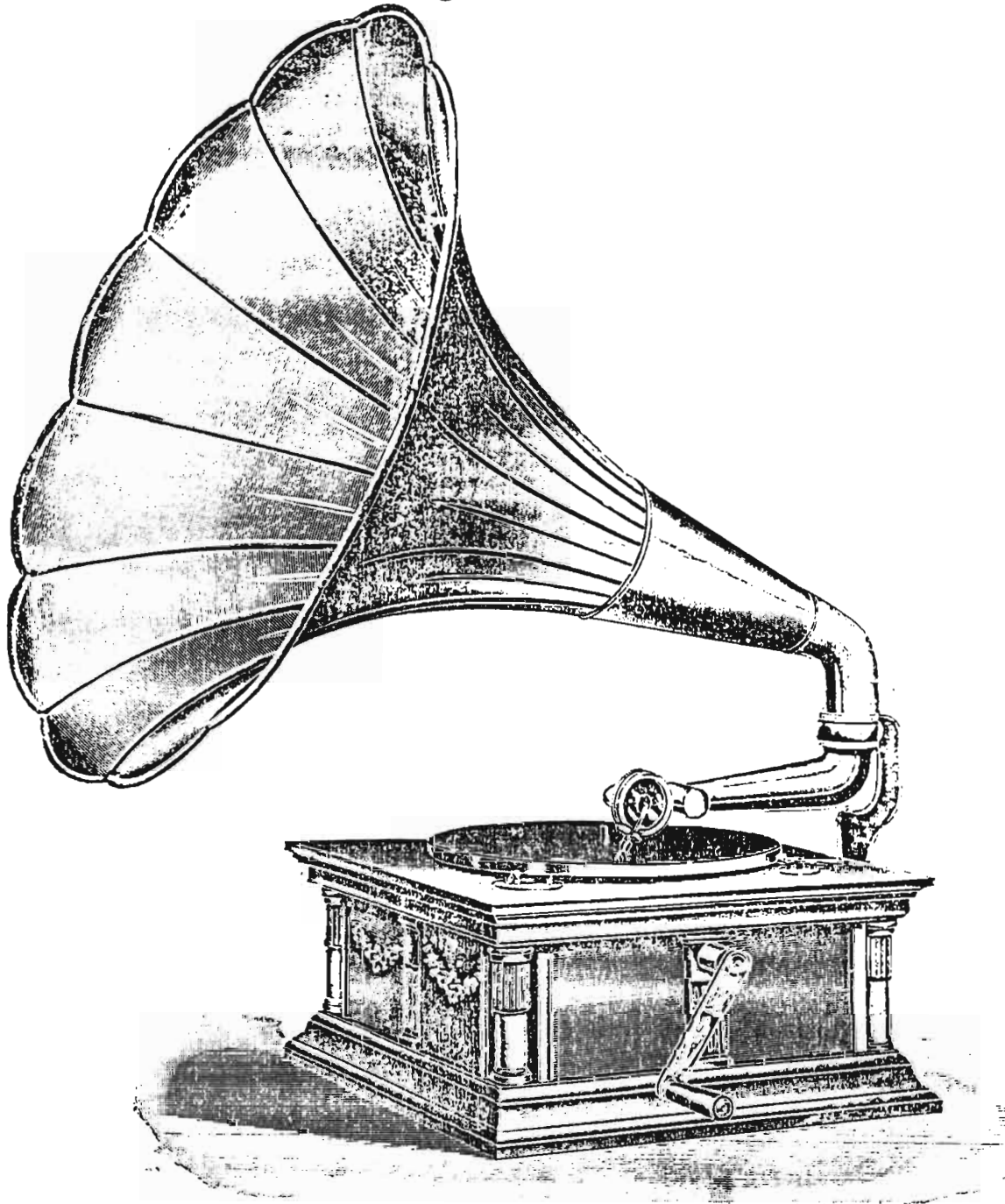
Full swing Double spring with speed regulator and numbered scale. Highly nickel-plated. Plays five 10 inch Records.

**Turntable  
Soundbox**

12 inches, nickel-plated and polished.  
Singer Model C.

**Price Rs. 165.**

### Singer No. 171.



- Cabinet** Size 16 × 16 × 7½ inches. Light African Mahogany with ebony pillars and ebony ledges underneath the lid. The front part decorated with two bronze festoons.
- Flower horn** 26 inches across the bell, in various colours.
- Tonearm** Full Swing Tapering Tonearm
- Motor** Fitted with 2 double strong springs and speed regulator with numbered scale. Highly nickel-plated. **Plays 8 ten inch Records.**
- Turntable** 14 inches, nickel-plated and polished.
- Soundbox** Singer Model C.

This type duplicates the Human Voice exactly, sings like a singer and speaks like a speaker.

**Price Rs. 188.**

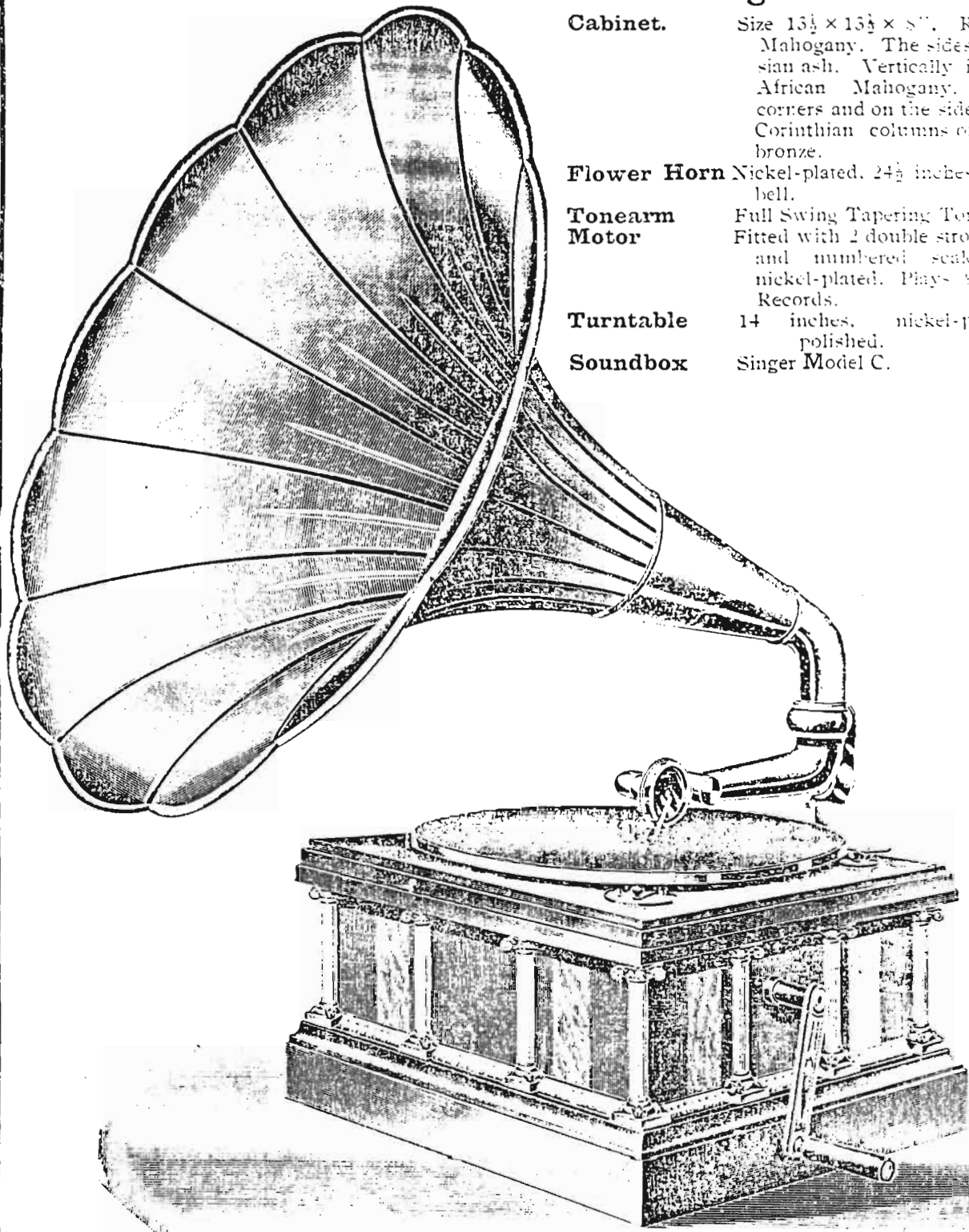
## Singer No. 175.



- Cabinet** Size 19x19x8 1/2 inches In Louis XIV style, made of dark African Mahogany and light Mahogany. The sides are decorated and inlaid with Mother-of-pearl. The ends of the corner pillars are bronze, with a bronze pearl line round the edge of the lid.
- Flower Horn** Nickel-plated, 24 1/2 inches across the bell.
- Tonearm Motor** Full swing Tapering Tonearm. Fitted with 2 double strong springs speed regulator and numbered scale. Highly nickel-plated. Plays 9 ten inch Records.
- Turntable** 14 inches, nickel-plated and polished.
- Soundbox** Singer Model C.

Price Rs. 220.

## Singer No. 180.



- Cabinet.** Size  $13\frac{1}{2} \times 13\frac{1}{2} \times 8\frac{1}{2}$ . Real Sabel Mahogany. The sides of Caucasian ash. Vertically inlaid with African Mahogany. At the corners and on the sides there are Corinthian columns of real Paris-bronze.
- Flower Horn** Nickel-plated.  $24\frac{1}{2}$  inches across the bell.
- Tonearm** Full Swing Tapering Tonearm.
- Motor** Fitted with 2 double strong Springs and numbered scale. Highly nickel-plated. Plays 9 ten inch Records.
- Turntable**  $14$  inches. nickel-plated and polished.
- Soundbox** Singer Model C.

Price Rs. 265.

While Mahomed Hussain made hundreds of recordings for The Gramophone Co., Ltd., the rarest and most sought after by record collectors - are those recordings related to in this article - particularly - 'disque PATHE' - 'JAMES OPERA RECORD' - 'SINGER RECORD' and the 'RAMA-PHONE' (RAMAGRAPH) issues.

Mahomed Hussain was still active as a recording artist during the late 1930's - making recordings for the 'SHAHENSHAHI' record label - operated by The Talking Picture Record Co., Calcutta and Rangoon.

What is most surprising is that despite his popularity as a recording artist - almost nothing is known about his life - nor has any photograph been found of him. Mahomed Hussain also had his fair share of imitators - which also creates a problem - in regard to making an accurate and comprehensive discography of this famous artist - the only real clue as to the authenticity of his recordings being - the fact that he is usually described as - Mahomed Hussain - 'Naginawale'







# Pandit Omkarnath Thakur

Musician, musicologist, and research scholar, Pandit Omkarnath Thakur occupies a position of eminence amongst classical musicians of India.

Born 64 years ago in a village in Gujarat State he was fortunate in having his early training in classical music at a young age under the tutelage of no less a man than the great musician Pandit Vishnu Digambar Paluskar. So quick and astonishing was his progress that within a few years he was appointed Principal of Gandharva Maha Vidyalaya at Lahore, a premier Institution for the teaching and propagation of classical music. Soon after he caught the public eye by reason of a powerful voice, commanding personality, and unique style which sought to reorientate the old style of mechanical workmanship by enriching it with a predominantly emotional aspect. Pr. Omkarnath Thakur's music though traditionally chaste is not rigid and the secret of his

great popularity lies in the simplicity of his renderings despite their richness in aesthetic values.

During his long professional career this veteran artiste has been the recipient of many honours. The titles of Sangeet Martand, Sangeet Mahamahopadhyaya and Sangeet Samrat were conferred upon him by different Universities at different times but the culminating point of his musical career was reached in 1955 when the President of India awarded him the title of "Padmashri" in recognition of his meritorious services to and scholarship in music.

Pt. Omkarnath Thakur has travelled extensively in the West on several occasions and given performances in many European capitals. He was till recently Dean of the Faculty of Music at the Banaras Hindu University and is currently devoting most of his time to research and writing of treatises on music.

## SIDE ONE

### Raga DEVGIRI BILAWAL

The Raga expounded on this side is a sub melody of the Raga "Bilawal" which is a morning melody and is serene and sublime in character. The exposition starts with a short "Alap" or invocation and goes on to a composition in a rhythm called "Ektaal" consisting of twelve equal beats ('matras') divided into groups of 4—4—2—2 beats. The artiste has an original way of developing the theme and whilst doing so lays stress on the mood of the "Raga". The exposition is therefore predominantly expressive in character and although it maintains the purity of the "Raga" it has an immediate appeal even for the uninitiated listener.



Pandit Omkarnath Thakur was especially Photographed by Dhiraaj Chawda.

## SIDE TWO

### Raga BAIRAVI

Raga "Bhairavi" is essentially a morning melody. Since however it admits of all the twelve notes in the scale it can be performed at any time and in fact according to an old convention this "Raga" is invariably the concluding piece of all classical concerts irrespective of the time. On this side the artiste sings a well known devotional composition "Jogi Mat Ja" written by the singer-saint Mirabai who lived in the sixteenth century. Highly poetical in content and intensely devotional in sentiment this composition is an ideal medium for the artiste's exposition and he brings out the devotion and the urge inherent in the words in his emotionally expressive style in a most satisfying manner.

The rhythm employed in this rendering is "Teentaal" consisting of 16 equal beats ('matras') divided into four equal groups.



THE GRAMOPHONE COMPANY LIMITED  
LONDON, ENGLAND

## COLUMBIA LONG PLAYING 33 $\frac{1}{3}$ R. P. M. RECORD

Manufactured By  
THE GRAMOPHONE COMPANY LIMITED  
(Incorporated in England with limited liability)  
DUM DUM • INDIA



MELODY SALON  
YORK HOUSE, CAUSEWAY, BOMBAY-1



PANDIT OMKARNATH THAKUR

"कला-साधना मे स्वयं हृद साहित्यमेवो नाम्ज"

Pandit Omkarnath Thakur

" Pandit Omkarnathji can achieve through a single song what I can not achieve through several speeches. "

- Mahatma Gandhi

Panditji was born on 24th June 1897 at Jahaj - a village in district Kaira near Bhadrachal. He was Brahmin by caste. His father's name was Gaurishankar Thakur and mother's name was Jhaverbai. His grandfather's name was Mahashankar Thakur. Both father and grandfather were warriors and employees of Baroda state. Father Gaurishankar was initiated into Pranav Sadhana by his Guru 'Alonibaba'. Pranav Sadhana was the meditation of " AUM " or " OM " viz. Pranav.

He was the fourth child of his father and at the time of his birth, his elder brother Balkrishna was twelve years old, Ravishankar was four years old and his sister Parvati was eight years old. Ramesh Chandra - his younger brother was eight years younger to him.

His original name was Ichhashankar and in the village his child was called 'Ichhlo' in rustic language. His yogic father insisted that his name will be 'Omkarnath'.

Grandfather's family was a joint family. Panditji's uncle Revashankar's family and his another uncle Dalpatrai's family as well as Mahashankar's family were staying together.

Revashankarji was a short tempered man. Gaurishankar because of his spiritual attachments left the job. Several frictions in the family ultimately resulted in poverty. Revashankar misappropriated the whole property and in the year 1900 Gaurishankar was forced to leave Jahaj and come to Broach.

Panditji had an impressive personality and had to struggle very much in his childhood. Gaurishankar was devoting most of his time in Sadhana and Jhaverbai brought up children by taking up domestic work in different houses. Panditji was devoting much of his time in physical exercises, Surya Namaskar's, swimming and physical exercises that he learnt from Gama. (Pehelwan) As a father's legacy he got great courage and religious bent of mind and the urge for Pranav Sadhana. He went a step further - 'Naad Upasana' - worship of Infinite through music.

Father went to stay alone in a hut on the bank of river Narmada and took 'Sanyas'. The boy learnt cooking and began to work as a cook in the lawyer's house in order to supplement his mother's meagre earnings as a domestic servant. In between he would run many miles to reach father's hut - clean, sweep and cook for him and fill pitcher's of water for his use. For some time he also worked as a mill-hand. The owner of the mill was so captivated by the curly haired, good looking, intelligent

and hard working boy that he wished to adopt him. But Omkarnathji's father adamantly refused saying that -

" My boy will not become the adopted son of some rich man. But he is going to win rich laurels and fame with the blessings of the Goddess Saraswati."

Omkarnath used to say that his father was gifted with the miraculous yogic powers. He foretold the exact day and the hour of his death (in 1910). Prior to shaking off his mortal coils Pandit Gaurishankar called his favourite son Omkarnath to his side, blessed him with betel roll with which he wrote a precious 'Mantra' on his tongue !

#### Training in Music -

Sheth Shaporji Mancherji Dungaji, a generous man and Philanthropist from Broach found in him deep love and yearning for music and his rare talents became obvious. The kind Shethji got Omkarnath admitted into Pandit Vishnu Digambar Paluskar's school of Music in Bombay. Under Pandit Digambar's loving guidance and training Omkarnath was groomed into an excellent musician. During those rewarding six years or so in the ennobling presence of his Guru in the latter's Gurukul Omkarnath served his teacher like a devoted son and imbibed all the music that he had longed to learn.

#### Career as a teacher and a performing artist -

The Guru was so much pleased with his progress that in 1916 when Pandit Paluskar started his famous 'Gandharva Mahavidyalaya' at Lahore he appointed 20 years old Omkarnath as a Principal. While serving the school in this capacity young Omkarnath led a very disciplined and pure life, setting aside only six hours for sleep and devoting remaining 18 hours for his students. In 1918 he was sent to Baroda as an examiner where he left deep impression on Maharaja Sayajirao Gayakwad and on the Diwan Shri Manubhai. In the same year he was invited to sing in the famous Harivallabh mela of Jullunder on the same day as Pandit Bhaskarboa Bakhale. It is said that both of them - the young and handsome Omkarnath and the ageing veteran Bhaskarboa Bakhale gave such fine recitals that the audience showered coins and ornaments on the stage as a mark of their appreciation.

#### Religious bent of mind -

That was the beginning of his spectacular, successful and long career as a performing musician - a career which was to last until his fatal illness several decades later. Even after reaching the peak of his career he continued Nadopasana. Along with this he carried on his Yoga-sadhana, physical exercises and the worship of his favourite deity Shri Rama. For twenty-five continuous years (1926-1951) he kept up his daily recital of Cantos from Ramcharitmanas of which he had made a deep

study. Like his Guru Pandit Vishnu Digambar Paluskar Omkarnath also specially enjoyed Ramdhun and Ram-Nam-Kirtan.

#### Marriage and short married life -

In 1922, Omkarnath married Indiradevi, the noble daughter of rich Sheth Prahladji Dalsukhram Bhai of Surat. She was ten years younger to Panditji. Panditji received a telegraphic message while he was in the foreign country in Nov. 1933 that his wife expired during delivery and the new born baby also died. Leaving aside all his programmes, he returned back to India. He had a break down and a temporary loss of memory. Raga Nilambari was the favourite of his late wife. He always cherished memories of her devotion gracefully. After her death his relatives, friends and even his loving mother tried hard to persuade him to remarry. But Omkarnath stuck to his Eke-Patni Vrata saying - " My favourite deity is Lord Rama. Like him I believe that each man should marry only once in his life time and cherish throughout life. " After his wife's death he left Broach with the painful memories and migrated to Bombay where he started his 'Sangeet Niketan'.

#### Visit to Nepal -

In 1924 he got the first chance to go to Nepal on Royal invitation. His Highness Maharaja Chanara Shamsheer Jang Bahadur rewarded him with Rs.5000/- cash and offered him the post of a court musician with the salary of Rs.3000/- per month. Omkarnath refused the tempting offer. He came back and placed money and the costly presents he had received at the feet of his mother.

In 1930 he was again invited to visit Nepal and was showered with more honours and rewards. This time he placed everything at the feet of his Guru Pandit Vishnu Digambar who embraced his worthy pupil with great love and pride.

From then onwards his fame spread far and wide and he was invited to sing in music conferences in Mysore, Hyderabad and Benaras. In Hyderabad he gave such an inspired rendering of Raga Malkauns that Pandit Vishnu Digambar hugged and blessed him with tears of pride and joy in his eyes.

#### Visit to Foreign Countries -

After the death of his beloved Guru Pandit Vishnu Digambar in 1931 Omkarnath went to Italy on invitation to participate in an International music conference at Florence (1933). The story of how he sang before Mussolini and cured him of his insomnia was soon on everybody's lips. There after he travelled widely in Europe giving music recitals and lecture/demonstrations in Germany, Holland, Belgium, France, Wales, London, Switzerland etc. He sang before king Amanullah of Afghanistan. He was proceeding to Russia when he received a telegram regarding the death of his wife. He rushed back home.

### Great Patriot -

He was also a great patriot and was elected as a President of Broach Congress Committee and as a member of Gujrat Provincial Congress Committee. In 1931 Congress session he recited 'Vande Mataram'.

### Panditji and Benaras Hindu University -

Pandit Madan Mohan Malaviya was very keen to start faculty of music in Benaras Hindu University under Panditji's guidance but Malviyaji died before it was finalised. Pandit Govind Malaviya fulfilled his father's dream in August 1950 when the music faculty was inaugurated in B.H.U. and Pandit Omkarnath Thakur was appointed as its first Dean. He occupied the chair with great dignity, worked with missionary's zeal and nursed the infant faculty into a blooming youth. Not only did he possess a magnificent and magnetic personality with high musical calibre both as a singer and as a musicologist, but he also had the compassion of an artiste and administrative accumen and gifts of oratory, infinite patience as a teacher, and deep love for his disciples. Omkarnathji devoted himself with his heart and soul in building up 'Shri Kala Sangeet Bharati' in BHU. from the year of its inception until his retirement in 1957.

### Disciples

Cut off from his kith and kin, he began to look upon his Shishyas as his sons and daughters. He has left a large legacy of good disciples, many of them being practising musicians, while some others became well-known musicologists. Among them few names are -

Dr. Premlata Sharma, Yashwant Rai Purohit, Balwantraji Bhatt Kanakrai Trivedi, Shivkumar Shukla, Phiroz K. Dastur, Bijoonbala Ghosh Dastidar, Dr. N. Rajam, Rajabhau Sontakke, Smt. Subhadra Kulshrestha, Atul Desai, P. N. Barve, Kumari Nalini Gajendragadkar Pradeep Dixit and so on.

### Awards and honours conferred on him -

Among the several awards and titles conferred on him were the " Padmashree " in 1955, " Sangeet Prabhakar " by Pandit Madan Mohan Malviya, " Sangeet Martand " from Calcutta Sanskrit Mahavidyalaya in 1940 and " Sangeet Mahamahodaya " from the ruler of Nepal in 1930. He received " D.Lit. " from B.H.U. and also from the Ravindrabharati University, Calcutta.

### Knowledge of different languages -

Earlier in his life, while working as an employee in Jain establishment, Omkarnath had learnt to read and write from Jain monks. Later on by his own efforts he had mastered

several languages like Hindi, Marathi, English, Sanskrit, Bengali Punjabi, Urdu and Nepali. Really his thirst for knowledge was unquenchable.

#### Death of brother and mother -

In 1955 his younger brother Shri Rameshchandra Thakoor died. In 1956 Jhaverbai died at the age of 96.

#### Panditji as a writer and composer -

A great scholar of music, Omkarnathji left behind for posterity many valuable treatises on music such as Sangeetanjali series in six parts and 'Pranav Bharati' which covers three aspects of music viz. Swara, Raga and Rasa. He was also a composer of merit, a " Vagyeyakar " who had good mastery over Sahitya and Sangeet alike. The definition of 'Vagyeyakar' says : ' Vaacham Geyam Cha Kurute, Sa Vagyeyakar '. Into his compositions he usually woved in at the end his pen name - 'Pranav' or 'Pranav Rang'. His Sangeetanjali deals with the practical aspects of music in six parts and 'Pranav Bharati' with the theoretical aspects.

Besides his gramophone records, the Archives of All India Radio (A.I.R.) have preserved many recordings of Pandit Omkarnath Thakur.

#### Last years - Illness and Death -

He had a heart attack in 1954 from which he recovered well enough to resume his concerts and programmes. In July 1965 he had a serious paralytic stroke in Bombay. When he recovered from this to some extent he went to his native place Broach where he had purchased a house of his liking but he was not destined to live a relaxed life in that home. From the severe stroke he had in 1966 affected his whole body even his memory. The last years of his life were very pathetic and lonely as his mother brothers and sisters, wife had all predeceased him. He left this world on 29th December 1967.

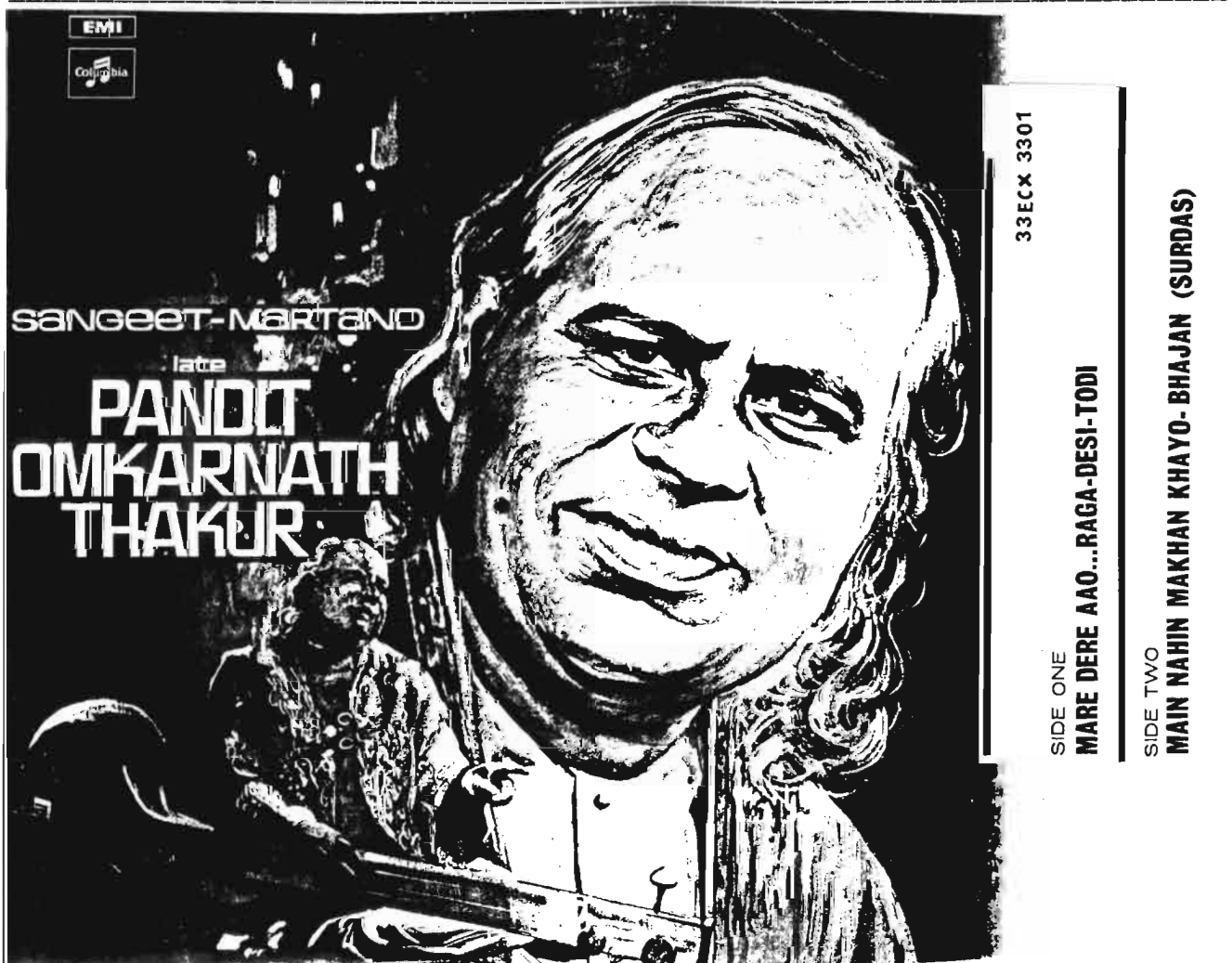
#### Panditji as a performing Artist -

In an article entitled " Abhinaya Aur Sangeet " Dr. Premlata Sharma - Panditji's favourite disciple - points out how a bit of histrionics is essential to make one's music effective. Most musicians do not pay attention to this and consequently fail to create any impression on listeners. Panditji made concious and full use of " Abhinaya " in all its aspects through dramatic voice modulations (Kaku Prayog) Angaraga (tasteful and elegant clothes) Mukhmudra (facial expressions) and Hastachalan (Hand gestures). It was the deliberate use of all these aspects of Abhinaya that helped him to create such a strong audio-visual impact on his listeners. Those of us who have watched him singing some of his special songs like 'Jogi Mat Ja', 'Main Nahin Makhan

Khayo', 'Ek Baarjogi', 'Vande Mataram' etc. can always recall and visualise his facial expressions, hand gestures and voice modulations for emotional expression. This was how he used to bring out joys of Bahar, the resigned sadness of Nilambari, the plaintive appeal of 'Jogi Mat Ja' in Bhairvi or the patriotic fervour of 'Vande Mataram'! Prithviraj Kapoor a famous thespian, a great admirer of Omkarnath's music used to say - " Omkarnath Thakur's dramatic presentation of songs should not only be heard but seen too ! "

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- 2] Great Masters of Hindustani Music  
- By Smt. Susheela Mishra (A book in English)  
Chapter 21 - Pandit Omkarnath Thakur
- 3] Omkarnathni Sangeet Kala  
- By Mr. Batuk Diwanji  
Parichay Pustika in Gujrati





# पण्डितजी के गाये हुए ध्वनिमुद्रित राग एवं भजन.

( क ) ध्वनिमुद्रित-राग एवं भजन आदि ( Gramophone Records )

क्र०सं०	रागः/ भजनः	प्रारम्भ के शब्दः	रिकार्ड संख्याः	वर्षः
१.	रागः 'नीलाम्बरी'.	'ए मीतवा बालमवा'.	VE-1014.*	१९३४-'३५.
	रागः 'मुघराई'.	'ए माइ कंध मोरा'.		
२.	रागः 'देशकार'.	'झाझरिया झनके'.	VE-1013.*	१९३४-'३५.
	रागः 'चम्पक'.	'ए मग जइहो'.		
३.	रागः 'गुर्जरी तोड़ी'.	'गरवा माइ सन लागे'.	VE-1016.*	१९३४-'३५.
४.	गीतः 'मीरांवाइ'.	'राजा थारा डुंगरिया'.	VE-1015.*	१९३४-'३५.
	गझलः 'शयदा'.	'शरुशरुमां हूँ समज्यो'.		
५.	रागः 'शुद्ध कल्याण'.	'बोलन लागे पपीहरा'.	GE-3117.*	१९३८-'३९.
६.	रागः 'तिलंग'.	'ननदियां कैसे नीर'.	( ? )*	१९३८-'३९.
७.	रागः 'शुद्ध नट'.	'करत हो' (दो भाग).	( ? )*	१९३८-'३९.
८.	राष्ट्र गीत. ( पूरा )	'वन्दे मातरम्'.	GE-3132.*	१९३८-'३९.
९.	रागः 'मूल्तानी'.	'सोही जन मतवाला'.	BEX-201.*	१९३८-'३९.
	राष्ट्रगीत (एक कड़ी)	'वन्देमातरम्'-पूरा.		
१०.	रागः 'टंक धी'.	'मालन लाइ चुन-चुन'.	GE-3178.*	१९४०-'४१.
११.	रागः 'देशी'.	'कदम्ब की छैय्यां'.	GE-3187.*	१९४०-'४१.
१२.	रागः 'मालकौंस'.	'पीर न जानी'.	BEX-270.*	१७-१०-'४८.
	( विलम्बित ख्याल ) ( दो भाग )	.....	.....	स्वर्णजयन्ती
१३.	रागः 'मालकौंस'.	'पग घूँघरु बाँध-	BEX-271.*	१७-१०-'४८.
	( दुत ) ( दो भाग ) मीरां नाची'.	.....	.....	स्वर्णजयन्ती.
१४.	भजनः 'भूरदास'.	'मैय्या मोरी मैं नहीं'.	( ? )*	१९४८.
१५.	भजनः 'कबीर'.	'रे दिन कैसे कटिहैं'.	SEDE 3302EP	१९६१.
	भजनः 'कबीर'.	'अमर वह देसवा'.		
१६.	रागः 'देवगिरि'.	'या बना प्यारा'.	33Ec 3751 (LP)	१९६१.
	भजनः 'मीरांवाइ'.	'जोगी मत जा'.		
१७.	( संकलन ) रागः	(पुरानी पाँच रिकार्डों 33EcX 3752LP		१९६१.
	देशी, तोड़ी, नीलाम्बरी, का संकलन प्रस्तुत			
	मुघराई, मालकौंस. किया गया है। )			

\* चिह्नकित रिकार्ड केवल ३३। मिनटवाले ( 78 R.P.M. ) पुराने प्रकार के हैं। प्र.कु. दी.

List of songs and Bhajans of Pandit Omkarnath Thakur  
- From 'Vagageyakar Pujya Pandit Omkarnath Thakur'  
- By - Dr. Pradeep Dixit (A book in Hindi) pages 122-124.



## ( ख ) ध्वनिमुद्रित-राग एवं भजन आदि. ( Tape Records )

क्र.सं.	राग/भजन/भाषण	किसके पास-कौन से स्थान पर सुरक्षित है :	दिनांक :
१.	भजन-‘रे दिन कैसे’.	संगीत महाविद्यालय-का.हि.वि.वि; वाराणसी-५.	१९५७.
२.	राग-‘दरबारी’.	” ” ” ”	१-९-’५७.
३.	भजन-‘मैय्या मोरी’.	” ” ” ”	१-९-’५७.
४.	राग-‘नीलाम्बरी’.	” ” ” ”	२४-१२-’५७.
५.	गु. पं. विष्णुदिगम्बर जयन्ती पर व्याख्यान.	” ” ” ”	३०-८-’५९.
६.	राग-‘यमन कल्याण’.	” ” ” ”	३०-८-’५९.
७.	भजन-‘नाव करो मोरी पार’.	” ” ” ”	३०-८-’५९.
८.	राग-‘सरपरदा विलावल’.	” ” ” ”	७-२-’६०.
९.	राग-‘बहार’ तथा	” ” ” ”	७-२-’६०.
१०.	‘कामना’ और ‘कामायनी’के अंश.	” ” ” ”	७-२-’६०.
११.	राग-‘गौड-मल्हार’.	” ” ” ”	१८-१२-’६०.
१२.	राग-‘पूरिया’.	” ” ” ”	२०-१२-’६०.
१३.	भजन-‘एक बेर बोल जोगी’.	” ” ” ”	२०-१२-’६०.
१४.	राष्ट्रगीत : ‘वन्देमातरम्’.	” ” ” ”	२०-१२-’६०.
१५.	राग-‘बागेश्री कानड़ा’.	” ” ” ”	१-१-’६१.
१६.	राग-‘भैरव-बहार’.	” ” ” ”	१९६१.
१७.	राग-‘भिन्नपडज’.	डॉ. प्रदीपकुमार दीक्षित; का.हि.वि.वि; वाराणसी-५.	१९६१.
१८.	राग-‘सावनी बरवा’.	” ” ” ”	१९६१.
१९.	भजन-‘मैय्या मोरी’.	” ” ” ”	हीरक जयन्ती.
२०.	राग-‘मालकौंस’.	श्रीयुत विजय-वालजीभाई-पोरचा. वम्बई.	.....
२१.	राग-‘जयजयवन्ती’.	” ” ” ”	.....
२२.	राग-‘कोमल आसावरी’.	” ” ” ”	.....
२३.	राग-‘गौड-सारंग’.	” ” ” ”	.....
२४.	राग-‘मूल्तानी-धनाश्री’.	” ” ” ”	.....
२५.	राग-‘ललिता-गौरी’.	” ” ” ”	.....
२६.	राग-‘बिहाग’.	” ” ” ”	.....
२७.	राग-‘मालागौरी’.	” ” ” ”	.....
२८.	राग-‘रागसागर’.	” ” ” ”	.....
२९.	कतिपय भजन संगृहीत हैं.	डॉ. रमेशभाई-जे-उपाध्याय, सूरत.	.....

\* ‘आकाशवाणी’ ( राष्ट्रीय संग्रहालय विभाग ) के पास विभिन्न अवसरों पर पंडितजी द्वारा गाये गये ‘भैरव बहार’, ‘दरबारी’, ‘आसावरी’, ‘कोमल आसावरी’ आदि रागों के ‘टैप’ (Tapes) सुरक्षित हैं। एक विशेष अवसर पर पंडितजी को दिल्ली निर्मन्त्रित किया गया था तथा करीब चार घंटे का ‘टैप’ (Tape) लिया गया था। इसमें राग : ‘विलावल’ तथा राग ‘गौरी’ के विभिन्न प्रकारों की सोदाहरण चर्चा की गई है।  
प्रदीपकुमार दीक्षित,

Pandit Omkarnath Thakur



श्रीमान् पंडितजी महाराज  
पंडित ओंकारनाथ थकुर.

FROM THE GUJRATHI MAGAZINE - YOOG CHITRA

- GRAMOPHONE SPECIAL:DIWALI ISSUE [C.OCTOBER/NOVEMBER 1938]

## Titans of Music

A RHYTHM HOUSE CLASSIC

**Pt.  
Omkarnath Thakur**

(1897-1967)

An undying parampara



## Background

Almost a whole generation has gone by since Pt. Omkarnath Thakur's passing in 1967. Yet, the legendary stature of this imposing music personality has lost little of its import, sustained as it has been by the continuing availability of a small but neat selection of his recorded music, incorporating such favourites like Jogi Mat Ja in Bharavi, Pag Ghunguru in Malkauns and Vande Mataram.

To this selection, the Rhythm House Classic label is privileged to add the Chhaya Nat and a second, perhaps more intense, version of Vande Mataram, presented through this cassette. The master recordings for both these pieces have been made available by the Pt. Omkarnath Thakur Memorial Trust which is based in Bombay.

Both recordings are from a live concert in Bombay, held early in the 1960s. Spool tape recordings had by then come of age and the recordings that were made on those first generation machines were reasonably good, given by today's advanced standards. However, given the limitations of recording under live circumstances, and to enhance listening pleasure, these recordings have been electronically processed at the hands of professionally qualified audio specialists associated with the studios of Western Outdoor Advertising Pvt. Ltd. in Bombay.

## About the artist

Born into a humble household in a remote village of what is now Gujarat, the handicaps of a poor upbringing were fortunately not to be his because the hand of destiny intervened. In his early teens, a Parsi philanthropist arranged for his admittance to Pt. Vishnu Digambar Paluskar's school of music in Bombay. Thereafter, the guru-shishya relationship flourished and soon the young Omkarnath, who was around twenty then, found himself in charge of his guru's newly opened institute in Lahore, the Gandharva Mahavidyalaya.

With Pt. Vishnu Digambar Paluskar's training, and given his instinctive brilliance which manifested itself in his linguistic abilities for instance, Pt. Omkarnath Thakur soon began to hold the centre stage of Hindustani classical music in the country. He wrote authoritative texts and monographs in music related subjects, travelled widely to perform at home and also abroad, in Europe and in the U.S.S.R., at a time when foreign travel was somewhat uncommon. He was appointed the first Dean of the Music Faculty of Benares Hindu University, a department which remains very active to this day. And, finally, to this eventful career came national recognition in generous measure, through the conferment of a string of awards and titles.

Tragedy struck twice in his life, all too heavily. First, when he lost his wife in childbirth, and then again, some three years before his demise, when he came down with a severe paralytic stroke from which he never recovered. It was a sad and cruel ending to such a colourfully dramatic life.

Pt. Omkarnath Thakur trained a number of disciples. Of these, Pt. Baiwanraji Bhatt and Dr. (Smt.) N. Rajam are two outstanding contemporary artists who carry on his tradition today.

## PANDIT OMKARNATH THAKUR

17 years ago, a musical giant left for the heavenly abode leaving behind a rich treasure of his work and research in the field of Hindustani Classical Music. 'Sangeet Martand', 'Padmashree', late Pandit Omkarnath Thakur occupies a position of rare eminence amongst the classical musicians of India.

His years of research on Maharshi Bharat's 'Natyashastra' along with a thorough study of varied systems prevalent in the North Indian as well as Carnatic music, led him to propound thought provoking theories and write volumes of authoritative books on the subject. A worthy disciple of a great scholar-musician Pandit Vishnu Digambar Paluskar, Omkarnathji made it his life's mission to propagate India's musical heritage amongst the classes and the masses alike.

Panditji was a musician with a difference. A strict disciplinarian, Panditji was known as much for his arrogance as for his musical genius. Keeping in tradition with the norms of the majestic *gayaki* of the Gwalior *Gharana*, Panditji evolved a style uniquely his own. His regal persona, his marvellous command over Sanskrit and Urdu alike, his thorough insight into every raga-exposition and his unique ability to communicate with his audience through his emotionally packed renditions left the listeners spellbound. His concerts were invariably reflective of his interpretation of the 'Nav-Rasa'. In fact, he would often demonstrate different Rasas in the *cheez* (song) by singing one phrase in several other ways.

Not many of Panditji's works are available to the musical ear anymore. Music India has excavated a rare recording to share with aficionados of classical music. On the occasion of his 17th death anniversary, we pay our humble tribute to Panditji and take immense pride in releasing on this record his full rendition of *Raga Lalit*, sung sometime during the early sixties. Opportunities to hear rare recordings of this nature are few to come by.

### Language of Raga

(a glossary of terms used in this work)

cheeraji	song-text of khayal
drut	fast tempo
ektaal	rhythmic cycle of 12 beats
gamak	grace note producing shiver or trill effect
gayaki	style of singing
guru	teacher
khayal	form of classical music, less structured than the formal <i>chhappad</i>
meend	glide (between notes)
parampara	tradition
raga	definite melodic structure bound by complex set of grammatrical rules
tanpura	drone instrument, usually four-stringed
thaat	parent scale, from which all number of <i>karah</i> ragas are derived
teentaal	rhythmic cycle of 16 beats
swar	musical note or tone
shishya	disciple
taan	different notes sung in rapid succession
vilambit	slow tempo

[ १२४ ]

## पंडितजी के प्रिय राग एवं भजन-गीत.

- |                                    |                                |                            |
|------------------------------------|--------------------------------|----------------------------|
| १. दरवारी. <sup>१</sup>            | २. मालकौंस. <sup>२</sup>       | ३. मल्हार. <sup>३</sup>    |
| ४. भैरव-बहार. <sup>४</sup>         | ५. गुर्जरी तोड़ी. <sup>५</sup> | ६. देशी.                   |
| ७. देवगिरी-बिलावल. <sup>६</sup>    | ८. गोड-सारंग. <sup>६</sup>     | ९. आसावरी.                 |
| १०. मुल्तानी धनाश्री. <sup>४</sup> | ११. जयजयवन्ती.                 | १२. शुद्ध नट. <sup>७</sup> |
| १३. कोमल आसावरी.                   | १४. मालागौरी. <sup>४</sup>     | १५. पूरिया. <sup>८</sup>   |
| १६. यमन-कल्याण.                    | १७. शुद्ध-कल्याण.              | १८. बिहाग.                 |
| १९. नीलाम्बरी. <sup>९</sup>        | २०. ललित.                      |                            |

१. 'मीरांबाई' रचित 'जोगी मत जा, मत जा, मत जा'.
२. 'सूरदास' रचित 'भैया मोरी में नहीं माखन खायो'.
३. 'कबीर' रचित 'रे दिन कैसे कटिहें'.
४. 'कबीर' रचित 'चदरिया रामनाम रस भीनी'.
५. 'सूरदास' रचित 'अबकी टेक हमारी'.
६. 'गिरधर' रचित 'रे काना ! नाव करो मोरी पार'.
७. 'मीरांबाई' रचित 'एक बेर बोल जोगी'.
८. 'कबीर' रचित 'भजो रे भैया राम गोविन्द हरि'.\*

१. 'श्रीयुत जुगताराम दवे' रचित 'अरेरे ! अंतरपट आडुं आ अदीठ'.
२. 'महाकवि न्हानालाल' रचित 'विराटनी हिडोळो झाकमशोळ'.
३. 'श्रीयुत इन्दुलाल गान्धी' रचित 'एक वार सागर दंडोळ्यो तो पूनमे'.
४. 'कवियेत्री महादेवी वर्मा' रचित 'मैं नीर भरी दुःख की बदरी'.
५. 'कविवर जयशंकर प्रसाद' रचित 'बीती विभादरी जागरी'.
६. 'कवियेत्री सुभद्रा कुमारी' रचित 'बुन्देले हरवीलों के मुँह.....'

\* पंडितजी शैशव-काल से इस भजन को गाते थे। सेठ शापूरजी को बहुत प्रिय था। प्र.कु. दीक्षित.

१. पंडितजी के व्यक्तित्व के अनुरूप यह भव्य राग अनेक बार गाया है।
२. इस राग को सर्वाधिक लोकप्रियता सर्वजनविदित है। घंटों उसे सजाया है।
३. पंडितजी की ओजपूर्ण-पौरुष गायकी का चमत्कार इस राग में सुस्पष्ट होता है।
४. यह चार 'त्रालियर-घराने' के रागविशेष में पंडितजी को विशेष सिद्धि प्राप्त थी।
५. इस राग की अत्यधिक करुणा ने पंडितजी तथा श्रोतृ-समाज को कई बार रुलाया है।
६. इस मधुर राग के निरूपण को कुछ श्रोता 'गोड' (God) भगवान की देन मानते हैं।
७. यह पंडितजी का विशेष प्रियपात्र है। अन्य गायक-वादकों द्वारा बहुत कम गाया-बजाया जाता है।
८. इस राग के (कोमल धैतयुक्त) प्रयोग द्वारा पंडितजी ने कई अनिद्रा के रोगियों को चैन की नींद सुलाया है। उदाहरणार्थ : मेजर डॉ. रणजित सिंहजी (इलाहाबाद) डॉ. जी. एन. वैष्णव (भडोच) डॉ. अमीन (अहमदाबाद)
९. 'पंडितजी' और 'नीलाम्बरी' तो पर्यायवाची हैं, यह पंडितजी का 'अतीव' प्रिय राग है। प्र.कु.दी.



Raga Lalit

Pandit OMKARNATH THAKUR

in concert

REPORT ON SIRC ACTIVITIES (JULY 1993 - JUNE 1994)

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Dear Member,

I am very happy to present to you the report of our activities in the last year. As most of you are aware, two preliminary meetings were held in February/March 1990 to discuss the possibilities of forming the proposed Society. Subsequently the Society was formed in May 1990. It was decided to have monthly meetings of listening to some recorded music on a pre-announced theme / subject and to publish a quarterly journal - THE RECORD NEWS.

The membership fee (inclusive of the journal subscription) at present is Rs.100/-per annum & Rs.1000/- for life membership. For membership from outside India the rates are Rs.300/-per annum & Rs.3000/- for life membership. Details of the members is given in the list of members.

During this year following programmes/meetings were held at Bombay with average attendance of about fifty persons -

- 1) July 93 - No programme due to heavy rains in the city
- 2) August 93 - Annual General Body Meeting of SIRC and The Records Bazaar.
- 3) September 93 - An Illustrated Talk on 'Faiyazzkhan Saheb'  
- with some of his gramophone records and live recordings.  
- Prof.S.R.Mehta, Nadiad, Gujrat
- 4) October 93 - An informal get-together with the music directors of the yester-years.  
[Shailesh Mukherjee, Basant Prakash, Sardar Malik, Prem Dhavan, Snehal Bhatkar, Datta Davjekar and Sudhir Phadke]  
- Dr.Prakash Joshi, Bombay.
- 5) November 93 - Classical Music in Film Songs.  
- Mr.Prabhakar Datar and Suresh Chandvankar  
- Vocal recital by Pt.Bhaskarboa Joshi (80)  
[Disciple of Late Pt.Ramkrishnaboa Vaze]
- 6) December 93 - Records from 'Shakuntal to Kulvadhu'  
[" On account of completion of 150 years to Marathi Drama "  
- Mr.Prabhakar Datar, Mr.Ram Page and others.
- 7) January 94 - Records of music composed by 'Sudhir Phadke'  
- Mr.K.R.Tembe and family members, Dombivli

- 8) February 94 - An Illustrated Talk on -  
                   ' Prof.Abdul Karim Khan '  
                   - with some of his gramophone records.  
                   - Prof.S.R.Mehta,Nadiad,Gujrat
- 9) March 94 - Records of Malika Pukhraj of Jammu  
               + Tips on care for your record players  
               + Display of record changers for sale  
               - Mr.B.Sobhraj Vasvani
- 10) April 94 - 'Gani Galyatali Gani Manatali' - Marathi Songs  
               - Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar
- 11) May 94 - Get together of members and music lovers  
               of SIRC and it's branches.  
               - SIRC activists from Bombay,Solapur,Nanded  
 and Pune [Each branch presented unusual items for 30 minutes]
- 12) June 94 - Records of songs composed by -  
               Mr.Datta Davjekar.  
               - Mr.Prabhakar Datar and Mr.Datta Davjekar.

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 \*\*\* SIRC branches at Nanded,Solapur and Pune are functioning very well. The details of their activities are published in TRN regularly. We are very much thankful to the office bearers and the music lovers at Nanded and Solapur and Pune. Very soon we will have branches at other cities like Kolhapur and Satara  
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During the period of this report SIRC activities were reported by -

- \*\* '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.  
 \*\* 'Haunting melodies on rare discs'- an article in praise of Feb.94 programme presented by Prof.S.R.Mehta - by Mr.Vithal.C.Nadkarni,Times of India,17th February,1994  
 \*\* 'A passion for old records' - an article by Meenu Shekhar - in Business World, April 20 - May 3,1994 p.148  
 \*\* 'Sound of Music' - by Mr.R.Mahadevan, Mid-Day April 27,1994  
 \*\* Report of April 94 programme - 'Gani Manatali/Galyatali' in Maharashtra Times (Neela Upadhye) Loksatta Mumbai Sakal (Aarti Kadam)  
 \*\* Mr.Hemant Desai of Maharashtra Times has helped us in announcing the programme notices and writing reports.

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 SIRC COMMITTEE IS THANKFUL TO ALL MEMBERS OF SIRC,FRIENDS WELL WISHERS & TO MR.MICHAEL KINNEAR,AUSTRALIA FOR HIS UNTIRING HELP,SUPPORT & GUIDANCE FOR LAST THREE YEARS.  
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SIRC MEMBERS - 1993 - 1994.

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COMMITTEE MEMBERS -  
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- 1) MR.NARAYAN MULANI - PRESIDENT
- 2) MR.SURESH CHANDVANKAR - HON.SECRETARY
- 3) MR.KRISHNARAJ MERCHANT - HON.TREASURER

HONORARY MEMBERS -  
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MR.V.A.K.RANGARAO, MADRAS  
MR.HARMINDARSINGH HAMRAZ, KANPUR

LIFE MEMBERS -  
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FROM INDIA -  
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- 1] PROF.S.R.MEHTA, NADIAD, GUJRAT
- 2] MR.PRABHAKAR DATAR, KURLA, BOMBAY
- 3] MR.C.P.PADHYE, AMBERNATH
- 4] MR.SHAILESH GOSAVI, BOMBAY
- 5] MR.M.SULAIMAN, COCHIN
- 6] MR.RAJEEV GOENKA, BOMBAY
- 7] MR.MORESHWAR PATWARDHAN, BOMBAY
- 8] MR.K.R.TEMBE, DOMBIVLI
- 9] MR.S.P.DALVI, BOMBAY
- 10] MR.ARVIND PARIKH, BOMBAY
- 11] MR.S.A.DESAI, BOMBAY
- 12] MR.R.V.PAGE, BOMBAY
- 13] MR.V.K.JOSHI, BOMBAY
- 14] MR.JNANESH AMLADI, BOMBAY
- 15] MR.A.D.SHIRSAT, BOMBAY
- 16] MR.S.D.PATIL, BOMBAY
- 17] SMT.PRABHAVALKAR, BOMBAY
- 18] MR.RATIDEB MAITRA, CALCUTTA
- 19] MR.MAHESH DESAI, BOMBAY
- 20] MR.V.K.PODDAR, BOMBAY
- 21] MR.M.K.SARAOGI, BOMBAY
- 22] AMERICAN INSTITUTE OF INDIAN STUDIES, NEW DELHI
- 23] MRS.ASHA GONDHALEKAR, BOMBAY
- 24] MR.ANNESH PRADHAN, BOMBAY
- 25] THE GRAMOPHONE CO.OF INDIA LTD.CALCUTTA.
- 26] MR.MINOO DAVER, BOMBAY

OVERSEAS MEMBERS -  
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- 1] MR.KEVORK MAROUCHIAN, GERMANY
- 2] MR.NANDAKUMAR BALWALLY, U.S.A.
- 3] MR.HANS NEUHOFF, BERLIN, GERMANY
- 4] MR.ANDRE BUNEL, FRANCE
- 5] MR.RONALD SCHWARZ, GERMANY
- 6] DR.RAINER LOTZ, GERMANY
- 7] MR.PHILIP YAMPOLSKI, U.S.A.
- 8] DIRECTOR, US LIBRARY OF CONGRESS OFFICE  
WASHINGTON AND NEW DELHI



CONTENTS OF THE BACK ISSUES OF -

" THE RECORD NEWS "

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

VOLUME 2 - APRIL 1991

- A short introduction to Discography (Bill Dean-Myatt)
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- Reading Indian record labels - Part Two - Nicole Record (Michael Kinnear)
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- Reading Indian record labels - Part Three - Beka Record (Michael Kinnear)
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- Records of classical music in film songs (Prabhakar Datar)
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- First annual report on SIRC activities - 1990/91

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- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)



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- Records of Hindi film songs composed by O.P.Naiyyar  
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- Records of Bal Gandharva - Ek Smaran (Prabhakar Datar)
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- Discography of Late Mr.K.L.Saigal (Michael Kinnear)
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- Khan Saheb Abdul Karim Khan:Life,Gayaki and records  
: Lecture notes (Prof.S.R.Mehta)
- Collector's Items (Mr.Suresh Chandvankar)
- An appeal for the information on 'National Gramophone  
Company' (Mr.Michael S.Kinnear)
- Letters to the editor

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Each volume of TRN also contains news and reports from Bombay  
and from units at Solapur,Nanded and Pune.

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### SOCIETY OF INDIAN RECORD COLLECTORS

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FORMED IN 1990.

#### INTENDS TO -

- \* BRING ALL MUSIC LOVERS AND RECORD COLLECTORS TOGETHER FOR  
SOCIAL COMMUNICATION BY WAY OF LISTENING TO THE RECORDED  
MUSIC.
- \* PUBLISH A QUARTERLY JOURNAL - " THE RECORD NEWS " - IN  
WHICH RESEARCH ARTICLES,REVIEWS,NOTICES AND ANNOUNCEMENTS  
REPORTS,NAMES OF THE NEW RELEASES ETC. WILL BE PUBLISHED.
- \* FREELY DISSEMINATE INFORMATION BETWEEN MEMBERS OF THE  
SOCIETY ABOUT THE COLLECTORS OF THE RECORDED MUSIC,THEIR  
COLLECTIONS WITH AN EMPHASIS ON THE PRESERVATION OF THE OLD  
RECORDINGS.

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