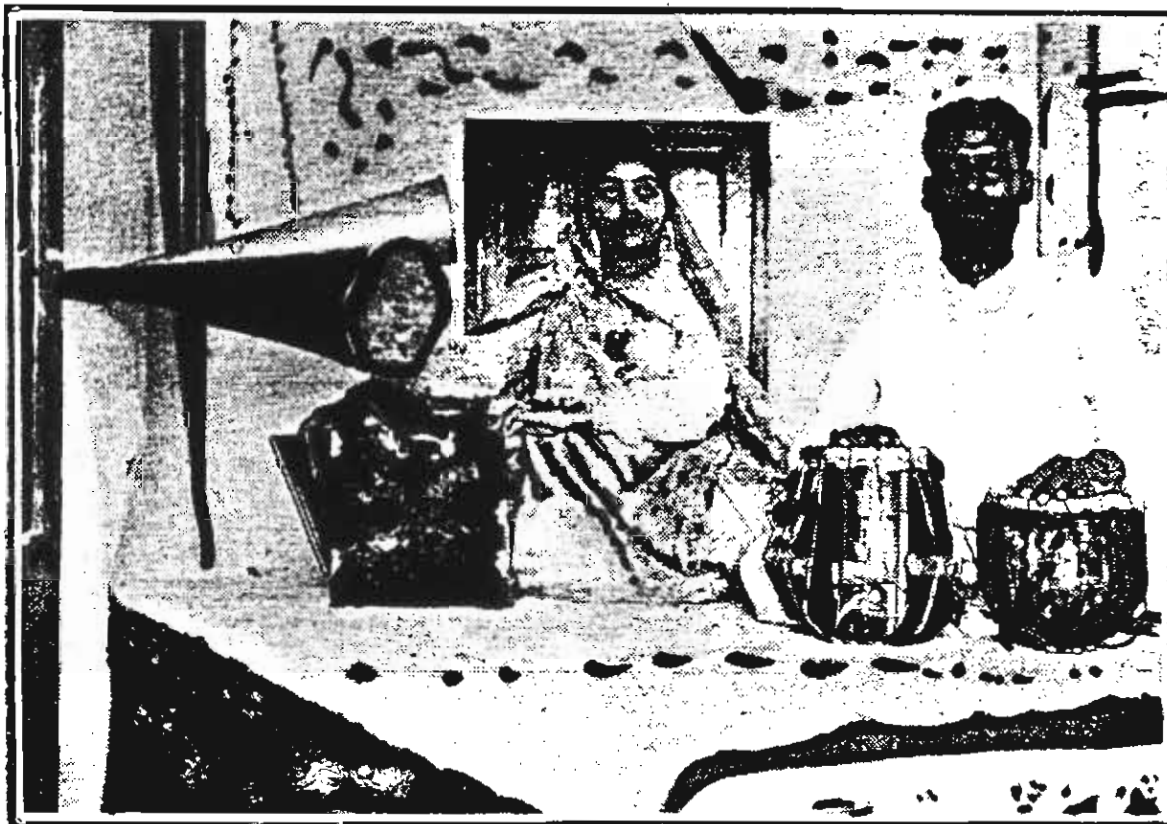


# THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



PUNJAUB BEAUTY

ROMANCE OF RECORDING

VOL. 17

JAN. 1995

# THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR - SURESH CHANDVANKAR

## MANAGING COMMITTEE:-

PRESIDENT - MR.NARAYAN MULANI

HON.SECRETARY - MR.SURESH CHANDVANKAR

HON.TREASURER - MR.KRISHNARAJ MERCHANT

## HONORARY MEMBERS -

MR.V.A.K.RANGA RAO ,MADRAS

MR.HARMANDIR SINH HAMRAZ ,KANPUR

## MEMBERSHIP FEE (INCLUSIVE OF THE JOURNAL SUBSCRIPTION) -

- RUPEES 100/- PER ANNUM
- RUPEES 1000/- LIFE MEMBERSHIP

## FOR MEMBERS FROM OUTSIDE INDIA -

- RUPEES 200/- PER ANNUM
- RUPEES 2000/- LIFE MEMBERSHIP

MEMBERS JOINING ANYTIME DURING THE YEAR (JULY - JUNE ) PAY THE FULL MEMBERSHIP FEE AND RECEIVE BACK ISSUES OF

*"THE RECORD NEWS"*

FOR THE YEAR IN WHICH THEY JOIN. [*LIFE MEMBERS ARE ENTITLED FOR ALL THE BACK ISSUES- POSTAGE EXTRA.*] ALL RIGHTS RESERVED.

ANY ITEM / ARTICLE ETC. MAY BE REPRODUCED ONLY AFTER OBTAINING WRITTEN PERMISSION FROM BOTH THE JOURNAL EDITOR AND THE AUTHOR OF THE CONCERNED ARTICLE.

CONTACT ADDRESS -  
SURESH CHANDVANKAR,  
HON.SECRETARY (SIRC)  
207 PARASHARA TIFR HSG.COLONY,NAVYNAGAR  
COLABA,BOMBAY - 400 005.  
INDIA.  
TELEPHONE - (R) - 2189726. INTL.(ISD) - 00-91-22-2189726

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

FROM THE EDITOR

-----  
TRN-17 contains the reports from Bombay, Solapur and Nanded in detail. These reports cover the meetings, programmes / listening sessions held at these places for the period from June/July-December 1994. Lecture notes on great Thumri singer - 'Siddheshwari Devi' - by Prof. Mehta have been included.

Michael Kinnear has given a series of three articles from "The Voice". These articles written by William C. Gaisberg give some interesting information and his experiences during his 1906 recording expedition. Subsequently Michael has written notes on these articles in which he has pointed out very effectively how the information takes different courses and shapes with time and that how it adds to the confusion and creates problems for the serious researchers.

SURESH CHANDVANKAR  
EDITOR

=====

CONTENTS -

-----

SIRC NEWS FROM BOMBAY  
BY - MR. SURESH CHANDVANKAR.....5

GREAT THUMRI EXPONENT - "SIDDHESHWARI DEVI"  
: HER LIFE AND GAYAKI  
- LECTURE NOTES BY - PROF. S. R. MEHTA.....26

SIRC NEWS FROM NANDED  
BY - MR. PRABHURAJ KULKARNI.....33

THE ROMANCE OF RECORDING-INDIA-ARTICLES I, II AND III  
BY - WILLIAM C. GAISBERG.....39

NOTES ON THE ARTICLES [I-III] - 'THE ROMANCE OF RECORDING'  
BY - MR. MICHAEL S. KINNEAR.....45

SIRC NEWS FROM SOLAPUR  
BY - MR. JAYANT RALERASKAR.....53

CONTENTS OF THE BACK ISSUES.....60

-----

Cover - Photograph from "The Romance of recording" - India - Article II. - By W. C. Gaisberg ['The Voice' (1918)]

=====

\*\*\* In this photograph - note the two recording horns - one at the level of the harmonium and the other at the level of Singer's face. Both of them are affixed to the post seen at the left corner and the recording equipment [not seen] along with the rotating wax master used to be away in the adjacent room so as to avoid the sound of the spring wound motors/governors etc.

-----

PLEASE JOIN SIRC. TELL YOUR COLLECTOR FRIEND TO JOIN

On Saturday July 30, 1994, 16.00 hrs. onwards -

Subject - Old Marathi Film Songs from gramophone records  
By - Mr. Sharad Dalvi, Colaba Bombay Phone - 243854  
At - Maratha High School, Shivram Amritwar Marg  
Near Shreeram Mill, Worli, Bombay.

On Monday August 15, 1994, 16.00 hrs. onwards -

\* Annual General Body Meeting of SIRC members  
At - Bhaskara Basement Hall, TIFR Hsg. Colony  
Navynagar, Colaba, Bombay - 400 005

---

**PROGRAMMES : SEPTEMBER - DECEMBER 1994.**

---

---

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

**TIME - 16.30 - 18.30 hrs.**

---

On Saturday September 24, 1994 -

Subject - An Illustrated talk on 'Pandit Omkarnath Thakur'  
[ Old records / recordings will be played.]  
By - Prof. S.R. Mehta, Nadiad, Gujrat

On Saturday October 22, 1994 -

Subject - Gramophone Records of 'Late G.M. Londhe'  
By - Mr. Prabhakar Datar, Kurla, Bombay.

\*\* On account of G.M. Londhe's 50th death anniversary.

On Sunday November 27, 1994 -

Subject - Records of film songs composed by 'Roshan'  
By - Mr. Pradeep Acharya, Bombay.

On Sunday December 11, 1994 -

Subject - Western music and Hindi film songs  
By - Mr. Suresh Chandvankar, Colaba, Bombay.

On Sunday December 25, 1994 -

Subject - Records of 'Master Deenanath Mangeshkar'  
: A new perspective.  
By - Mr. Prabhakar Jathar, Bombay

---

SIRC NEWS FROM BOMBAY -

-----

During the period of this report [June - December 94] we have presented the following programmes in the listening sessions -

1] On June 25, 1994 Prof. S.R. Mehta talked on 'Siddheshwari Devi - Life and Gayaki through her old gramophone records'. This lecture was attended by over 50 music lovers. Some of the rare recordings of this great thumri exponent were played after the talk. Lecture notes are published in this issue.

2] On July 30, 1994 Mr. Sharad Dalvi presented a programme on 'Old Marathi Film Songs' at the Maratha High School Worli, Bombay. About 150 music lovers attended this programme. Details of the songs played are -

-----

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

-----

- 1] Don Ghadicha Dav / - / - / Anant Marathe and Manju / Ramshastri (1945)
- 2] Soniyacha Divas / Vasant Desai / Sant Dnyaneshwar / Shahu Modak / Sant Dnyaneshwar (1940)
- 3] Anand De Aaji / - / - / Durga Khote / Ayodhyecha Raja (1932)
- 4] Nathpanth Aadhar / - / - / - / Gorakhnath (1940)
- 5] Aamhi Daivache Daivache / Vasant Desai / Shantaram Athavale / Vasant Desai and others / Sant Dnyaneshwar (1940)
- 6] Nakha Nakhanvar Rang Bhara Ga / Sudheer Phadke / G.D. Madgulkar / Lalita Phadke / Maya Bazzar (1939)
- 7] Painjane Runzunti Charani / P.L. Deshpande / G.D. Madgulkar / Manik Varma / Manache Paan (1949)
- 8] Chanderi Darya Nache Re Sakhya / Dutta Davjekar / - / Meenakshi / Majhe Bal (1943)
- 9] Kan Rusava Haas Jara / Dutta Davjekar / - / Lata Mangeshkar / Majhe Bal (1943)
- 10] Pankhara Preetichya / Dada Chandekar / Acharya Atre / Vishnupant Jog / Brahmachari (1938)
- 11] Majhya Kombadyachi Shaan / P.L. Deshpande / G.D. Madgulkar / / Dr. Vasantrao Deshpande / Navra Bayko (1950)
- 12] Ga Re Kokila Ga / Vasant Prabhu / P. Savlaram / Asha Bhosle / Baykocha Bhau (1962)
- 13] Chum Chum Nache Manicha Mor / Snehal Bhatkar / - / Sheela and Chorus / Rukhmini Swayamwar (1946)
- 14] Oti Bhara Chandanyat / Sudheer Phadke / - / Manik Varma and Chorus / Seeta Swayamwar (1948)
- 15] Ramrajya Nandale / Shankarrao Vyas / Raja Badhe / Chorus / Ramrajya (1944)
- 16] Vandya Vande Mataram / Sudheer Phadke / G.D. Madgulkar / Sudheer Phadke and Chorus / Vande Mataram (1948)
- 17] Vande Mataram Powada / Sudheer Phadke / G.D. Madgulkar / P.L. Deshpande / Vande Mataram (1948)
- 18] Bharajari Ga Peetambar / Vasant Desai / Acharya Atre / Asha Bhosle / Shyamchi Aai (1952)
- 19] Je Ved Majala Lagale / Sudheer Phadke / P. Savalaram / Sudheer Phadke and Asha Bhosle / Avaghachi Sansaar (1960)

## पं. ओंकारनाथ ठाकूर यांची गायकी : शनिवारी कार्यक्रम

मुंबई, मंगळवार (प्रतिनिधी) - 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने शनिवार, २४ सप्टेंबर रोजी दुपारी साडेचार वाजता गानरसिकांसाठी एक खास कार्यक्रम ठेवण्यात आला आहे.

'पं. ओंकारनाथ ठाकूर यांची गायकी व ध्वनिमुद्रिका' या विषयावर संगीततज्ज्ञ प्रा. शरद मेहता व्याख्यान देणार असून, याप्रसंगी पंडितजींच्या जुन्या, दुर्मिळ ध्वनिमुद्रिकाही ऐकविल्या जातील. हा कार्यक्रम साहित्य संघाच्या पुरंदरे सभागृहात होणार आहे.

## मास्टर दीनानाथ मंगेशकर यांच्या गाण्यांवर आधारित एक नावीन्यपूर्ण श्रवणीय कार्यक्रम

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' या ख्यातनाम संस्थेतर्फे मास्टर दीनानाथांचे शिष्य डॉ. प्रभाकर जठार रविवार, २५ डिसेंबर, ९४ रोजी दुपारी ४ वाजता 'पुरंदरे हॉल' साहित्य संघ गिरगाव येथे एक अभ्यासपूर्ण आगळावेगळ्या मनोरंजक व उद्बोधक कार्यक्रम सादर करणार आहेत.

दीनानाथ यांच्या स्वतंत्र, तेजस्वी गाण्यांचा वेगळ्या दृष्टिकोनातून वेध घेणार आहेत. खुद्द दीनानाथांच्या दहा दुर्मिळ ध्वनिमुद्रिकां-खेरीज लता मंगेशकर, आशा भोसले, हृदयनाथ, सुरेश वाडकर, पद्मजा फेणाणी, आशा खाडिलकर, छोटा गंधर्व, वसंतराव देशपांडे, प्रभुदेव सरदार, गणपतराव मोहिते, सुरेश हळदणकर, भार्गवराम आचरेकर, बापूराव पेंढारकर, रामनाथ मटकर, जितेंद्र अभिषेकी इत्यादी नामवंत गायक - गायिकांचे ध्वनिमुद्रित गाणेदेखील ऐकवले जाणार आहे. दीनानाथांच्या बुद्धिप्रधान तसेच भावमधुर गानशैलीतील घटक कोणते होते, त्या गाण्यात किती प्रेरणा देणारे आत्मबल, वैचित्र्य व कल्पकता होती, त्याला किती बहुविध कक्षा होत्या, ते अपूर्व गाणे टिकायचे असेल- पुढे जायचे असेल तर किती साक्षेपी सूक्ष्म विचाराने त्याचे अनुकरण व्हायला हवे, इत्यादी महत्वाच्या मुद्यांवर विवेचन होणार आहे, अर्थात सुश्राव्य प्रात्यक्षिकांसह वरील कलाकारांच्या सुमधुर सुरांतून आणि प्रभाकर जठारांच्या धावत्या निवेदनातून.

हा कार्यक्रम विनामूल्य असून सुमारे २ तास चालणार आहे. रसिक संगीत शौकिनानी अवश्य फायदा घ्यावा, अशी ही दुर्मिळ मौलिक संधी आहे.

लोकसत्ता, मुंबई; बुधवार, दि. १९-१०-१९९४

## जी. एम. लोंढे यांच्या ध्वनिमुद्रिका

बालगंधर्वबरोबर एके काळी मराठी रंगभूमीवर आपले स्थान निर्माण करणारे गंगाधरपंत ऊर्फ जी. एम. लोंढे यांच्या जुन्या गाजलेल्या व दुर्मिळ ध्वनिमुद्रिका ऐकण्याची संधी सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सतर्फे रसिकांना मिळणार आहे. जी. एम. लोंढे यांच्या पन्नासह्या पुण्यतिथीनिमित्त गिरगाव येथील साहित्य संघ मंदिरात पुरंदरे सभागृहात शनिवार, दि. २२ ऑक्टोबर ९४ रोजी दु. ४-३० वा. हा कार्यक्रम होणार आहे. ज्येष्ठ ध्वनिमुद्रिका संग्राहक प्रभाकर दातार व राम पागे हा कार्यक्रम सादर करतील.

८ जुलै १९९४

## लोंढे यांच्या ध्वनिमुद्रिका ऐकण्याची शनिवारी संधी

मुंबई, बुधवार (प्रतिनिधी) - रंगभूमी व चित्रपटांतील प्रख्यात गायक - नट गंगाधर ऊर्फ जी. एम. लोंढे यांच्या जुन्या ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम येत्या शनिवारी (दि. २२) दुपारी साडेचार वाजता आयोजित होणार आहे.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात होणाऱ्या या कार्यक्रमाचे सादरकर्ते प्रसिद्ध ध्वनिमुद्रिका संग्राहक प्रभाकर दातार व राम पागे हे आहेत.

लोकसत्ता, मुंबई; शुक्रवार, दि. १-१२-१९९४

## 'पाश्चिमात्य संगीत व चित्रपट संगीत'

पाश्चिमात्य संगीताच्या चित्रपट संगीतावरील प्रभावाची चर्चा करणार एक खास कार्यक्रम येत्या ११ डिसेंबर रोजी दुपारी ४-३० वाजता

साहित्य संघ मंदिराच्या 'पुरंदरे सभागृहा'त आहे.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'चे मानद सचिव सुरेश चांदवणकर हा कार्यक्रम सादर करणार आहेत. पाश्चिमात्य संगीत व चित्रपट संगीताच्या ध्वनिमुद्रिका वाजवून या कार्यक्रमात सोदाहरण चर्चा केली जाणार आहे. सर्व संगीतरसिकांसाठी हा कार्यक्रम खुला आहे.

## पं. भास्करबुवा जोशी यांचे रविवारी गायन

मुंबई, गुरुवार (प्रतिनिधी) - पुढील वर्षी गायनाचार्य पं. रामकृष्णबुवा वझे यांची पन्नासावी पुण्यतिथी येत असून, त्या निमित्ताने त्यांचे ठळक अस्तित्व असलेले एकमेव हयात शिष्य, पुण्याचे पं. भास्करबुवा जोशी यांचे गायन आयोजित करण्यात आले आहे.

१० जुलै रोजी सायंकाळी साडेपाच वाजता गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात हा कार्यक्रम होणार आहे. जोशी यांचे चाहते व 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' यांच्या वतीने कार्यक्रमाचे आयोजन करण्यात आले आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : 'शाकुंतल ते कुलवधू : मराठी रंगभूमीवरील १५० वर्षे' पुरंदरे सभागृह, साहित्य संघमंदिर, दुपारी ४ वा.

रविवार, दि. २६-१२-९३

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : चित्रपट गीते व पाश्चिमात्य संगीताच्या ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम, साहित्य संघ मंदिर, दु. ४-३० वा.

## मा. दीनानाथ यांच्या संगीताचा वेध घेणारा कार्यक्रम

मास्टर दीनानाथांच्या संगीताचा व गायनाचा एका वेगळ्याच दृष्टिकोनातून वेध घेणार एक कार्यक्रम येत्या रविवारी २५ डिसेंबर रोजी दुपारी साडेचार वाजता 'ग्रामोफोन रेकॉर्ड कलेक्टर्स' या संस्थेतर्फे साहित्य संघाच्या पुरंदरे सभागृहात होणार आहे.

अद्वितीय दीनानाथ गानशैलीच्या वैशिष्ट्यांचा आणि 'दीनानाथांचे गाणे गाणारे म्हणून समजले गेलेले प्रसिद्ध कलाकार- कलावती यांच्या या संदर्भातील गायनाचा तौलनिक विचार' यांचा अभ्यास म्हणून घेतलेला शोध, असे या नावीन्यपूर्ण परिश्रम-सिद्ध कार्यक्रमामाचे आगळे-वेगळे स्वरूप आहे. त्यासाठी दीनानाथांच्या १० ध्वनिमुद्रित प्रत्यक्ष गाण्यांचा

आणि सोबत १२ ख्यातनाम (आजच्या व कालच्या) गायक-गायिकांच्या (उदाहरणार्थ, बाबुराव पेंढारकर, भार्गवराम आचरेकर, छोटा गंधर्व, वसंतराव देशपांडे, प्रभुदेव सरदार, जितेंद्र अभिषेकी, रामनाथ मटकर, सुरेश हळदणकर इत्यादी गायकांच्या व लता मंगेशकर, आशा भोसले, पद्मजा फेणाणी, आशा खाडिलकर इत्यादी गायिकांच्या) ध्वनिमुद्रितांतील कलाविष्कारांचा 'हे असल आणि ही नक्कल' अशा प्रत्यक्ष स्वरूपात विचार झाला आहे. थोडेफार निवेदन मार्गदर्शनासाठी आहेच पण वरील व्यासंगी गुणीजांचे सूरच श्रोत्यांच्या कानाला व मनाला आनंद व चिंतन या स्वरूपात भेटणार आहेत. त्यांच्याशी 'बोलणार' आहेत.

- 20] Ekwar Pankhavaruni / Vasant Pawar / P.Savalaram / Sudheer Phadke / Vardakshina (1962)
  - 21] Aali Hasat Pahili Raat / Vasant Prabhu / P.Savalaram / Lata Mangeshkar / Shikaleli Bayko (1959)
  - 22] Aabol Jhalis Kaan Sajani / Hridaynath Mangeshkar / - / Hridaynath Mangeshkar / Vaibhav (1962)
  - 23] Majhe Naav Shobhala Maina / Vasant Prabhu / P.Savlaram / Meena Mangeshkar / Patlacha Por (1951)
  - 24] Yash He Amrut Jhale / Vasant Prabhu / Dr.Avasare / Talat Mahmood / Putra Vhawa Aaisa (1961)
  - 25] Shapath Dudhachi / Lata Mangeshkar / Shanta Shelke / Lata Mangeshkar / Ram Ram Pavhana (1950)
  - 26] Manasicha Chitrakar To / Vasant Prabhu / P.Savlaram / Hridaynath Mangeshkar / Kanyadan (1960)
  - 27] Jaag Re Yadava / - / G.D.Madgulkar / Suman Kalyanpur / Prem Aandhale Aasate (1962)
  - 28] Ghan Ghan Mala / Vasant Pawar / P.Savlaram / Manna Dey and Others / Vardakshina (1962)
  - 29] Aai Mhanoni Koni / Vasant Desai / Rajkavi Yashwant / Asha Bhosle / Shyamchi Aai (1952)
- 

3] On August 15,1994 Annual General Body Meeting of SIRC was held at the basement Hall of TIFR Hsg.Colony. About 20 members attended this meeting.

After usual transactions of such a meeting a 'Records Bazaar' was held in which members exchanged gramophone records and were mutually benefited. Most of them could get some of the records they were looking for. It was suggested to hold such Bazzars more often.

In general members were very happy over the progress of SIRC in last four years and opined that it is getting recognition steadily but slowly.

---

4] On Saturday September 24,1994 Prof.S.R.Mehta talked on 'Pandit Omkarnath Thakur - life and gayaki through old gramophone records'. This lecture was attended by over 60 music lovers. The lecture notes have been published in V01.16.

5] On October 22,1994 Mr.Prabhakar Datar presented a programme -'Records of Late Mr.G.M.Londhe'- on account of the 50th death anniversary of Mr.G.M.Londhe. About 150 persons attended this programme including son of Mr.G.M.Londhe. He was very much moved with this unusual presentation and the tribute paid to his beloved father. Later on he became life member of SIRC.

Mr.A.G.Londhe has agreed to write an article on the life of his father and we hope to publish it soon along with the complete discography of Late Mr.G.M.Londhe.

---

Records played at this listening session were -

RECORD DRAMA	COMPANY, /	CATALOGUE RAGA	NUMBER (STYLE)	MATRIX /	NUMBER SINGERS	SONG /	TITLE LYRIC.
1]	Columbia	GE 3216	/ CEI 13740-1	/ Aaise Kaise	Jhale Bhondu	/	- / Abhang / G.M.Londhe / Saint Tukaram.
2]	Odeon	SA 3014	/ S 706-2	/ Sainyya Hato	Mose Na Bolo	/ - /	Des / G.M.Londhe / - /
3]	Columbia	GE 17520	/ S 1285	/ Nishamay	Kali Ya	/ Sajjan	[Name of the drama not on label] / Bageshree (?) - Rageshree / G.M.Londhe / Kamatnurkar.
4]	Columbia	GE 17515	/ S 1289	/ Lolat Kacha	Mukh Madhuvari	/	Vidyaharan / Mand / G.M.Londhe / Khadilkar.
5]	Columbia	VE 5011	/ S 708	/ Shar Lagala	Tujha Ge	/	/ Kanhopatra / Bahar / G.M.Londhe / N.V.Kulkarni.
6]	Odeon	SA 3006	/ S 700	/ Priy Jari	Ha Sahavas Mala	/	Savitri / Jilla Pilu / G.M.Londhe / Khadilkar.
7]	HMV	N 5005	/ 80-5446	/ Udit Nav	Tara	/ Sajjan	/ Nand (Jhaptaal) / V.B.Pendharkar / Kamatnurkar.
8]	Columbia	VE 5011	/ S 705	/ Dhanya Tuchi	Kanta	/ Amritsiddhi	/ Nand / G.M.Londhe / V.S.Desai.
9]	Columbia	GE 17517	/ S 1672	/ Lahari Aata	Sukhachya	/	Amritsiddhi / Jaijaivanti / G.M.Londhe / V.S.Desai.
10]	Odeon	SB 2245	/ S 1543-2	/ Sanwaad (Dialogue)	and song -		Navyouvana / Bai Sathi Buva / - / N.S.Phadke and G.M.Londhe / N.S.Phadke.
11]	Odeon	SB 2089	/ S 281	/ Lachkat Murkat	Haansat Gali Na	/ -	/ G.M.Londhe / M.G.Ranganekar
12]	Columbia	GE 17520	/ S 1675	/ Jinkile Majla	Yaduray	/ Mand	(Rupak) / G.M.Londhe / V.S.Desai
13]	Odeon	SB 2280	/ S 2267	/ Kanakkamalawari	Motiyanchya Sari	/	Marathi Film - Pratibha / - / G.M.Londhe / N.S.Phadke / Govindrao Tembe
14]	Columbia	GE 3216	/ CEI 13738	/ Vitthal Vitthal	Gajari	/	Abhang / G.M.Londhe / Chokhamela
15]	Odeon	SB 2271	/ S 2344-2	/ Payore Maine	Sadhwi Meerabai	/	Bal Gandharva
16]	Columbia	VE 5024	/ S 713	/ Dhaval Laukika	Sadhwi Meerabai	/	Bageshree / G.M.Londhe
17]	Odeon	SA 3014	/ S 714	/ Phul Mangao	Haar Banao	/ Jilla	/ G.M.Londhe
18]	Odeon	SA 3041	/ S 709	/ Maula Ae Kya	Baat Hai	/ Malkauns	/ G.M.Londhe
19]	Columbia	GE 3215	/ CEI 13733	/ Pranaya Navasachi	Deta	/	Premasanyas / G.M.Londhe / V.S.Desai
20]	HMV	N 15015	/ OML 821-1	/ Sankat Kali	Deendayala	/	Marathi film - Bhagava Jhenda / G.M.Londhe / Madhavrao Joshi
21]	HMV	P 17535	/ 8-15455	BD 8261	/ Pyari Jeen	Chuva	/ Yaman Kalyan / (harmonium) by Mr.Govindrao Tembe
22]	HMV	N 4157	/ 80-5262	OC 2142	/ Bansari Bajai		Girdhari (Comic) / Bhavbandhan / Dinkar P.Dhere alias Kamanna
23]	Columbia	GE 3217	/ CEI 13735-1	/ Jarath Bala	Yog Aasa	/	Bhavbandhan / G.M.Londhe / Kolhatkar



- 24] Columbia GE 3220 / CEI 22181-1 / Deen Das Uddharaya / Marathi film - Damaji / G.M.Londhe / G.D.Madgulkar / Music by Mr.Shreedhar Parsekar
- 25] Test (Sample) record / Tujvina Game / Krishnarao Gore
- 26] Columbia GEX 502 / RS 1623-1 / Arjun Tar Sansyasi Houn / Saubhadra / G.M.Londhe / Late Mr. Annasaheb Kirloskar / By - Odeon Dramatic Party
- 27] Columbia GEX 503 / RS 1613-1 / Samvaad - Balram and Krishna : Baghuni Subhadrela / Saubhadra / G.M.Londhe / Late Mr.Annasaheb Kirloskar / Odeon Dramatic Party
- 28] Columbia GEX 504 / RS 1635-1 / Samvaad - Rukhmini and Krishna : Nacha Sundari Karu Kopa / Saubhadra / G.M.Londhe / Late Mr.Annasaheb Kirloskar / Odeon Dramatic Party
- 29] Columbia GEX 505 / RS 1614-1 / Bharatvakya / Saubhadra / Bandopant Sohoni,G.M.Londhe and Others / Late Mr.Annasaheb Kirloskar / Odeon Dramatic Party

6] On Sunday November 27,1994 Mr.Pradeep Acharya presented a programme-'Records of film songs by Late composer Roshan'. About eighty listeners attended this programme. Records played at this listening session were -

FILM (YEAR)/ SONG TITLE / SINGER / LYRIC / RECORD NUMBER

- 1] Deep Jalta Rahen (1959) / Ek Din Naya / Asha Bhosle / Shailendra / HMV N 52953
- 2] Maine Jeena Sikh Liya (1959) / Ye Zamin Ye Gagan / Asha Bhosle / Prem Dhavan / HMV N 53232
- 3] Anhonee (1959) / Is Dilki Halat / Lata Mangeshkar / Sardar Jafri / HMV N 50236
- 4] Madhu (1959) / Kaun Gali Gayo Shyam / Manna Dey / Shailendra / HMV N 52551
- 5] Heera Moti (1959) / Kun Rang Mungawa / Sudha Malhotra and Suman Hemadi / - / HMV N 52610
- 6] Nau Bahar (1959) / Aeri Mein To Prem Deewani / Lata Mangeshkar / Satyendra Athaiyya / HMV N 50186
- 7] Bedag (1965) / Jindagike Modpe / Mohamad Rafi / Shakeel Badayuni / HMV N 54936
- 8] Agra Road (1957) / Tumse Ripee Tipee Ho Gayee / Mohamad Rafi and Geeta Dutt / Faruq Kaiser / HMV N 52343
- 9] Aji Bas Shukriya (1958) / Kadki Tera Hi Naam Ladki / Asha Bhosle Mohamad Rafi and Chorus / HMV N 52532
- 10] Mamta (1959) / Chhupalo Yun Dilmen Pyar Mera / Hemant Kumar and Lata Mangeshkar / Majrooh Sultanpuri / LP
- 11] Madhu (1959) / Tumse Lagan Lagi / Lata Mangeshkar and Mohammad Rafi / Naqshab / HMV N 52551
- 12] Maine Jeena Sikh Liya (1959) / Tere Pyarko Is Taraha Bhulana / Mukesh / Prem Dhavan
- 13] Jindagi Aur Hum / Tu Humko Dekh / Lata Mangeshkar / Veer Mohammad Puri / EP EKDA 357
- 14] Dooj Ka Chand (1964) / Mehefilse Uth Janewalo / Mohammad Rafi / Sahir Ludhiyanvi / EMGPE 5058
- 15] Babar (1960) / Tum Ek Baar Muhabbatka Imtehan To Lo / Mohammad Rafi / TAE 1095



#### Side One

**Khyalon Men Kisi Ke**

Film : Bawre Nain  
Artiste : Geeta Roy & Mukesh  
Lyric : Kidar Sharma  
Producer : Ambitious Pictures

**Kya Jawab Den**

Film : Bahu Begum  
Artiste : Lata Mangeshkar  
Lyric : Sahir Ludhianvi  
Producer : Sanamkade

**Main Dil Hoon Ek Armaan**

Film : Anhonee  
Artiste : Talat Mahmood  
Lyric : Satyendra  
Producer : Naya Sansar

**Woh Paas Nahin**

Film : Nau Bahar  
Artiste : Lata Mangeshkar  
Lyric : Nakhshab  
Producer : New Premier Films Ltd.

**Imtihaan To Lo**

Film : Babar  
Artiste : Mohd. Rafi  
Lyric : Sahir Ludhianvi  
Producer : Filmistan Pvt. Ltd.

**Sajan Salona Mang Lo Jee**

Film : Dooj Ka Chaand  
Artiste : Lata Mangeshkar & Asha Bhosle  
Lyric : Sahir Ludhianvi  
Producer : Filmasia

#### Side Two

**Kabhi To Milegi Kahin To Milegi**

Film : Aarti  
Artiste : Lata Mangeshkar  
Lyric : Majrooh  
Producer : Rajshri Productions Pvt. Ltd.

**Dil Jo Keh Na Saka**

Film : Bheeg Raat  
Artiste : Mohd. Rafi  
Lyric : Majrooh  
Producer : Maya Movietone

**Chha Gaye Badal**

Film : Chitralekha  
Artiste : Asha Bhosle & Mohd. Rafi  
Lyric : Sahir  
Producer : Pushpa Pictures

**Laaga Chunari Men Daagh**

Film : Dil Hi To Hai  
Artiste : Manna Dey  
Lyric : Sahir  
Producer : Rawal Films

**Roothi Saiyyan**

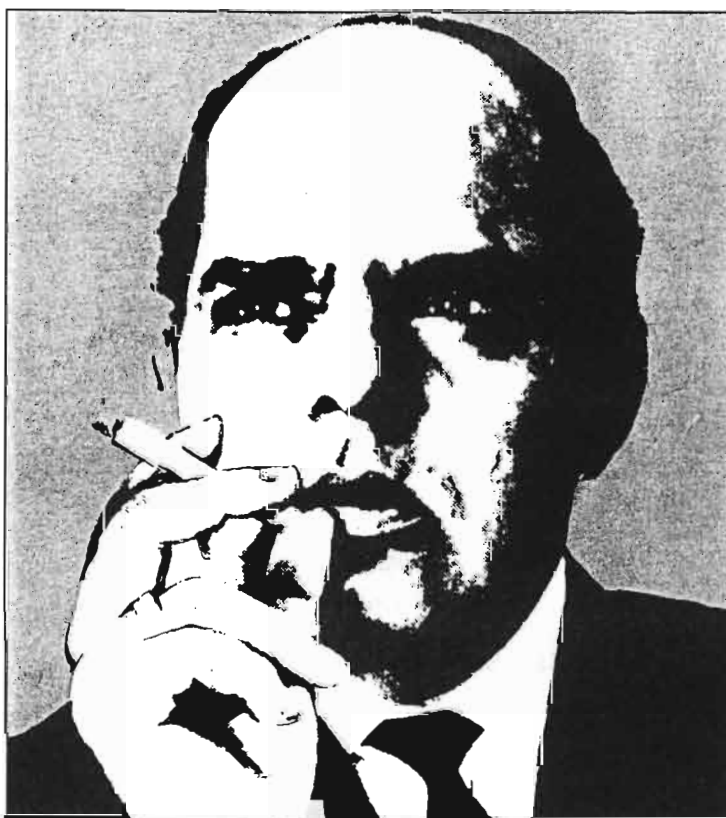
Film : Devar  
Artiste : Lata Mangeshkar  
Lyric : Anand Bakshi  
Producer : De Lux Films

**Chhupa Lo Yun Dil Men**

Film : Mamta  
Artiste : Lata Mangeshkar & Hemant Kumar  
Lyric : Majrooh  
Producer : Charu Chitra

GREAT MAESTRO: GREAT MELODIES  
HITS OF

# ROSHAN



Cover : Amar Paul



LONG PLAY 33 1/3 R.P.M. RECORD

Manufactured & Distributed by

THE GRAMOPHONE COMPANY OF INDIA LIMITED

A member of the EMI Group of Companies

International Headquarters: London, England

BUM BUM • INDIA

© 1984 Original Sound recording made by

The Gramophone Company of India Ltd.

© 1984 The Gramophone Company of India Ltd.

- 16] Anokhee Raat (1968) / Meri Berike Ber / Asha Bhosle / Indivar
- 17] Warrant (1961) / Nainomen Kyon / Mukesh and Lata Mangeshkar / Prem Dhavan / TAE 1065
- 18] Nai Umarki Nai Phasal / Aajki Raat / Mohammad Rafi and Asha Bhosle / EMGPE 5053
- 19] Soorat Aur Seerat (1962) / Bahut Diya Denewalene / Mukesh / Shailendra / LP-Moods of Mukesh
- 20] Chitralkha / Mara Gaya Brahmachari / Manna Dey / Sahir Ludhianvi / LP ECLP 5887
- 21] Malhar (1951) / Kahan Ho Tum Jara Aawaz Do / Mukesh and Lata Mangeshkar / Kaif Irfani / LP ECLP 5453
- 22] Vallah Kya Baat Hai (1962) / Khanke To Khanke Kyun / Mohammad Rafi and Asha Bhosle / HMV N 53984
- 23] Ghar Ghar Men Diwali (1955) / Phalak Milega Tujhe / Lata Mangeshkar and Mohammad Rafi/Indivar and Sahir Ludhianvi / LP - 'Yadonki Manjhil'
- 24] Rag Rang (1952) / Dil Ye Begana So Ja / Talat Mahmood and Asha Bhosle / Kaif Irfani / LP - 'Duets to remember'
- 25] Humlog (1954) / Apne Nazarse Unki / Mukesh / Adit-Udhav / LP - 'Yadonki Manjhil' Vol.4
- 26] Noorjahan (1960) / Sharabi Sharabi Ye Sawanka Mausam / Suman Kalyanpur / Shakeel Badayuni / EP TAC 1270
- 27] Pilot Officer / Aaja Rasiya More Man Basiya / Suman Kalyanpur / RMLP 1136
- 28] Sheesham (1952) / Sahegi Kise Tu Aasman / Mukesh / Indivar / LP-Vintage favourite Mukesh
- 29] Barsatki Raat / Ye Hai Ishk Ishk - Quwali / Mohammad Rafi and Chorus / Sahir Ludhianvi

=====

7] On Sunday December 11,1994 Mr.Suresh Chandvankar presented a programme - 'Western Music and Hindi film songs'. About 70 listeners attended this programme. Records played were -

- 
- 1] Columbia MC.3153 (India) / CL 5950-ITI- 'ESPANA CANI - Paso-Doble.By - P.Marquina L'Accordeoniste Alexander ET Son Orchestre.

\*\* This record seems to be the source for the signature tune of the 'Binaca Geetmala' programme.

- 2] LP Angel 3 AEX 5256 side 1,Track 1 - 'Thandi Havaen Leharake Aayen / Film - 'Naujawan'/ Lata Mangeshkar / Music by S.D.Burman [only upto first stanza]

- 2a] Columbia DB 1708 (India) / CL 5448-ITI / Ama Pola (Sauvat,Chamfleury and Lacalle) - sung by Tino Rossi - Tenor with Orchestra

\*\* Opening orchestration and the tune of this vocal song [2a] resembles very much with the 'Thandi Havaen' song.

- 3] Columbia MC 3352 / CO 383041 - The Mexican Shuffle By - Xavier Cugat and his Orchestra

- \*\* At the end of this instrumental record there is a long violin piece which is the tune used for 'Jeevanke Safarmen Rahi Milte Hai Bichhad Janeko' by S.D.Burman.
- 4] Columbia FB 60091 (India) / DR.12009 - The Laughing Samba (Rizzo, Jhonson, Meroff, Spear)  
By - Edmundo Ros and his Rumba Band.  
At "The Bagatelle", London. Vocalist: Edmundo Ros
- \*\* This vocal record sung by Mr. Ros contains the musical pieces at the opening resembling to the tune 'Mera Naam Chin Chan Choo' of 'Howrah Bridge'
- 5] Columbia FB 60091 (India) / DR.12008 -Money Money Money - Calypso (Tepper, Brodsky)  
By - Edmundo Ros and his Rumba Band.  
At "The Bagatelle", London. Vocalist: Edmundo Ros
- \*\* This is a vocal record sung by Mr. Ros and the clarity of his singing is to be appreciated. Apparently there is no Hindi film song but I learnt recently that this tune was used in an Old Tamil film - 'Khadlikhe Neramillai' meaning 'No Time to Love'
- 6] HMV N 36288 / OJW 27-1 / From Hindi film - Samadhi [Filmistan Ltd.] / Gore Gore O Banke Chore / C.Ramchandra, Lata Mangeshkar, Amirbai and Party / Lyric - Rajendra Krishna / Music: C.Ramchandra [song taken upto first stanza]
- 6a] Columbia FB 60002 (India) / DR.9952-2 / Chico Chico O Porto Rico - Marcha  
From the film - 'Come back to me'  
By - Edmundo Ros and his Rumba Band.  
At "The Bagatelle", London. Vocalist: Edmundo Ros
- \*\* This is a vocal record sung by Mr. Ros and it was straight away lifted by Late musician Mr. C.Ramchandra
- 7] EP LONDON 45-HLA 8784 (India) / MSK.3124-1C / Sydney Bron / House of Bamboo (Murrells, Crompton) / sung by Andy Williams  
Recorded by Cadence, New York.
- \*\* This tune was used in Marathi film 'Gharkul' with even the same opening line. Music - by C.Ramchandra
- 8] Columbia EP 45 DB-4488 (India) / 7 XCA.25212-INTI. / Francis Day / Papa Loves Mama (Chabrier-Roberts) / sung by Donald Peers with Janet Osborne and The Rita Williams : singers with Tony Osborne and his Orchestra.
- \*\* This tune was used in Marathi film 'Gharkul' in the song 'Pappa Sanga Kunache' Music - by C.Ramchandra

- \*\*\* This film "Gharkul'one several state Government awards including the one for music composition.
- 9] LP ODEON MOCE 4004 (Ind.1970) / 2XJE.1422 / side two,Track four / Film - 'Jab Pyar Kisise Hota Hai' / Mohabbat Isko Kahate Hai / sung by Mohammad Rafi / Lyric:Shailendra / Music by Shankar Jaikishan [upto first stanza]
- 9a] Columbia EP 45-DB 7738 (Ind.1965) / 7XCA.28342 / Pacer Music / Dreams (Marsden) / sung by Gerry and Pacemakers
- 9b] LP Parlophone PMC 1109 (Ind.1959) / YEX 12-5 / 'Music for An Arabian Night' By - Ron Goodwin and his Concert Orchestra / side two track one - 'Dancing Eyes' (Abbo Oubib Ghanoura) (Rahbani Brothers)
- \*\* Both these tunes can be found in the Hindi film song mentioned above.
- 10] LP MFP 1133 (GB,1959) / Dean of Music / side two track four / The Man Who Plays Mandelino (Fanciulli-Nisa-Keith-Bergman) Mills Music,Biem/ sung by Dean Martin
- 10a] This song is based on the classic Mendoline tune - Guaglione from LP RCA PML 30001 (Italy) / JKAP 4818 45 1B / Neapolitane Mandoilne / side one track six / Guaglione (Fanciulli)
- 10b] Mr.Snehal Bhatkar has used this tune in Hindi film 'Chhabili' in the song - 'Leharonpe Lehar' sung by Mr.Hemant Kumar
- 11] LP DECCA SKL 4036 (Germany) - 'Rhythms of the South' / side two track one / Isle of Capri - Cha-Cha-Cha(Kennedy-Grosz) / By - Edmundo Ros and his Orchestra. From the Edmundo Ros Club,London
- \*\* This tune has been used for the film- 'Memsaab' by Anil Biswas for the song - 'Dil Dilse Milakar Dekho'
- 12] EP-PHILIPS 421 424 PE (Holland) / AA 421 424.2E / Colignon Recalls Nr.1 / Ray Colignon - Hammond Organ
- \*\* This instrumental organ record contains several familiar tunes from Hindi films. The titles of the tunes are -
- Poinciana(N.Simon/B.Bernier),No Can Do(N.Simon/C.Tobier)  
I'M in the Mood of Love(J.McHugh/D.Fields)  
The Trolley Song(H.Martin/R.Blane) and  
China Town My Chinatown.(J.Schwartz/W.Jerone)
- 13] EP 45-HLD 9423 (India) / MSD 5486 IT.TI / Burton Music / 'Theme from Come September'(Darin) - Billy Vaughn and his Orchestra. Recorded by DOT.Hollywood

# Rhythms Of The South

EDMUNDO ROS AND HIS ORCHESTRA

SKL 4036  
STEREO



MOHAMMED EL-BAKKAR, idol of Middle Easterners abroad and in the United States, was a featured star in the cast of the Broadway hit "Fanny" for two and a half years. As the leading tenor of the Orient, he has a long list of other distinguished achievements to his credit, including command performances for former King Farouk of Egypt, for his successor Maj. Gen. Mohammed Naguib, for King Ibn Saud of Saudi Arabia and the Shah of Iran. As actor he has appeared in 32 motion pictures which he himself produced and directed, and has numerous television and radio appearances to his credit. Bakkar came to this country a few years ago for a sixth concert tour, and liked it so much he decided to become a citizen. He has filled engagements in major eastern cities and has been acclaimed enthusiastically everywhere. In "leisure" hours, when he isn't giving a professional performance, he has entertained Syrian, Lebanese, Turkish and Persian compatriots the world over.



## Ron Goodwin

★  
"Orchestra de luxe"  
★

BLUE STAR

LONELY HEART  
SUMMERTIME IN VENICE  
THE THREE GALLEONS

## PARLOPHONE

45 R.P.M. EXTENDED PLAY



- \*\* This tune is used for the song - 'Rimzim Rimzim Barse Sawan Ke Moti' - written by Shailendra and sung by - SUMAN [Kalyanpur ???] Composer's name is not mentioned on this EP HMV 45-N 88405 (India,1964) 7XJW.102
- \*\*\* More recently same tune has been used in the song 'Najare Mili Dil Dhadka' in a Hindi film - 'Raja'
- 14] LP DECCA SKL 4036 (Germany) - 'Rhythms of the South' / side one track one / Spanish Gypsy Dance - Paso Doble(Marquina) By - Edmundo Ros and his Orchestra.  
From the Edmundo Ros Club, London
- \*\* This tune also seems to be the source for the signature tune of the 'Binaca Geetmala' programme.
- 15] EP KAPP K.377X (USA) / K-5398 / Sucu Sucu(Rojas) / Ping Ping and the Al Verlane Orchestra
- \*\* This tune clearly shows the inspiration of the famous song from - 'Junglee' viz. "Aaiaaiyya Karun Main Kya Sucu Sucu"
- 16] EP LONDON 45-HLD 9423 (India) / MSD.5485 / Marlborough / 'Berlin Melody'-Billy Vaughn and his Orchestra  
Recorded by DOT.Hollywood
- \*\* This tune is used for the song - 'Dil Dhak Dhak Dhadke'- written by Shailendra and sung by - SUMAN & CHORUS [Kalyanpur ???] Composer's name is not mentioned on this EP HMV 45-N 88405 (India,1964) 7XJW.101
- 17] EP RCA Victor 47-9423 (India,1968) / UPKM.9901 / 'The Good The Bad and The Ugly'  
From the film ('The Good The Bad and The Ugly') (Moricone)
- 18] EP RCA Victor 47-9224 (India,1968) / UPKM.5447 / 'For a Few Dollars More'- (From the motion picture - 'For a Few Dollars More') (Ennio Morricone)
- \*\*\* Both these tunes composed by Hugo Montenegro and his Orchestra have been extensively used by Hindi Film music composers in providing the background music for the sequences in the films.
- 19] ODEON EP TAE 1273 (India,1966) / 7TJE.1163 / side one track one / Rahen Na Rahen / Lata Mangeshkar / From Hindi film -'Mamta' / Lyric:Majrooh Sultanpuri / Music:Roshan
- \*\*\* This entire tune and the orchestration is based on - LP Parlophone PMC 1109 (Ind.1959) / YEX 11-3 / 'Music for An Arabian Night' By - Ron Goodwin and his Concert Orchestra / side one track five - 'Return to Paradise' (Sanargi'u) (Rahbani Brothers)

## हिंदी सिनेगीतांचा सुवर्णकाळ व पश्चिमी वाद्यवृंद

असं मानलं जातं की, १९५० ते १९७० हा हिंदी सिनेसंगीताचा सुवर्णकाळ आहे. एकापेक्षा एक सुरेल गाणी या काळात श्रोत्यांना ऐकायला मिळाली आणि आजसुद्धा ही गाणी वेगळाच आनंद देतात. या सुवर्णकाळाच्या संदर्भात 'सोसायटी ऑफ इंडियन रेकॉर्ड्स कलेक्शन' या संस्थेमार्फत एक अतिशय सुंदर कार्यक्रम सुरेश चंदवणकरांनी, रवि. दि. ११-१२-९४ रोजी साहित्य संघाच्या भालेराव सभागृहात सादर केला. कार्यक्रमाच्या सुरुवातीलाच त्यांनी आपली भूमिका स्पष्ट करताना सांगितलं की, पाश्चिमात्य वाद्यवृंदांच्या काही रेकॉर्ड्स (तबकड्या) त्यांच्या उपलब्ध माहितीसह सादर केल्या जातील, श्रोत्यांनी फक्त एवढीच नोंद घ्यायची आहे की, यापैकी कोणतं संगीत १९५०-१९७० या काळातील हिंदी सिनेसंगीताशी संबंधित आहे. कार्यक्रम ऐकताना हे स्पष्टपणे जाणवत होतं की, ओ गोर गोर (समाधी- सी. रामचंद्र), लहरी पे लहरी (छबिला- झेलल भाटकर), ठंडी हवा है (एस. डी. बर्मन), रहे ना रहे हम (ममता- रोशन), बाजे पायल छम् छम् (छलिया- कल्याणजी- आनंदजी), जीना यहाँ मरना यहाँ (मेरा नाम जोकर- शंकर- जयकिशन), मराठीतील पप्पा सांगा कुणाचे (परकुल- सी. रामचंद्र) ही सुरेल गाणी जशीच्या तशी पाश्चिमात्य वाद्यवृंदांतील गाण्यांवर आधारित आहेत. कार्यक्रमाच्या शेवटच्या भागात श्रोत्यांच्या चर्चेतून हेही स्पष्ट झालं की, 'मेरा नाम छूम-छूम व घर आया मेरा परदेशी' ही अनुक्रमे चयना टाऊन व आवागमयल गाणीही पाश्चिमात्य वाद्यवृंदावरून जशीच्या तशी घेतलेली आहेत. आर. डी. बर्मन यांनी एका दूरदर्शन मुलाखतीत सांगितलंय, 'ठंडी हवा है...' या गाण्यावरून सागर चित्रपटातील 'सागर किनारे...' हे दृश्य घेतलेलं आहे आणि बर्मनदाच्या या

गाण्यावरून 'रहे ना रहे हम' हे ममता चित्रपटातील गाणं घेतलेलं आहे. परंतु सुरेश चंदवणकरांचा हा कार्यक्रम ऐकताना हे स्पष्ट झालं की, ही दोन्ही गाणी पाश्चिमात्य वाद्यवृंदांच्या दोन वेगवेगळ्या गाण्यांवर आधारित आहेत. अशाच एक मुलाखतीत प्रसिद्ध संगीतकार शंकरने सांगितलंय की, आधीच त्यांच्याकडे (शंकर- जयकिशन या जोडीकडे) तयार असलेल्या चालींवरून संगीत देणं त्यांना फार सोपं जातं आणि असं संगीत अधिक चांगलं खुलतं. चाल आधीच तयार असणं यातलं इंगित या कार्यक्रमातून स्पष्ट झालं.

१९३५ ते १९५५ या काळात प्रसिद्ध पाश्चात्य वाद्यवृंदांनी सादर केलेली सुरेल गाणी व हिंदी सिनेसंगीताचा सुवर्णकाळ यात पुष्कळशी समानता आहे. या कार्यक्रमातून हे स्पष्ट झालं की, ज्या संगीतकारांना जितक्या प्रमाणात या गाण्यांच्या रेकॉर्ड्स (तबकड्या) उपलब्ध झाल्या तितक्या प्रमाणात या सुवर्णकाळात त्यांनी सुरेल हिंदी सिनेसंगीताचा स्वाद श्रोत्यांना दिला. अर्थात भारतीय रागदारी, प्रादेशिक- पारंपरिक लोकसंगीत व स्वतंत्र शैलीतून साकार झालेल्या सुरेल गाण्यांची संख्याही या सुवर्णकाळात कमी नाही आणि ते श्रेय त्या त्या संगीतकाराला दिलं पाहिजे.

निराशा एवढीच की, पाश्चात्य वाद्यवृंदांची ही सुरेल गाणी सध्याच्या ध्वनिफिलीवर उपलब्ध नाहीत. त्यासाठी जुन्या रेकॉर्ड्सच मिळवायला हव्यात.

या कार्यक्रमात नुकतेच दिवंगत झालेले 'गीतयात्री' कार प्रो. माधवराव मोहोळकर यांचं छोटंखानी नेमस्त भाषण झालं. त्यांच्या स्मृतीस आदरंजली.

- काशिनाथ तांबे,

१८/५९, बी.डी.डी. चाळ,

ना. म. जोशी मार्ग, मुंबई- १३

## सिद्धेश्वरीदेवींचे जीवनचरित्र :

### शरद मेहता यांचे व्याख्यान

मुंबई, गुरुवार (प्रतिनिधी) -- प्रख्यात ठुमरी गायिका सिद्धेश्वरीदेवी यांचे जीवनचरित्र व ध्वनिमुद्रित गायकी या विषयावरील अव्वल संगीत अभ्यासक प्रा. शरद मेहता यांचे व्याख्यान ऐकण्याची संधी मुंबईकरांना मिळणार आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सच्या वतीने शनिवार २५ जून १९९४ रोजी गिरगावच्या साहित्य संघ मंदिरातील पुरंदरे सभागृहात सायंकाळी पाच वाजता सादर होणाऱ्या या कार्यक्रमात सिद्धेश्वरीदेवींच्या दुर्मिळ ध्वनिमुद्रिकाही ऐकावयास मिळणार आहेत.

तसेच रविवार २६ जून रोजी सायं. पाच वाजता पुरंदरे सभागृहातच ध्वनिमुद्रिका संग्राहक श्री. प्रभाकर दातार हे 'दत्ता डावजेकर यांचे संगीत' या विषयावरील कार्यक्रम सादर करणार आहेत. डावजेकर हे स्वतः यावेळी उपस्थित राहणार असून, त्यांची वेगळी आणि दुर्मिळ गाणी याप्रसंगी ऐकता येणार आहेत.

## जुन्या बोलपट संगीताच्या ध्वनिमुद्रिकांचा कार्यक्रम

मुंबई, सोमवार (प्रतिनिधी) -- सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' च्या वतीने शनिवार, ३० जुलै १९९४ रोजी दुपारी चार वाजता जुन्या बोलपट संगीताच्या ध्वनिमुद्रिका-श्रवणाचा कार्यक्रम आयोजिण्यात आला.

ध्वनिमुद्रिका संग्राहक शरद दळवी हे मराठा हायस्कूल सभागृह, शिवराम अमृतवार मार्ग, श्रीराम मिलपाशी, वरळी येथे हा कार्यक्रम सादर करतील.

Newspaper cuttings of pre-publicity/announcements of the listening sessions

THE AFTERNOON DESPATCH & COURIER

**CITY**

Monday, July 4, 1994

SOCIETY OF INDIAN RECORD COLLECTORS (SIRC)

**Recapturing youthful memories**

By Rohit Pillai



- 20] LP Parlophone PMC 1109 (Ind.1959) / YEX 12-5 / 'Music for An Arabian Night' By - Ron Goodwin and his Concert Orchestra / side two track three - 'Barefoot Girl' (Albint Al Shalabiyya) (Rahbani Brothers)
- \*\*\* The famous song 'Ye Chanda Ruska Na Ye Japanka' from the film 'Son of India' is very similar to this tune.
- 21] LP Parlophone PMC 1109 (Ind.1959) / YEX 12-5 / 'Music for An Arabian Night' By - Ron Goodwin and his Concert Orchestra / side two track five - 'Desert Hero' (Qalbi Nazil Daqq) (Rahbani Brothers)
- \*\* The famous song 'Baje Payal Chham Chham Hoke Bekarar' from the film 'Chhalia' [sung by Lata Mangeshkar, music by Kalyanji Anandji] is very similar to this tune.
- ## This record - [Parlophone PMC 1109 (Ind.1959)] is also issued on PCS 3002 (india,1959) stereo
- 22] 'Jeena Yahan Marna Yahan' - sung by Mukesh in the film - 'Mera Naam Joker' Lyric:Shailendra and music by - Shankar Jaikishan [Part of the song only]
- 22a] Columbia FB 40593 (India) / CA.19659-2 Waves of Danube - Quick Waltz (Rosse-arr.Nester)  
By- Victor Silvester's strings for dancing
- \*\* This record / composition is the source for the above mentioned song from 'Mera Naam Joker'
- 23] HMV EP 45/N 79866 / 7XJW.177-1 (India,1969) / English Pop Hits by Mohammad Rafi / The World is One / Lyric by Harindranath Chattopadhyay Music by - Shankar Jaikishan.
- \*\* This English song has the tune of 'Baharo Phool Barsavo' - from film - 'Suraj'
- 24] Kidditunes LM 11 side A / 14959 8 / 6"diameter-yellow coloured plastic 78 record / Polly Wolly Doodle. Record made in England - Distributed by Lumar Ltd.Swansea.
- \*\* This famous nursery rhyme tune has been used in the song - 'Kabhi Khushi Kabhi Gum Tara Rampam Pam'
- 25] TEICHIKU 2205 (8725) / Japanese song C.1950  
Made in Japan.Teikohu Gramophone Co.Ltd.Nara
- \*\* This tune has a potential of copying and is a useful source for musicians in future.
- 26] AUDIO FIDELITY AFLP 1833 A (USA,1957) / Port Said LP / side one track one / Port Said - By Mohammad El Bakkar and his Oriental Orchestra

## Youth and exuberance from stalwart

**Pandit Bhaskarbuva Joshi: Vocal**  
Society of Indian Record Collectors  
July 10

**P**t Bhaskarbuva Joshi is the only living disciple of the great Ramkrishnabua Vaze who, apart from being a great exponent of the Gwalior *gharana*, had collected numerous *bandishes* from Ustads belonging to various other *gharanas*. Consequently, Pt Bhaskarbuva has a vast repertoire of numerous rare, as well as, common melodies.

Vazebuva was an apostle of the *mardani gayaki*. So also Pt Bhaskarbuva, who is nearly 80 years old, yet sings with youthful

exuberance. The most salient features of his music are the immaculate *mandni* of the *bandishes* and a delicate balance between *swara* and *laya*. He sang in a vigorous and forceful manner, the like of which is seldom heard. His complex and well-structured *taans* landed on the *sam* with great power and precision.

After two *bandishes* in raag Marwa, Pt Bhaskarbuva sang the well known *bhajan*, *Tirathko sab kare*, in raag Tilak-Kamod in which the *mukhda* (refrain) fell with considerable force on the *shadaj* of *taar saptak*. His *swaras* in that *saptak* shone with a dazzling

brilliance.

The artiste also sang raags Yaman, Surdasi Malhar and Basant-Bahar with great gusto and artistry. In two *bandish thumris* in raags Mishra Khamaj and Bhairavi, composed by Maharaj Bindadin and Kadar Piya respectively, he did full justice to the great composers.

Tabla and harmonium *sangat* by Girish Nalvade and Prabhakar Pednekar was quite good.

Pt Bhaskarbuva was presented with an award on the occasion by the Rotary Club of Bombay Harbour for his meritorious services to Indian classical music.

B. D.

## Vintage music

By P.G. BURDE

**Bhaskarbuva Joshi: vocal**  
Dadar Matunga Cultural Centre  
March 26

**H**IS admirers in Bombay arrange his recital at least once a year but Pune, where he lives, last heard him publicly four decades ago! His vocal music has been recorded by the AIR for their archives; yet, he is not featured as a regular broadcaster because they expect the artiste, at the age of 77, to go through an audition test!

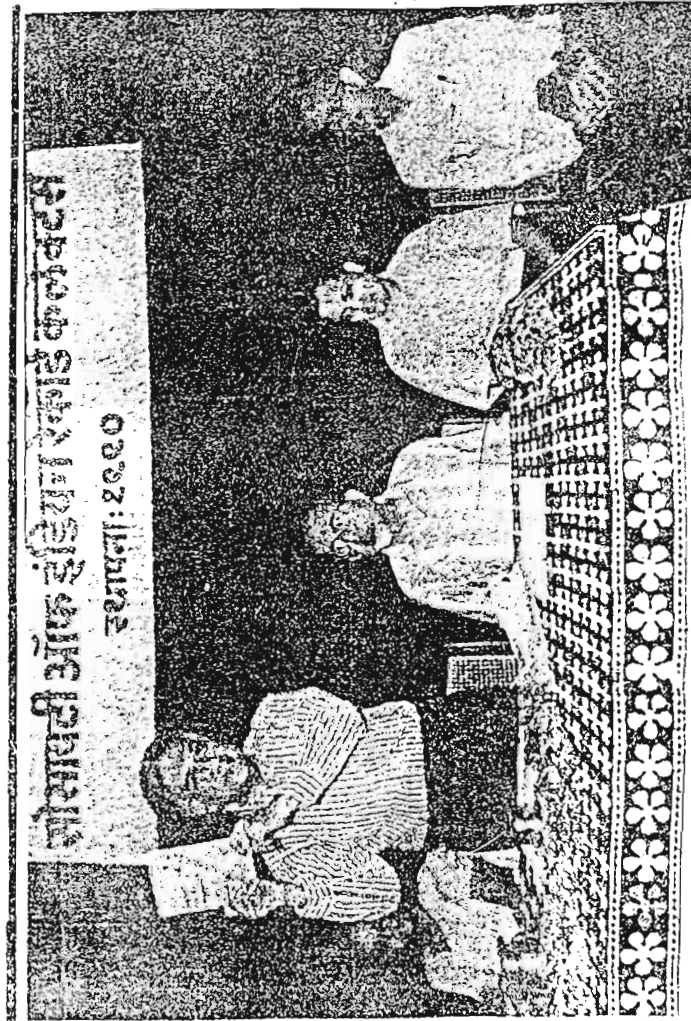
At this advanced age, Bhaskarbuva is still able to sing like his guru, Ramkrishnabua Vaze, without amplification. He was quite comfortable without the assistance of microphones in an acoustically poor hall when he sang, to the delight of all, Bihag, Shahana, Kafi, Basant Bahar Khambavati, Kamod-Nat, the rarely heard Lajwanti and a *tappa* based *thumri*.

In his book, 'Sangeet Kala Prakash', published in 1938, Ramkrishnabua Vaze bemoans the lack of *mardani* singing while extolling its virtues. "The time is not far off," he prophesies, "when *zanani* singing will overtake *mardani* singing with its instant but short lived appeal."

These thoughts crossed my mind while listening to this rarely heard artiste from Pune. Right from the start he was in his true element. He reeled off one melody after the other with his *akkar* and *okaar-pradhan* singing holding the audience virtually spellbound for two hours of pure classicism of the kind rarely heard these days.

Though it is difficult to choose the best, I will pick his Khambavati with *Jhinjhoti ang* and his 'Chhellva na dare gulal' in Bhairavi. His Basant-Bahar *bandish* 'Manda manda pavana' was engrossing. A little apprehensive at the arrival of Moghubai Kurdikar and Kishori Amonkar, the artiste who is not getting any younger, sang cautiously. Nevertheless, it was vintage music all the way.

Aneesh Pradhan as the accompanying percussionist provided imaginative *sangat*.



वायूमोशाय (लिखित 'जलसांघ' ह्या पुस्तकाचे प्रकाशन अमिन सायनी यांच्या हस्ते साहित्य संघ पुरंदरे हॉलमध्ये झाले. त्यावेळी मंगेश पाडगांवकर, पुष्पा भावे, नारायण मृणाळी यांच्याप्रसंगी उपस्थित होते. (छाया : प्रभाकर वशङ्कर)

Ameen Sayani releasing the book - 'Jalsanghar'  
From left - Prof. (Mrs.) Pushpa Bhawe, Manges Padgaonkar  
Babu Moshay (Hemant Desai) and Narayan Mulani

\*\* Very melodic song from the Middle East. This tune has a potential of copying and is a useful source for musicians in future.

26] LP Parlophone PMC 1175 (India,1962) / XEX.384-1N / Holiday in Beirut / Journey to Damascus (Shatti Ya Dinyi) (Rahabani Brothers) / Ron Goodwin and his Orchestra

\*\* Again this tune has a potential of copying and is like the Bhairvi used while concluding any programme of Indian Classical music.

=====

Just before this last tune was played there was lot of discussion on the issues raised during this presentation. Mr.Sharad Dalvi,Mr.Sharad Desai,Dr.Shivaji Bhosle spoke on various facets. Mr.Madhav Moholkar gave a nice speech on - 'Originality and Copy'. His talk in Marathi touched upon all the questions posed in the discussion and the audience was very much delighted with his scholarly talk. On behalf of the listeners Mr.Chandrakant Kulkarni thanked the organisers for this wonderful presentation.

Unfortunately after two days Mr.Moholkar passed away due to massive heart attack. He had always encouraged us in our activities and was attending our listening sessions. He also had agreed to offer one programme in future with his favourite songs and critical comments.

8] On Sunday December 25,1994 Dr.Prabhakar Jathar presented a programme -'Novel programme based on the Gayaki of Late Master Deenanath Mangeshkar through old gramophone records'This programme was so well received that remaining half of this programme was presented on January 21,1995. About 150 music lovers attended this programme.

Dr.Jathar,B.A.L.L.B.and Sangeet Visharad has retired from Indian Navy. He is a wellknown vocalist and a 'Gandabaddha' disciple of Late Master Deenanath Mangeshkar. He has performed on All India Radio for over 25 years. He is also a critic and has written several articles in Marathi newspapers and weekly magazines. He also has written a book on Late Master Deenanath Mangeshkar - 'Deena Dise Maj Dinrajani' - in Marathi and published by Popular publications. This excellent work was recognised by Akhil Bharatiya Gandharva Mahavidyalaya and he was honoured with Ph.D.in Music.

Dr.Jathar also is actively involved in SIRC activities. In June 1992 he gave a programme with Mr.Ram Page on 'Records of Master Deenanath Mangeshkar.[TRN - Vol.7]

In this programme he looked into some interesting aspects of the Gayaki of Master Deenanath Mangeshkar and it's influences on others. In the begining he explained the purpose and specialities/novelties of this programme. Then he proceeded to present the songs in the following order -

[A] Journey of a Bandeesh - In Raga Tilak Kamod.

- 1] Param Purush Narayan - (Bandish of Late Ramkrishnaboa Vaze)  
- sung by Mr.Bhargavram Achrekar of Pune at the age of 83.
- 2] Deenanath Mangeshkar - Vikhari Prakhar Tejobal - From  
Marathi Drama - Ranadundubhi
- 3] Gagan Sadan Tejomay - a prayer from a Marathi film  
'Umbaratha' - sung by Lata Mangeshkar Lyric - Mr.Vasant  
Bapat, Music by Mr.Hridaynath Mangeshkar

[B] Journey of a Bandeesh - In Raga Darbari Kanada

- 1] Nainso Nain Mila Rakhungi - sung by Mr.Bhargavram Achrekar  
of Pune at the age of 83.
- 2] 78 rpm record of the same Bandish sung by Late Bapurao  
Pendharkar
- 3] 78 rpm record of the same Bandish sung by Late Master  
Deenanath Mangeshkar

[C] Journey of a Bandeesh - In Raga Chaaya

- 1] Ghe Sugurai Shyam Kripal - Bandish by Lata Mangeshkar
- 2] Ghe Javali Ghe Javali Priyasakhaya Bhagvanta - sung by Lata  
Mangeshkar from the Marathi film - Mansalala Pankh Aastatat  
- Music by Meena Mangeshkar (Khadikar)

[D] Journey of a Bandeesh - In Raga Purba

- 1] Rassolillah - Bandish sung by Mr.Hridaynath Mangeshkar -  
recording from a T.V.programme
- 2] Dayaghana Me - sung by Mr.Suresh Wadkar from a Marathi film.

[E] Journey of a Bandeesh - In Raga

- 1] Sawanki Rut Ghor - Bandish sung by Mr.Hridaynath Mangeshkar  
in a T.V.programme
- 2] HMV (EP) 7EPE 1505 / 7TJW 941 (1972) / Adinathachi Gani  
(Marathi Bhajans) / Ganaraj Rangi Nachato Nachato / Lyric-  
Smt.Shanta Shelke / Music by -Mr.Hridaynath Mangeshkar /  
Sung by Lata Mangeshkar

[F] Journey of a Bandeesh - In Raga Shree Gauri

- 1] Hun Jo Gayi - sung by Mr.Ganpatrao Mohite (80) alias Master  
Avinash of Sangli - recording from an informal meeting.
- 2] Columbia (EP) SEDE 3313 / 7TCEI.2021 (1966) / Asha Bhosle-  
Marathi songs / Jivalaga Rahile Re Dur Ghar Majhe / Lyric-  
Smt.Shanta Shelke / Music by-Mr.Hridaynath Mangeshkar

[G] Gayaki of Deenanath Mangeshkar it's imitations and it's  
future -

- 1] Shoora Me Vandile - from Manapman in Raga Sarang
    - a) 78 rpm record by Late Master Deenanath Mangeshkar C.1938/39
    - b) 78 rpm record by Mr.Chhota Gandharva
  - 2] Madhu Milanaat Ya Vilopale - from Marathi Drama -  
Brahmakumari / Lyric - Vishram Bedekar
    - a) by Mr.Vasantrao Deshpande - from a live recording - He  
sings the Cheej - 'Bamanava Mare kare...' as the original  
bandish of this song.
- \*\* Actually the original one is - 'Shabbe Mohabbat Na Gaho'  
sung and popularised by Late Miss Gauharjan of Calcutta.
- b) by Mr.Prabhudeo Sardar - from a live recording
  - 3] Suhasya Tujhe Manasi Mohi - from Marathi film 'Krishnarjun  
Yudhha'-produced by Deenanath Mangeshkar
    - a) Young India (78 rpm record) - by Late Master Deenanath  
Mangeshkar - in Raga Badhans Sarang.
    - b) by Mrs.Padmaja Pheneni - from a live recording

\*\*\* Due to the lack of time it was decided to conclude this listening session half way and resume back on January 21,1995. Mr.Bhalchandra Pendharkar was present in the audience. He expressed his feelings about the programme and said that he was really moved with this wonderful presentation and he explained how Deenanath has beautified his famous song - 'Sukatatchi Jagi Ya' based on the original Bandish [of Vazebo.] - 'Maumman Ko Phasiya Kanhaiyya'. He explained this by singing both the songs. He also said that Deenanath's gayaki was a model for me and many singers of our time. The programme was concluded with -

78 rpm record of Young India - 'Nike Nike Shobha' - in Raga Bahaduri Todi - by Master Deenanath Mangeshkar

On January 21,1995 the second half of the listening session was presented by Mr.Prabhakar Jathar. After brief introduction and the revision of the items presented in the previous session he continued his presentation as -

[G] Gayaki of Deenanath Mangeshkar it's imitations and it's future - [Continued]

- 1] Traditional Bandish on which 'Prem Seva Sharan'-  
(From Marathi Drama:Manapman)is based - by Chotta Gandharva  
- From radio recording - Raga Bhimpalas.
- 1a] Prem Seva Sharan - 78 rpm record by Mr.Bapurao Pendharkar  
- in Raga Bhimpalas.
- 1b] Prem Seva Sharan - 78 rpm record by Deenanath Mangeshkar -  
In raga Multani + Glimpses of Patdeep in Antara
- 1c] Columbia (EP) SEDE.3328 / 7TCE1.2075 / Marathi Stage Songs  
- by Asha Bhosle (1969) / Prem Seva Sharan / Mostly  
imitated from the Deenanath's record - Madhuvanti is also  
used at some places. Lyric:K.P.Khadilkar,Drama:Manapman
- 2] Shankar Bhandari Bole - 78 rpm record by Deenanath  
Mangeshkar - in Raga Shankara
- 2a] Shankar Bhandari Bole - 78 rpm record by Mr.Ramnath  
Mathkar - imitated from the Deenanath's record
- 2b] Layi Re Taan Talwar - Bandish by Mr.Suresh Haldankar - in  
Raga Shankara
- 3] Live recordings of Mr.Ganpatrao Mohite (80) alias Master  
Avinash of Sangli -
- a] Idhar Udhar Udhar Kidhar - from Hindi Drama - Bhakta  
Pralhad - This drama was produced and staged by Deenanath  
Mangeshkar's Balwant Sangeet Mandali - [Bandish used in -  
Kathin Kathin Kathin Kiti Purush Hriday Bai -song from  
a Marathi drama - 'Bhavbandhan'
- b] Ladki Aasech Por - Pad (song) from Marathi drama -  
Bhavbandhan
- c] Mori Nindiya Jagai Sari Rain - Punjabi Thumri - on this  
bandish pad from Bhavbandhan - 'Sakal Chara chari Ya Tujha  
Aase Nivas'is based.
- d] 'Sakal Charachari Ya Tujha Aase Nivas' - from Marathi drama  
- 'Bhavbandhan' - 78 rpm record by Late Master Deenanath  
Mangeshkar
- 4] Nachat Na Gaganat Natha - 78 rpm record by Late Master  
Deenanath Mangeshkar - From Marathi Drama - Punyaprabhav





- 4a] Nachat Na Gaganat Natha - record by Pandit Jitendra Abhisheki
- 5] Shant Dant Kalika Hi - pad from Marathi drama - 'Ramrajyaviyog' - 78 rpm record by Master Deenanath.
- 5a] Shant Dant Kalika Hi - pad from Marathi drama - 'Ramrajyaviyog' - by Mrs. Asha Khadilkar - From a recording.
- [H] Records of Late Master Deenanath Mangeshkar in other languages -
- 1] Jhoota Murare - in Kannada (Canarese)
- 2] Tari Bichhela Bamanava - in Punjabi
- 3] Nannu Drovani - Tyagaraja's Kriti
- [I] Gayaki of Deenanath Mangeshkar and his contemporaries as realised from old 78 rpm records -
- 1] Ho Pari Mushta - (Tappa) by Deenanath Mangeshkar
- 2] Kuthavari Pahu Vaat - Bai Sundrabai
- 2a] Aajvari Pahuni Vaat - by Deenanath Mangeshkar
- 3] Sursukh Khani Tu Vimala - Master Krishna
- 3a] Sursukh Khani Tu Vimala Deenanath Mangeshkar
- [J] Some evergreen melodies by Deenanath Mangeshkar from 78's-
- 1] Ravi Me Chandra Aase - Deenanath introduced singing this song on stage [from 'Manapman' script] for the first time.
- 2] Aab Rutu Bhar Aayi (Basant) - Young India record - Sarangi accompaniment was by some Khan (Bundu Khan ????) and he sang as a challenge of some kind of duet with the Sarangi player.
- 3] Samayi Sakha Na Ye - From 'Sanyasta Khadga' - Most favourite song of Deenanath Mangeshkar
- 4] Jinkite Jagi Te - From Marathi Drama - Randundubhi
- 5] Rati Rangi Range - Most favourite song of Bal Gandharva.
- 6] Shat Janma Shodhatana - Bhairvi from 'Sanyasta Khadga'
- 7] Sukatatachi Jagi Ya - Bhairvi from 'Sanyasta Khadga'
- By - Mr. V.D. Sarvarkar

SPHO  
45186

**ECONOMY**



मा. दीनानाथ यांच्या ५० व्या पुण्यस्मरणार्थ वंदन


**शूरमी वंदिले**

४/९२

© 1992 Copyright owner and manufacturer The Gramophone Co. of India Ltd. 33, Jessore Road, Calcutta - 700 028  
© The Gramophone Co. of India Ltd. 1992. Original sound recording made by The Gramophone Co. of India Ltd.  
All rights of the producer and of the owner of the recording work reserved. Unauthorised copying, public performance and broadcasting of this recording prohibited.







**मा. दीनानाथ यांच्या ५० व्या पुण्यस्मरणार्थ वंदन**

**शूरमी वंदिले**

**मा. दीनानाथ**  
यांच्या ५० व्या पुण्यस्मरणार्थ वंदन

PRE-RECORDED  
CASSETTE  
MAX. RETAIL  
PRICE  
Rs. 25.00  
INCL. OF TAXES

# संगीताचा मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य

कोपरगाव (वार्ताहर) - संगीत क्षेत्रातील जुन्या बड्या गायकांनी संगीताचा फार मोठा वारसा आपापल्यासाठी ठेवला आहे. रेकॉर्ड कंपनी भारतात स्थापन झाल्यापासून त्या थोर गायकांची संगीतरूपी चिरंतन आयुष्य रेकॉर्डवर अजून मौजूद आहे त्या सर्व रेकॉर्ड्स जपून ठेवून त्यांची टेपवर नोंद करून त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि हा वारसा आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार संगीतप्रेमी लोकांनी क्लब स्थापने करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले. यासाठी सोसायटी शक्य तितका हातभार लाविला, असे आश्वासन त्यांनी शेवटी दिले.

नगर जिल्ह्यात जेथे जेथे शक्य असेल तेथील संगीतप्रेमी लोकांचा क्लब स्थापन करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

नगर जिल्ह्यात ज्यांच्याकडे जुन्या रेकॉर्ड्स आणि जुने नादुरुस्त फोनोग्राम असतील त्यांना त्यांची सोसायटी जपवून देऊन त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार संगीतप्रेमी लोकांनी क्लब स्थापने करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

नगर जिल्ह्यात ज्यांच्याकडे जुन्या रेकॉर्ड्स आणि जुने नादुरुस्त फोनोग्राम असतील त्यांना त्यांची सोसायटी जपवून देऊन त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार संगीतप्रेमी लोकांनी क्लब स्थापने करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

याप्रसंगी त्यांनी १९०५ पासून रेकॉर्ड कशा घेण्यात येत होत्या आणि त्या वेळच्या अनेक मान्यवर गायकांची थोरवी आठवणींच्या रूपाने विशद केली. मराठी भावगीतांच्या थोर समृद्ध परंपरेची ओळख अत्यंत जुनी भावगीते श्रोत्यांना ऐकून त्यांनी दिली. आताच नव्हे तर आगदी पूर्वीपासून चित्रपट संगीत देताना थोर दिग्दर्शकांच्या गाजलेल्या चित्रपट गाण्यांचे

## संगीताचा मिळालेला वारसा व परिचय नव्या पिढीला करून देणे गरजेचे

कोपरगाव, दि. १९ (वार्ताहर) - संगीत क्षेत्रातील जुन्या बड्या गायकांनी संगीताचा फार मोठा वारसा आपल्यासाठी ठेवला आहे. रेकॉर्ड कंपनी भारतात स्थापन झाल्यापासून त्या थोर गायकांची संगीतरूपी चिरंतन आयुष्य रेकॉर्डवर अजून मौजूद आहे त्या सर्व रेकॉर्ड्स जपून ठेवून त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार संगीतप्रेमी लोकांनी क्लब स्थापने करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

नगर जिल्ह्यात ज्यांच्याकडे जुन्या रेकॉर्ड्स आणि जुने नादुरुस्त फोनोग्राम असतील त्यांना त्यांची सोसायटी जपवून देऊन त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार संगीतप्रेमी लोकांनी क्लब स्थापने करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीला आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

## संगीताचा थोर वारसा जपणे हे आपले कर्तव्य -चांदवणकर

कोपरगाव, दि. १९ (लो.वा.) - बड्या गायकांनी संगीताचा फार मोठा वारसा आपल्यासाठी ठेवला आहे. रेकॉर्ड कंपनी भारतात स्थापन झाल्यापासून त्या थोर गायकांची संगीतरूपी चिरंतन आयुष्य रेकॉर्डवर अजून मौजूद आहे. त्यासर्व रेकॉर्ड्स जपून ठेवून त्यांची टेपवर नोंद करून त्यांच्या गायकीचा परिचय नवीन पिढीला करून देणे आणि हा आपल्याला मिळालेला थोर वारसा जपून ठेवणे हे आपले कर्तव्य आहे, असे विचार सुरेश चांदवणकर, इंडियन सोसायटी ऑफ रेकॉर्ड कलेक्टर्स, या संस्थेचे अखिल भारतीय सचिव आणि टाटा इन्स्टिट्यूट ऑफ फंडामेंटल रिसर्च, मुंबई यांनी सोसायटीचे सदस्य डॉ. सतीश मेहता, कोपरगाव यांच्या घरी आयोजित संगीताच्या कार्यक्रमात व्यक्त केले.

याप्रसंगी त्यांनी सन १९०५ पासून रेकॉर्ड कशा घेण्यात येत होत्या आणि त्या वेळच्या अनेक मान्यवर गायकांची थोरवी आठवणींच्या रूपाने विशद केली. मराठी भावगीतांच्या थोर समृद्ध परंपरेची ओळख अत्यंत जुनी भावगीते श्रोत्यांना ऐकून त्यांनी दिली. आताच नव्हे तर आगदी पूर्वीपासून चित्रपट संगीत देताना थोर स्त्रीत दिग्दर्शकांच्या गाजलेल्या चित्रपट गाण्यांचे

मूळ कोणत्या पाश्चात्य संगीतात होते हे त्यांनी गाजलेली गाणी आणि त्यांची मूळ पाश्चात्य गाणी प्रत्यक्ष ऐकून श्रोत्यांना एक नवीन माहिती दिली. तसेच चित्रपट संगीतात शास्त्रीय संगीताचा वापर कसा-कसा होत गेला याची माहिती त्यांच्या गाजलेली आघारित गाणी ऐकून श्रोत्यांना त्यांनी दिली.

नगर जिल्ह्यात ज्यांच्याकडे जुन्या रेकॉर्ड्स आणि जुने नादुरुस्त फोनोग्राम असतील त्यांना त्यांची जपवून देऊन त्यांच्या सोसायटी सर्वतोपरी मदत करील, असे आश्वासन त्यांनी दिले. नगर जिल्ह्यात जेथे जेथे शक्य असेल तेथील संगीतप्रेमी लोकांनी क्लब स्थापन करून वेळोवेळी विविध संगीत प्रकारांचे कार्यक्रम आयोजित करून नवीन पिढीस आपल्या समृद्ध संगीत परंपरेची ओळख करून देऊन त्यांच्यात संगीताची आवड निर्माण करण्याचा प्रयत्न करावा, असे कळकळीचे आवाहन त्यांनी याप्रसंगी केले.

Newspaper cuttings of the report of the  
Kopergaon Meeting - November 1994



In addition to these above mentioned listening sessions following important meetings / programmes / functions were organised by SIRC Bombay -

1] On July 10,1994 vocal recital of Pandit Bhaskarboa Joshi of Pune (age 82) was organised at Purandare Hall. He sang Raga Marwa and various other short pieces.

2] On October 10,1994 we arranged for the book release ceremony of Babu Moshay's Marathi book - 'Jalsaghar' in the same Hall. It was released by Mr.Ameen Sayani and Mr.Mangesh Padgaonkar and Mrs.Pushpa Bhawe were the chief speakers.

Mr.Babu Moshay is closely associated with our work from the very beginning and has written three articles in this book covering some of the SIRC programmes.

3] In the end of October 1994 I went to Calcutta and met record collectors. In a meeting held at the house of 'Lattubabu Chhatubabu' in North Calcutta I presented SIRC activities with the help of the audio-visual slide show. About 40 record collectors [each of them having thousands of records in their collection] attended the meeting. They want to begin the SIRC unit at Calcutta.

I learnt from a senior person in this old house that 'Jankibai of Allahabad' had performed in this very hall where the presentation was done and I was quite thrilled.

[Contact-Mr.Rantideb Maitra,59/2B,'Alaka',Pratapaditya Marg,Calcutta-700 026.Tel.420693]

4] On my return I stopped at Kopergaon and had a meeting at the house of Dr.Satish Mehta who is a member of SIRC and wants to begin SIRC unit at Kopergaon. The meeting was attended by over 25 persons and I gave a detailed talk with illustrations of the recorded music.

[Contact-Dr.Satish Mehta Mahavir Path,at post-Kopergaon Dist.Ahmednagar Maharashtra.Tel.423601]

During the period of this report SIRC activities were reported in the following newspapers -

- 1] "Recapturing Youthful Memories" - By Mr.Rohit Pillai  
'The Afternoon' - Despatch and Courier. July 4,1994
- 2] "Aaspas" - By Mr.Siddharth Shah  
'Daily Gujrat Samachar' - August 24,1994

=====

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

-----

PLEASE JOIN SIRC. TELL YOUR COLLECTOR FRIEND TO JOIN

Siddheshwari Devi - A versatile vocalist  
[1907 - 1977]

Siddheshwari Devi was born in Benaras in 1907 in the family of musicians. She belonged to the family of leading female singers like Rajeshwaribai and Vidyadharibai of Benaras.

Her maternal grandfather Badri Rai was a tabla player in the darbar of Kashi Naresh Chetsingh Balwantsinh. Her grandmother Chandabai, Vidyadharibai and Mainadevi were singing in the darbar at that time. Rajasaheb gave land to them. Her grandfather was alive and his age was beyond one hundred years when Siddheshwari was fifty years old. Successors of that family are still living on that land given to them by Maharaj Saheb.

Her mother died when she was one and half years old and so her father Shri Shyam Mishraji entrusted her to Rajeshwari. Unfortunately her father died when she was eleven years old. Maternal aunt Rajeshwaribai brought her up and got her married at the age of seventeen years.

The name of her husband was Shri Pandit. He was a punjabi Brahmin. He was working in military in Jullunder. The marriage took place according to the civil marriage system.

She had two daughters Savita Devi and Shantadevi. The elder daughter Shantadevi was trained in vocal music and she was so well trained that she always gave vocal support to her mother in Radio programmes, in conferences and in private concerts.

Her younger daughter Savitadevi learnt sitar from Pandit Ravi Shankar and later on from her mother. She also learnt from Pandit Maniram of Delhi and she is the head of Department of music in Daularam college affiliated to Delhi University.

Reminiscences of childhood and her ambitions -

She used to listen to the gramophone records at her neighbours place. The records were those of Gauharjan of Calcutta and Jankibai of Allahabad. She was being dragged to that voice and in that voice she realised the voice of her soul. She had an ambition to reach the level of Gauharjan of Calcutta and Zoharabai of Agra.

Talim and Gurus -

She received early training from Siyaji Maharaj - a noted sarangi player of Benaras. He taught her Ragas Yaman, Bhairvi, Todi, Khayals and Sargams, Taranas and Tappas. Siyaji Maharaj was the son of Shyam Charan Mishra a noted vocalist and also a good composer. He has composed wellknown

thumri - 'Kahe Piya Mose Karat Thithori'. The grandfather of Siyaji Maharaj was Ramchandra Mishra. Having no children of his own Siyaji Maharaj treated her as his daughter and took her to all places wherever he had to go for the performances. His fingers became so sensitive with continuous playing of sarangi that sometimes they were bleeding. Listners would always say that there are eyes in the fingers of Siyaji Maharaj. After his death she learnt few ragas from Rajab Ali Khan of Deras and Inayat Khan of Lahore. Her greatest guru was Bade Ramdas of Varanasi. She used to say - ' The age of such great and generous gurus seems gone. No longer does one come across the really devoted types of pupils either. Today they are all in a hurry.'

#### First programme -

She sang in Panch Gachhiya state. She was seventeen years old. She was the youngest among the musicians invited by the state. Chandabai, Faiyaz Khan Saheb and Sonibabu of Gaya - a noted Harmonium player were also invited. Guruji guided her. She sang a khayal in raga Kedar. Everybody present in the programme liked her performance and requested her guruji to guide her more.

#### Creditable performances at the conferences -

##### First performance at the conference - -----

She sang for the first time in a conference in Calcutta arranged by Lala Babu Khanna. Among other invitees were - Prof. Dilip Chandra Veda, Faiyazkhan Saheb, Pandit Omkarnath Thakur and Dhelebai of Gaya. All of them participated in that conference. She sang a thumri - 'Piya Pardesh Mora Man Hara'. As soon as she started that thumri Pandit Omkarnathji announced a gold medal for her.

##### Bombay conference - -----

In Bombay conference she was scheduled for a morning session. First Ustad Bismillah Khan played on Shehanai. She followed him and started with a Bhairvi thumri - 'Kaheko Dari Gulal'. Immediately Faiyazkhan announced publicly that she has a right to sing thumri after the sad demise of Gauharjan of Calcutta and Malka Jan of Agra.

#### Religious Bias -

Whenever she was in Banaras she would take bath in the holy river Ganga and on return she would go to Baba Vishwanath Temple, enjoy morning aarti and sing before the lord - 'Damru Har Kar Baje' standing in one corner. She would stand for fifteen to twenty minutes and would get great peace. Once after completing her programme in Hubli she went to Goa. She

was very eager for the darshan of Mangeshwar Mahadev. She liked the atmosphere very much. She said that she had nothing to give to God except music. She began singing with her eyes closed and she was in a trance. When she opened her eyes she saw a large number of people around her and they all were deeply concentrated in the Bhajan. They requested her to sing again and she sang for them.

Once she went to retired president of India Dr. Rajendra Prasad. Mr. and Mrs. Prasad were busy with Puja and she sang a bhajan at that time. She lost herself in singing. When she opened her eyes she saw tears flowing down from the eyes of Mr. and Mrs. Prasad.

#### Honours awards and prizes -

She got guines, medals, saris, radio sets, shawls from various native states in country. She received a gold medal from Maharashtra state.

In 1966 Shreemati Indira Gandhi gave her an award of Sangeet Natak Academy. In 1967 Rashtrapati Dr. Radhakrishnan gave her 'Padmashree' award. She also received doctorate from Ravindrabharati University, Calcutta.

#### Foreign Tour -

In 1965 she went to Kabul for twelve days. Shah of Kabul himself was a Sitar and Sarod player. Her performance was appreciated very much.

#### Analysis of past and present music -

Once in an interview she was asked to show the difference between past and present music. In the past one man was specialising in one branch of music. Dhrupad singers were singing dhrupad only. Thumri singers would sing thumri only and khyal singers would sing khyals only. People used to show their talent in one branch only and nobody had courage to interfere in other branches except their own.

Nowdays everybody makes an attempt to sing in all the branches of music. Knowledge has increased very much but there is no sustem (Tasir) no spark (Chamak) and it is absolutely ineffective (Asar Nahi)

#### Purab Aangki Thumri -

Gayaki of Purab Aang thumri is absolutely different. Benaras thumri was of fourteen matras. It is known as Jat. Its rendering is very difficult. It is sung in Khyal Aang like a bada khyal. This system was started in Banaras. At other places teen taal thumri of Kunjan Shyam and Lalan Piya was popular. In Maharashtra also teen taal thumri is rendered and it is popular.

### Teaching Thumri -

In no time she had earned the reputation of concientious teacher in the Bharatiya Kala Kendra where she accepted the teaching assignment. She held the view - 'Why not let something of my treasure remain with others after I am gone'. She was able to recollect her old days when she was teaching at the Bharatiya Kala Kendra, Delhi. She remained self contented with the activity of spreading knowledge and she remained in good spirit with that activity.

### Last ambition, Guru's preaching and death -

Sidhheshwari cherished not only songs from her revered guru Bade Ramdasji but also the lofty principles he impressed on his pupils. 'Music' he told them 'is the medium for pleasing and attaining God. Never feel proud of any achievement. Pride is a kind of blasphemy. The day the tears come to your eyes during Sangeet Sadhana, your music will have attained mellowness and matutity.'

With her eyes closed and her left hand cupping her left ear to 'receive' the full drone of the tanpura strings, Sidhheshwari pours out her heart in plaintive Jogia - 'O Jogi, your little hut looks so desolate. Constantly uttering the name Rama you become one with him and left your little hut so empty.'

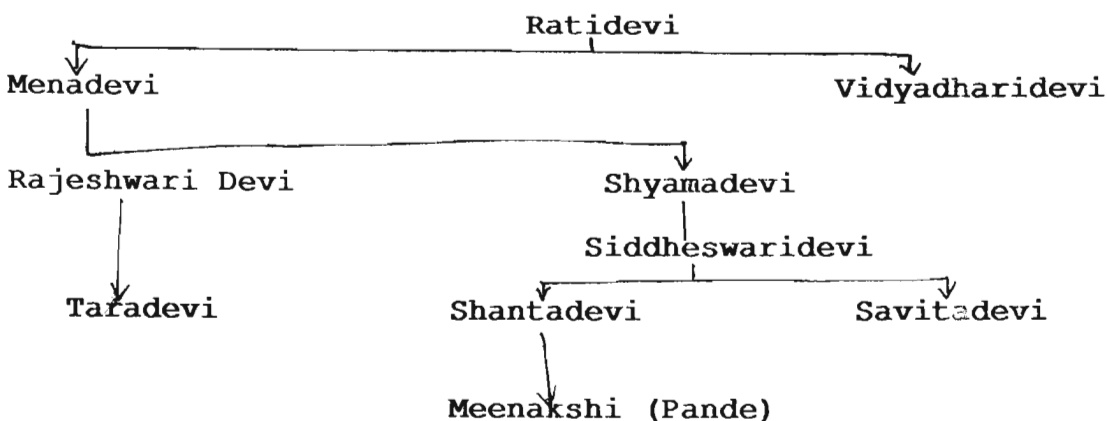
Her greatest ambition was that she wanted to die singing perfect taan before an appreciative audience. She felt colsest to God when she is lost in her music.

In her last days she was singing - 'He Govind He Gopal Suniye Aab Prabhu Meri' - a bhajan composed by Brindadin Maharaj.

She died on eighteenth March in 1977.

=====

Geneological tree of Sidhheshwari Devi from Maternal side -





## Sunday Review

# The journey between the notes...

"I'm interested in going ahead with my cinema and I think I have reached a new stage with this film. The various emotional states are more distinct and accessible to the audience because of their sensuousness. Every shot has to be unique leading to its own special coherence. Every shot moves as freely as music would."

Mani Kaul talks to Lens Eye about his new film on Siddeshwari Devi.

**T**HERE'S hope for the Films Division yet. It has commissioned *Siddeshwari*, a 90-minute film on the Benaras-born classical singer. Directed by Mani Kaul, it is already being spoken about in serious film circles as a brilliantly inventive work breaking the frontiers of cinematic language. Kaul's achievements in the documentary medium have been consistently significant. Seven of his earlier short films and docufeatures have been nationally and internationally feted. They are: *Nomad Puppeteers*, *Chitrakathi*, *Desert of a Thousand Lines*, *Arrival*, *Maati Maanas*, *Dhrupad* and *Before My Eyes: Kashmir*.

Shot extensively in Benaras, *Siddeshwari* is almost ready and promises to be a subject for much discussion in the coming months. The interview:

*When did you first think of the project?*

Five or six years ago, a friend invited me to a session of Siddeshwari's music in Bombay. We sat on a plinth by the Walkeshwar sea, we must have listened to four hours of her compositions: thumris, tapas and dadras. I was struck by the theme of absence which, to my mind, has become central to the northern traditions of Indian classical music. After the advent of Sufism, both in music and poetry, there has been the lament for the absent object. Or for the beloved. This appears to guide the journey

between the notes. Earlier, thumris were associated with courtesans, with mujras for their patrons. But in the case of Siddeshwari there was a radical change. She transformed the dance gestures of Kathak into their corresponding musical forms. The abhinays of the hands and face have been inflected by her into a classicised language of music.

*How difficult was it to get hold of her recordings?*

They're rare, they've been released on cassette only recently. Siddeshwari died at the age of 68 in 1978. She had done private recordings on spool tapes. And I'm using the collection of Babubhai Raja, who had started recording her concerts on his own on a four-track ferrograph machine. This was 25 years ago. The recordings I'm using haven't been done at the studio, they are live performances. Besides the audio material, there are a number of snapshots taken at various stages of her life. There are a few black and white videotapes available with Doordarshan. But to the form of my film, this visual material is only peripheral. I'm not interested in portraying the spirit of her life and music as an anecdotal biography or as a short demonstration of her music.

*Then as...?*

I have thought of the film as a cinematographic poem, as stanzas or images which I think relate to her music. For one thing, I'm using a number of actors and actresses. So, there's a young



Photo: Lalitha Krishna

**A RARE TALENT:**  
Mohur Bishwas  
as the young Siddeshwari.

Siddeshwari of 14, her guru Siyaji Maharaj, her cousin Kamala and aunt Rajeshwari Devi. All are played by a local cast from Benaras, acting for the first time. The central character, the grown-up Siddeshwari, is being presented by Mita Vashisht from the NSD.

*What do you mean by "presented"?*

Except for Siddeshwari, I wanted all the main characters known to us from her life, to be enacted or played. But in the case of Siddeshwari, I required a distance from the character. Mita doesn't become Siddeshwari. All the ideas, feelings and thoughts associated with Siddeshwari, the actress attempts to present by locating them within herself.

I'd be embarrassed by someone play-acting a figure as recent as Siddeshwari. Mita therefore, has to present more than just Siddeshwari. There's also a group of imaginary characters. Like the mythical, legendary ones associated with the Benarasi gayaki and her music.

*Examples?*

The musicians from Siddeshwari's family called themselves gandharvas, the name for celestial musicians in our mythology. I've used the myth where Arjuna is cursed by the apsara Urvashi

when he rejects her advances. And there's a counter-curse by Indra sentencing the apsara to become an earth-bound musician.

Another example is the popular book *Chandrakanta Santiti* that was read by Siddeshwari and her cousin. The legendary character of Chapala from that book has been used by me to create the visuals for the thumri *Thaadi Rahun*.

*What in essence would you say was the spirit of Siddeshwari's life?*

During her lifetime, she saw the transition from the feudal traditions of thumri to an independent India which made her into a concert artiste. Somewhere in the middle of her life, she went from Benaras to Delhi, where she taught and practised music. I do not wish to be stuck with the image of Siddeshwari as a singing woman, a *kothewalli*. This would only sentimentalise and trivialise her true spirit. Ironically for the upper class today, a certain kind of freedom in speech and gesture

goes with a courtesan. They forget her anguish, particularly of Siddeshwari Devi. She was an orphan who was brought up by her aunt. At the age of 15 she was thrown out because she was more promising than her aunt's daughter. She had to be on her own and the trauma did not reduce her passion for music or the recognition of her true talent by Siyaji who used to come, in fact, to

## Take One

teach her cousin Kamala. The cousin was pushed into music, she wasn't really interested while with Siddeshwari it was a magnificent obsession.

*Did you have any defined structure before the film's shooting?*

With this film, I've abandoned the idea of a structure. Rather I'm trying to put together a film that encounters a multiplicity of sounds and images without degenerating into a collage. There's

a sense of secret unity which I believe is born from the very nature of shot takes and their editing. The motivation behind a shot is neither psychological nor sociological. It is how the differing contents of a shot seem to relate to each other. From this inter-relation is born a cinematographic figure which corresponds to sequences of musical phrases in a thumri. It's when you treat beings and objects as separate entities rather than as things in relation, that you require a conventional narrative. Where emotions, ideas, everything, become commodities.

*In the present scheme of film making, aren't your ideas far too ambitious?*

Why shouldn't they be? I'm interested in going ahead with my cinema, and I think I've reached a new stage with this film. The various emotional states are more distinct and accessible to the audience because of their sensuousness. Every shot has to be unique, leading to its own special coherence. Every shot

moves as freely as music would.

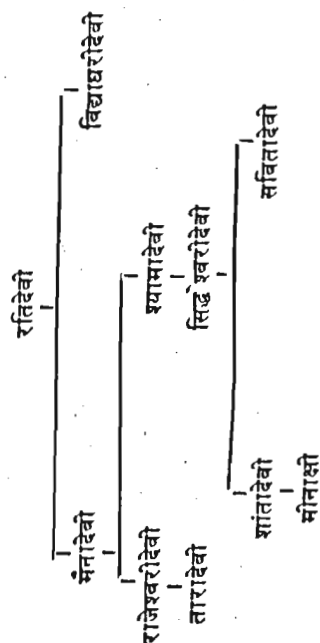
What I'm saying should be very obvious. The most beautiful traditions are dying today. Because we have rigid, fixed, biased opinions. We must realise thumris came into existence only a few hundred years ago. Why isn't any major classical tradition in music coming forth? In terms of innovations what we have is a pathetic mixture of thumri, khayal and dhrupad. I would very much want to provide thumri with a modern context.

*Why had you titled the film "Aangan Briha" at one point?*

It's a phrase from one of the thumris sung by Siddeshwari. It speaks of the theme of absence. Absence ... take Meerabai ... in every one of her bhajans she spoke of a possible meeting with the absent Krishna. For her this experience of absence was the union with Krishna. In that sense Siddeshwari's was not an empty *aangan* either. It was a courtyard, a space where she experienced that union with herself.

Photo: Lalitna Krishna

### सवितादेवी की वंशावली



THE ILLUSTRATED WEEKLY OF INDIA, JANUARY 19, 1969

61



A VERSATILE VOCALIST, Siddheswari Devi is seen here with her daughter Shanta Devi.

## Bibliography -

- 1] An article on Sidhreshwari Devi - a versatile vocalist  
By - Smt.Susheela Mishra - in Illustrated weekly of India  
January 19,1969
- 2] 'Thumriswari Sidhreshwari' - an article in Hindi  
By - Rajendra Agarwala - in Dharmayug 10th December 1967  
- the year of her sixtieth birthday.
- 3] 'Sangeetagnyo Ke Sansmrane' - a book in Gujrati  
By - Mr.Batuk Diwanji Chapter 2,p.8-22.
- 4] 'Ye Kothewaliyan' - A book in Hindi  
By - Shri Amritlal Nagar p.144-148.
- 5] 'The journey between the notes'  
By - Mr.Mani Kaul - in Sunday Times of India November  
27,1988. Sunday Review.



अकादमी पुरस्कार और राष्ट्रीय सम्मान : १९६९ में प्रधानमंत्री भीमती इन्दिरा गान्धी ने भीमती सिद्धेश्वरी देवी को संगीत नाटक अकादमी का पुरस्कार प्रदान किया और १९६७ में तत्कालीन राष्ट्रपति डॉ. र. बाळकृष्णन् ने उन्हें पद्मश्री की उपाधि से विभक्त किया।



सवितादेवी के दोनों पुत्रों के साथ सिद्धेश्वरीदेवी।  
पीछे हैं स्वयं सवितादेवी।



Records of Siddheshwari Devi -

-----  
BROADCAST 10" [78 rpm records]  
-----

R 2368-A BHO 1214 Mathura Men Na Sahi Gokulhi Men Sahi  
(Khamaj Bhajan)

R 2368-B BHO 1215 Aab Hot Hun Ughari Is Draupadi  
(Bhairvi) - Surdas Bhajan

R 4056-A BHO 1134 Pardesiya Chala Beiman (Mand-Dadra)

R 4056-B BHO 1135 Kevadiya Kholo Maharaj Raski Bund (Dadra)

ODEON 10" [78 rpm records]  
-----

SB 2400 / S 2735-1 Jhulaniya Wali Re Daiyya (Kajri)

SB 2400 / S 2736 Nadiya Kinare Mera Gaon (Piloo Thumri)

SB 2403 / S 2738-1 Man Mohan Murari (Bhajan)

SB 2403 / S 2739 Mathura Men Na Sahi Gokulhi Men Sahi  
(Khamaj Bhajan)

SB 2406 / S 2714 Sovat Nindiya Jagaye Ho Rama (Chaita Gauri)

SB 2406 / S 2715 Muraliya Nahi Bajao Shyam (Thumri)

COLUMBIA 10" [78 rpm records]  
-----

GE 23153 / CEI 54141 Udat Abir Gulal (Kafi Hori)

GE 23153 / CEI 54142 Savariya Pyara Re Mori Guiya (Dadra)

COLUMBIA EP [45 rpm record] - ELP SEDE 3304  
-----

7 TJW 147 Muraliya Kaun Guman Bhari - (Thumri)

7 TJW 148 Ras Ke Bhare Tore Nain (Bhairvi Thumri)

Commercial audio cassettes issued by HMV and All India Radio  
-----

- 1] Mori Bindiya Chamkan Lagi  
Jao Balam Nahi Bolo (Khamaj Thumri)  
Tadapat Bin Bin Balam (Bhairvi Dadra)  
Daulat Nazar Aai (Tappa-Bahar)
  - 2] Surat Mori Kahe Bisrai (Thumri-Tilang)  
Sak Na Kahe Dil (Tappa Bhairvi)  
Guiya Mose Bharave Gagariya (Dadra)
  - 3] Jab Sudh Aai Tab Naina Barsan Lage (Kajri)  
Pani Bhareli Kaun (Dadra)  
Tappa-Jhinjhoti
- 



# List of the Records/recordings of 'Siddheshwari Devi'

NOS.	CHITJAS	RAGAS	RECORD NO.
<b>T A P P A</b>			
1.	Champe Chaman Me Nargis	Behar	
2.	Nazar Daulat Aai Behar	Behar	
3.	Saheli Geiya Be Meg Dara	Bhairavi	
4.		Bhairavi	
5.	Yar Gumani Yarume	Kafi	
6.	Mehrabalam Aana	Khamaaj	
7.	Sang Mil Aaja	Khamaaj	
8.	Zum Zum Bund Barse	Tilak-Kamod	
9.	Zum Zum Zameke	Yaman	
10.	Pani Sangre Yar Gumani	Kafi	
11.	Sakan Kahe Yar Dil		
<b>B H A J A N</b>			
1.	Ab Hot Hun Ughari Is Draupadi(Surdas)	Bhairavi	R 2368
2.	Bina Ram Kachhu Kam Na Hol	Bihag	
3.	Dhan Dhan Bhag Ram Char Aaye(Tulsidas)	Piloo	
4.	Ham Bhaktanke Bhakt Hamare		
5.	He Govind He Gopal Suniyet(Brindadin)	Gara	
6.	Jogi Teri Madhulila Suni	Jogla	
7.	Kabira Na Ro Ramdhuni(Kabir)	Bihag	
8.	Kari Gopal Ki Sab Hol(Surdas)	Kafi	
9.	Karle Singar Nar Naveli	Jogla	
10.	Kasan Din Drav Hu Unabar(Tulsidas)	Bhairavi	
11.	Man Mohan Murari		SB 2403
12.	Man Pachhataye Avsar Bite(Tulsidas)	Paraaj	
13.	Mathura Me Na Sahi Gokul Me Sahi		SB2403:R 2368A
14.	Ranoji Maj Balragen Hungi(Mirabai)	Bhairavi	
15.	Sadho Rachana Ram Banayi	Khamaaj	
16.	Tum Bin Nath Kaun Meri (Surdas)		
<b>K H Y A L</b>			
1.	Behar		
2.	Mai Kaunsh		
3.	Shyam Kalyan		

# List of the Records/recordings of 'Siddheshwari Devi'

NOS.	CHITJAS	RAGAS	RECORD NO.
<b>S I D D H E S H W A R I B A I (Contd.)</b>			
10.	Hori aaj Jale Kahe Kal	Khamaaj	
11.	Koun Khela Aisi Hori Akhiyan Rangdari	Khamaaj	
12.	Dhum Machi He Piyaki Negariya	Piloo	
13.	Khel Rehe Rang Hori	Piloo	
14.	Koun Terahise Tum Khelat Hori	Sindhura	
15.	Ab Na Khelu To Se Hori	Tilak-Kamod	
16.	Kyun Gulal Rang Ilaro	Tilak-Kamod	
<b>K A J A R I</b>			
1.	Barsan Lagi Savan Bundiya	Kajari-Dadera	
2.	Bethi Banki Janiya	Kajari-Dadera	
3.	Garaaj Garaaj	Gara-	
		(Kajari-Dadera)	
4.	Mori Naire Zulanaya		
5.	Suhagin Barsan Kahe Lagire	Desh	
6.	Zum Zum Bund Barse		
7.	Zulanaya Wali Re Daise		SE 2400
<b>C H A I T I</b>			
1.	Aayo Chait Utpatiyo		
2.	Gunghat Pat Khole Muskat Banki Gujaraya		
3.	Kaun Karan Saiya Bhaillo Jogi		
4.	Sab Ban Ambuwa Bahuran		
5.	Sabras Barse Nalinawa		
6.	Sovat Nindiya Jagaye Ho Rama		SA 2406
<b>S A V A N</b>			
1.	Barsan Loge Savan Zar Dhire		
2.	Harilu Piya Piya Kare		
<b>P U R V I G E E T</b>			
1.	Naiya Tu Lagalya		
2.	Par Gello Deg Naiharwa	Piloo	
<b>Z U L A</b>			
1.	Zamek Zukh Aai Baderia Kari		

# List of the Records/recordings of 'Siddheshwari Devi'

NOS.	CHITJAS	RAGAS	RECORD NO.
<b>SIDDHESHWARI BAI (Contd.)</b>			
<b>DADARA</b>			
1.	Piya Ke Jiyame Nahi Chain Din Rein	Bahar	
2.	Chalare Pardesia Naine Lagaye	Bhairavi	
3.	Dagabai Tori Batiya Na Menugi	Bhairavi	
4.	Jiyame Piya Shyam Naina Laila Naina	Bhairavi	
5.	Pat Keha Na Rakho	Bhairavi	
6.	Toopat Jiyare Hamar Bin Balam	Bhairavi	
7.	Tohe Leke Sanveriya Nikas Chal Pe	Bhairavi	
8.	*Gara Gara (Kajeri Dadara)	Gara	
9.	Jabaniyaki Dar Tod Laiho Raja	Gara	
10.	Pani Bhareli Kaoun Albeli Nar	Gara	
11.	Aao Aao Nagariya Hamari	Khama	
12.	Bhingi Jaon Piya Bacha Lai Ho	Khama	R 4056 A
13.	Pardesiya Chala Belwan	Mand	
14.	Gori Tori Chadheli Javaniya Kahe	Piloo	
15.	Kevadiya Khola Maheraj Raski Bond	Tilak-Kamod	R 4056 B
16.	Lage Na Jiyara Hamar Nahiyarman	Tilak-Kamod	
17.	Piraye Mori Akhiya Raja Hamse	Tilak-Kamod	
18.	* Barsan Legi Sawan Bundiya	Kajeri-Dadara	
19.	* Bethi Banki Janki Janiya	Kajeri-Dadara	
20.	Kaisi Lagai Prit		
21.	Naiya Tu Lagaiya		
22.	* Pargahodagh Naire Chunariya	Kajeri-Dadara	
23.	Piya Aao Ho Jina Javo Ratiya		
24.	Saveriya Piya Re Mori Guila		GE 23153
25.	Zanak Zini Ataria Ke Par Coria		
<b>HORI</b>			
1.	Kahako Dari Gulal	Bhairavi	
2.	Namro Pichakari	Bhairavi	
3.	Rang Dekke Jiya Lalchaya	Bhairavi	
4.	Akhyan Bharat Abir	Kafi	
5.	Ab Na Khelu To Se Hori (Razakhan)	Kafi	
6.	Kaisi Dhum Machai	Kafi	
7.	Kaise Khelu Hori More Shyam	Kafi	
8.	Mai Tose Na Khelungi Hori	Kafi	
10.	Udat Abir Gulal	Kafi	GE 23153

# List of the Records/recordings of 'Siddheshwari Devi'

NOS.	CHITJAS	RAGAS	RECORD NO.
<b>SIDDHESHWARI BAI</b>			
<b>THUMARI</b>			
1.	Asan Birha Si Dole	Barwa	
2.	Papihu Piya Piyu Kare Sawan		
3.	Babul More Re	Bhairavi	
4.	Darajape Thadi Raho (Sanaad Piya)	Bhairavi	
5.	Raske Bhare Tore Nain	Bhairavi	SEDE 3304
6.	Ham Ho Najariya	Bihag	
7.	Prem Gagaria Bhari	Desh	
8.	Sakhi Mohan Mohani Dari	Desh	
9.	Kar Pakarat (Sanaad Piya)	Dhani	
10.	Krishna Murari Men to Binati Karat	Dhani	
11.	Bansuria Sunungi Tab Jane Na Dungi	Gara	
12.	Ab Piya Manat Nahi	Kafi	
13.	Saiya Re	Kafi	
14.	Akhyan Chakor Bhari	Khama	
15.	Chhab Dikhalaje Banke Sanveriya	Khama	
16.	Chandooji Bihari Men to Hori	Khama	
17.	Jag Pari Mai to Piyaako	Khama	
18.	Jao Balam Nahi Bolori	Khama	
19.	Jao Mori Bahiyon Na Mororo Giridhari	Khama	
20.	Jao Nahi Tum Shyam	Khama	
21.	Muraliya Koun Guman Bhari	Khama	SEDE 3304
22.	Muraliya Nahi Bajavo Shyam	Khama	SB 2406
23.	Nindiya Na Jagavo Raj Gari Men Dungi	Khama	
24.	Piya Tori Tirchi Nazar Lagi Moso Pyari	Khama	
25.	Sanvariyan Tose Lagi Prit	Khama	
26.	Bare Saiyam	Pahadi	
27.	Anari Saiya Kya Jane Preet Ki Rit	Piloo	
28.	Jaogi Jao (Mastpiya)	Paraj	
29.	Gori Tore Naina Kajar Bin Kare	Piloo	
30.	Kare Badara Tohi Men Shyam Samaye	Piloo	
31.	Nadiya Kinare Mero Gaon	Piloo	SB 2400
32.	Piki Boli Na Bol Papihara	Piloo	
33.	Shyam Bhai Bin Shyam	Piloo	
34.	Shyam Mori Gali Aaja	Piloo	
35.	Bindiya Chamkan Lagi	Tilak-Kamod	
36.	Dol Re Joben Madmati Gujariya	Tilak-Kamod	
37.	Surat More Kaha Bisarai	Tilang	

6-12-58  
4117110

77 12.11.2018 8512

127ms

[illegible]

Siddheshwar  
Dera

पत्र का उत्तर शिष्या  
शिष्य दीजी पेगा  
शिष्य देवी देवी

C 22 Kalachurwa  
1B Yavanci

## पोस्ट कार्ड

साथ का कार्ड जवाब के लिए

केवल पता

 $\frac{1}{2}$ 

Prof. S.R. Mishra

No. 5. Gaffar's Bungalow  
Shrimati Society

Navrangpura  
Ahmadabad. એમના વાદ.

Copy of the postcard written by Siddheshwari Devi to Prof.S.R.Mehta on December 6,1958

## SIRC NEWS FROM NANDED

During the period of this report i.e. from June to December, 1994 we organised six programmes as detailed below -

1] On June 26, 1994 we presented a programme - 'Bhavgeete' - on the 75th birth anniversary of Mr. Gajanan Watve. Song details -

-----  
SINGER / SONG TITLE / LYRIC  
-----

- 1] Gajanan Watve / Preet Tujhi Majhi Kunala Sangu Nako Sajani / Baburao Gokhale.
  - 2] Gajanan Watve / Darichya Deulaat / Baburao Gokhale.
  - 3] Gajanan Watve / Jhunju Munju Jhale / Baburao Gokhale.
  - 4] Gajanan Watve / Phandyavari Bandhile Ga Mulini Hindole / G.D. Madgulkar
  - 5] Gajanan Watve / Gela Daryapar Dhani / G.D. Madgulkar
  - 6] Gajanan Watve / Halu Halu Bol Krishna / Manmohan Natu
  - 7] Gajanan Watve / Niranjani Padle Tabkaat / Baburao Gokhale.
  - 8] Gajanan Watve / Kasa Ga Gade Jhala / Manmohan Natu
  - 9] Gajanan Watve / Chandravarti Don Gulab / G.D. Madgulkar
  - 10] G.N. Joshi / Prem Konihi Karena / Madhav Julian
  - 11] G.N. Joshi / Dole He Julmi Gade / B.R. Tambe
  - 12] G.N. Joshi / Do Divasanche Do Praharanche / Kavi Anil
  - 13] R.N. Paradkar / Sakhya Bol Mohana / S.A. Shukla
  - 14] Keshavrao Bhole / Kiti God God Vadala / Anant Kanekar
  - 15] Vitthalrao Gurao / Bansidhara Madhusudana / V.S. Desai
  - 16] Govind Kurvalikar / Patalachya Pori Jara Japun / - /
  - 17] Govind Kurvalikar / Naka Gade Majhyakade / - /
  - 18] J.L. Ranade / Jadugiri Nayani Thor / S.A. Shukla
- =====

2] On July 17, 1994 a programme titled - 'Sangeet Shakuntal' to 'Katyar Kaljaat Ghusli' was presented. On the occasion of 150 years to Marathi stage, songs from various Marathi drama's were played as detailed below -

-----  
NAME OF DRAMA (YEAR) / LYRIC / SINGER / SONG TITLE / TYPE  
OF SONG / MUSIC, COMPOSER.  
-----

- 1] Shakuntal (1880) / Annasaheb Kirloskar / Vasant Rao Deshpande / Panchtund Narrund Maldhar / Nandi
- 2] Shakuntal (1880) / Annasaheb Kirloskar / Vasant Rao Deshpande / Ashtamoorti Parmesh Sadashiv / Suchak Paad
- 3] Shakuntal (1880) / Annasaheb Kirloskar / Vasant Rao Deshpande / Daudaat Hai Mrug Chali Aapki / Saki
- 4] Shakuntal (1880) / Annasaheb Kirloskar / Vasant Rao Deshpande / Parkyache Dhan Kanya / Saki
- 5] Saubhadra (1882) / Annasaheb Kirloskar / Vasant Rao Deshpande / Janma Gheti Te Kontya Kuli / Kayada
- 6] Saubhadra (1882) / Annasaheb Kirloskar / Vasant Rao Deshpande / Majhi Matul Kanyaka / Dindi
- 7] Saubhadra (1882) / Annasaheb Kirloskar / Shreepad Rao Nevrekar / Bahut Din Nach Bhetalo Sundarila / Dindi
- 8] Saubhadra (1882) / Annasaheb Kirloskar / Keshavrao Bhosle /

- |  |       |         |       |      |
|--|-------|---------|-------|------|
|  | Pandu | Nrupati | Janak | Jaya |
|--|-------|---------|-------|------|
- 9] Saubhadra (1882) / Annasaheb Kirloskar / Sharad Jambhekar / Radha Dhar Madhu Milind
  - 10] Saubhadra (1882) / Annasaheb Kirloskar / Neelakshi Joshi / Bala Sagar Tumhi Veer Shiromani /
  - 11] Mrichhakatik (1887) / G.B.Deval / Krishnarao Gore / Sarthachi Te Vadati
  - 12] Mrichhakatik (1887) / G.B.Deval / Bal Gandharva / Madivari Chal Ga Gade
  - 13] Sharada (1899) / G.B.Deval / Bal Gandharva / Murtimant Bheeti Ubhi Majsamor Rahili
  - 14] Mooknayak (1901) / S.K.Kolhatkar / Bal Gandharva / Ugich Kaan Kanta Ganjita
  - 15] Manapman (1911) / K.P.Khadilkar / Krishnarao Shende / Prem Bhav Jeev Jagi Ya / Govindrao Tembe
  - 16] Vidyaharan (1913) / K.P.Khadilkar / Suresh Haldankar / Sur Sukh Khani / Bhaskarboa Bakhale
  - 17] Swayamvar (1916) / K.P.Khadilkar / Pandharpurkarboa / Ja Bhay Na Mam Mana / Bhaskarboa Bakhale
  - 18] Swayamvar (1916) / K.P.Khadilkar / Bal Gandharva / Nath Ha Majha / Bhaskarboa Bakhale
  - 19] Ekach Pyala (1919) / R.G.Gadkari / Master Krishana / Lalana Mana / Bai Sunderabai
  - 20] Ekach Pyala (1919) / R.G.Gadkari / Bal Gandharva / Satya Vade Vachanala Natha / Bai Sunderabai
  - 21] Sanyashacha Sansaar (1919) / B.V.Varerkar / Bapurao Pendharkar / Niradhar Jeeve Jagata / Ramkrishnaboa Vaze
  - 22] Turungachya Darat (1923) / B.V.Varerkar / Master Damle / Lanchana Uga Jagasi / Ramkrishnaboa Vaze
  - 23] Ranadundubhi (1927) / Veer Vamanrao Joshi / Master Deenanath Mangeshkar / Parvashata Pash Daive / Ramkrishnaboa Vaze
  - 24] Yoogantar (1932) / N.S.Phadke / Heerabai Barodekar / Janmanas Mandirat / Sureshbabu Mane
  - 25] Amrutsiddhi (1933) / V.S.Desai / G.M.Londhe / Dhanya Tuchi Kanta / Master Krishnarao
  - 26] Dev Manoos (1948) / Nagesh Joshi / Chhota Gandharva / Dilruba Madhur Ha / Chhota Gandharva
  - 27] Panditraj Jagannath (1960) / Vidyadhar Gokhale / Prasad Savkar / Jay Gange Bhagirathi / Vasant Desai
  - 28] Mandarmala (1962) / Vidyadhar Gokhale / Ram Marathe / Jay Shankara Gangadhara / Ram Marathe
  - 29] Katyar Kaljaat Ghusli (1967) / Purushottam Darvekar / Vasantrao Deshpande / Ya Bhavanatil Geet Purane / Jeetendra Abhisheki
  - 30] Kulvadhu (1942) / M.G.Ranganekar / Jyotsna Bhole / Bola Amrut Bola / Master Krishna

-----  
Note : From Shakuntal to Mooknayak - lyricist and the author of the drama is the same person mentioned in the text.  
=====

3] On July 31,1994 Records of songs composed by Anil Biswas were played on the occasion of his 80th birth anniversary. Songs selected are from some of his Hindi films in which he has composed the music. Song details are -

---

FILM (YEAR) / LYRIC / SINGERS / SONG TITLE

---

- 1] Manmohan (1936) / Jiya Sarhadi / Surendra and Bibbo / Tumne Mujhko Prem Sikhaya
  - 2] Gramophone Singer (1938) / Jiya Sarhadi / Surendra / Kahe Akela Dolat Badal
  - 3] Aurat (1940) / Dr.Safdar Aah / Anil Biswas and Chorus / Kahe Karta Der Barati
  - 4] Basant (1942) / P.L.Santoshi / Arunkumar and Parul Ghosh / Gore Sajana Mose
  - 5] Kismat (1943) / Pradeep / Arunkumar and Amirbai Karnataki / Dheere Dheere Aare Badal
  - 6] Kismat (1943) / Pradeep / Amirbai Karnataki and Chorus / Aaj Himalayki Chotise
  - 7] Paheli Nazar (1945) / Dr.Safdar Aah / Mukesh / Dil Jalta Hai To
  - 8] Anokha Pyar (1948) / Jiya Sarhadi / Lata Mangeshkar / Yaad Rakhana Chand Taro
  - 9] Girls School (1949) / Pradeep / Shankardas Gupta and Lata Mangeshkar / Bar Bar Tum Soch Rahi Ho
  - 10] Ladli (1949) / Behajaad Lakhnavi / Lata Mangeshkar / Tumhare Bulaneko Ji Chahata Hai
  - 11] Bekasoor (1950) / Ehasaan Rihvi / Lata Mangeshkar / Huve Unse Naina Char
  - 12] Aarzoo (1950) / Majrooh Sultanpuri / Talat Mahmood / Ae Dil Mujhe Aaisi Jagah Le Chal
  - 13] Tarana (1951) / Prem Dhavan / Talat Mahmood and Lata Mangeshkar / Sinemen Sulgate Hai Aarman
  - 14] Aaram (1951) / Prem Dhavan / Lata Mangeshkar / Balmava Nadan
  - 15] Fareb (1953) / Majrooh Sultanpuri / Kishor Kumar and Lata Mangeshkar / Aa Mohabbat Ki Basti Basayenge Hum
  - 16] Hamdard (1953) / Prem Dhavan / Manna Dey and Lata Mangeshkar / Pi Been Sunari
  - 17] Varis (1954) / Kamar Jalalabadi / Talat Mohammad and Suraiyya / Rahi Matwale
  - 18] Char Dil Char Rahen (1959) / Sahir Ludhiyanvi / Lata Mangeshkar / Koi Mane Na Mane Magar Janeman
  - 19] Anokha Pyar (1948) / Jiya Sarhadi / Meena Kapoor / Ek Dil Ka Lagana Baki Tha
  - 20] Chhoti Chhoti Baaten (1965) / Shailendra / Meena Kapoor / Kuch Aur Jamana Kahata Hai
  - 21] Private Songs Album - Varsharutu / Pandit Narendra Sharma / Manna Dey / Naach Re Mayura
- 

4] On September 4, 1994 records of Marathi songs composed by Mr.Sudheer phadke were played to celebrate his 75 th birth day. List of the songs played -

---

FILM (YEAR) / SUNG BY / SONG TITLE / LYRIC.

---

- 1] Vande Mataram (1948) / Sudheer Phadke and chorus / Ved Mantrahun Aamha / G.D.Madgulkar
- 2] Vande Mataram (1948) / Sudheer Phadke and Malti Pande / Aparadh Meech Kela / G.D.Madgulkar

- 3] Private Bhaktigeet / Suman Hemadi (Kalyanpur) / Ghei Ghei Majhe Vache / Saint Tukaram
- 4] Seeta Swayamvar (1948) / Malti Pande / Manoratha Chal Tya Nagarila / G.D.Madgulkar
- 5] Pudhche Paul (1950) / Manik Varma / Heech Malyachi Vaat / G.D.Madgulkar
- 6] Malti Madhav - Hindi (1951) / Lata Mangeshkar / Bandh Preeti Phuldor / Pandit Narendra Sharma
- 7] Vitthal Rakhumai (1951) / Bal Gandharva / Sharan Sharan Narayana / Saint Tukaram
- 8] Jashas Tase (1951) / Lalita Phadke and chorus / Mottha Mottha Dola Tujha / G.D.Madgulkar
- 9] Private Bhavgeet / Hirabai Barodekar / Nandlala Nach Re / G.K.Datar
- 10] Lakhachi Goshta (1952) / Asha Bhosle / Saang Tu Majha Hoshil Kan / G.D.Madgulkar
- 11] Lakhachi Goshta (1952) / Malti Pande / Tya Tithe Palikade Tikde Majhiya Priyeche Jhopade / G.D.Madgulkar
- 12] Shevagyachya Shenga (1955) / Lata Mangeshkar / Dharani Mukli Mrugachya / Shantaram Athavale
- 13] Shevagyachya Shenga (1955) / Sudheer Phadke / Sukh Devasi Magave / Shantaram Athavale
- 14] Sajni - Hindi (1956) / Lata Mangeshkar / Ja Re Chandra Ja Re Chandra / Pandit Narendra Sharma
- 15] Jagachya Pathivar (1960) / Sudheer Phadke and Asha Bhosle / Bai Me Vikat Ghetala Shyam / G.D.Madgulkar
- 16] Suvasini (1961) / Sudheer Phadke / Sasuryasi Chalali Ladki Shakuntala / G.D.Madgulkar
- 17] Suvasini (1961) / Asha Bhosle / Jivlaga Kadhi Re Yeshil Tu / G.D.Madgulkar
- 18] Private Bhavgeet / Sudheer Phadke / Toch Chandrama Nabhat / Shanta Shelke
- 19] Bhabhiki Chudiyaan - Hindi (1961) / Lata Mangeshkar / Jyoti Kalash Chalke / Pandit Narendra Sharma
- 20] Santha Vahate Krishnamai (1967) / Sudheer Phadke / Santha Vahate Krishnamai / G.D.Madgulkar / Music : Dutta Davjekar
- 21] Geet Ramayan / Sudheer Phadke / Paradheen Aahe Jagati Putra Manavacha / G.D.Madgulkar

5] On October 2, 1994 we presented a programme - 'Lyrics of Majrooh Sultanpuri' - on the occasion of his 75 th birth anniversary and on account of Dadasaheb Phalke award conferred on him.

FILM (YEAR) / SUNG BY / SONG TITLE / COMPOSER

- 1] Shahjahan (1946) / K.L.Saigal / Gam Diye Mushtakil / Naushad
- 2] Aag (1948) / Shamshad Begum and Mukesh / Raatko Ji Chamke Tare / Ram Ganguli
- 3] Aanjuman (1948) / Mukesh / Wo Teer Kaleje Par / Bulu C.Rani
- 4] Aandaz (1949) / Mukesh / Jhoom Jhoom Ke Nacho Aaj / Naushad
- 5] Aarzoo (1950) / Lata Mangeshkar / Kahantak Hum Uthaye Gam / Anil Biswas
- 6] Dayara (1953) / Talat Mahmood / Aansoo To Nahin Hain Aankhomen / Jamal Sen



- 7] Footpath (1953) / Talat Mahmood / Shame Gamki Kasam / Khayyam
- 8] Bagi (1953) / Lata Mangeshkar / Karke Badnaam Meri Ninde Haram / Madan Mohan
- 9] Dastak (1970) / Lata Mangeshkar / Baiyaan Na Dharo / Madan Mohan
- 10] Shama Parvana (1954) / Suraiyya / Mera Dildaar Na Milaya / Husnalal Bhagatram
- 11] Mehbooba (1954) / Lata Mangeshkar / Aaki Aab Aata Nahi Dilko Karar / Roshan
- 12] Mamta (1966) / Lata Mangeshkar / Rahen Na Rahen Hum / Roshan
- 13] Moosaphirkhana (1955) / Geeta Dutt / Dil De Dala Najarana / O.P.Naiyyar
- 14] Soneki Chidiya (1958) / Asha Bhosle / Deepak To Akela Hai / O.P.Naiyyar
- 15] Kala Pani (1958) / Mohammad Rafi / Hum Bekhudimen Tumko Pukare Chale Gaye / S.D.Burman
- 16] Jewel Thief (1967) / Lata Mangeshkar Bhoopendra and Chorus / Hothonpe Aaisi Baat / S.D.Burman
- 17] Ardhangini (1959) / Lata Mangeshkar / Tera Khat Leke Sanam / Vasant Desai
- 18] Lagi Nahi Chhote Ram (1963) / Lata Mangeshkar and Talat Mahmood / Ja Ja Re Sugana Ja Re / Chitragupta
- 19] Mere Humdum Mere Dost (1968) / Lata Mangeshkar / Chalo Sajna Jahantak Fhata Chale / Laxmikant Pyarelal
- 20] Pakeeza (1971) / Lata Mangeshkar / Inhi Logone Lelina Dupatta Mera / Gulam Mohammad
- 21] Kudrat (1981) / Parveen Sultana / Hamen Tumse Pyar Kitna / R.D.Burman
- 22] Kayamat Se Kayamat Tak (1988) / Udit Narayan and Alka Yagnik / Ae Mere Humsafar / Anand Milind
- 23] Kabhi Haan Kabhi Na (1993) / Kumar Shanoo / Ae Kashke Hum Hoshmen / Jatin-Lalit
- 24] Nau Do Gyarah (1957) / Kishor Kumar and Asha Bhosle / Aankhomen Kya Ji / S.D.Burman
- 25] Andaz (1949) / Mukesh / Tu Kahe Aagar Jeevanbhar / Naushad

6] On November 26, 1994 we presented a programme - 'Songs composed by Snehal Bhatkar and Dutta Davjekar' - on the occasion of their 75 th birth anniversary.

FILM (YEAR) / SUNG BY / SONG TITLE / LYRIC

COMPOSER - Mr.Snehal Bhatkar

- 1] Annapoorna (1968) / Suman Kalyanpur / Tujhya Kantisama / G.D.Madgulkar
- 2] Hamari Beti - Hindi (1950) / Mukesh / Dilka Milna Mushkil Hai / Pandit Phani
- 3] Hamari Beti - Hindi (1950) / Mukesh / Muhabbat Bhi Jhooti / Pandit Phani
- 4] Gunah - Hindi (1953) / Talat Mahamood / Mere Khayalomen Aakar / Kedar Sharma
- 5] Marathi Drama - Bhoomikanya Seeta / Jyotsna Bhole / Sukhad Ya Saukhyahuni / B.V.Varerkar

- 6] Annapoorna (1968) / Neela Joshi / Tu Jevalyavina Me / G.D.Madgulkar
- 7] Bindiya - Hindi (1955) / Talat Mahamood / Hai Dilmen Milanki Aas / S.H.Bihari
- 8] Chhabili - Hindi (1960) / Nutan / Ae Mere Humsafar / S.Ratan
- 9] Marathi Drama - Bhoomikanya Seeta / Jyotsna Bhole / Manasi Rajhuns Pohato / B.V.Varerkar
- 10] Hamari Yaad Aayegi - Hindi (1961) / Mubarak Begum / Kabhi Tanhaimen Yun Hamari Yaad Aayegi / Kedar Sharma

-----  
COMPOSER - Mr.Dutta Davjekar  
-----

MARATHI FILM (YEAR) / SUNG BY / SONG TITLE / LYRIC  
-----

- 1] Bhavgeet (1939) / Manik Varma / Baharali Janu Latika Kalika / Dutta Davjekar
- 2] Bhavgeet (1947) / Lata Mangeshkar / Tuj Swapni Pahile Re Gopala / Dutta Davjekar
- 3] Municipality - (1941) / Master Shantaram / Shing Phunkit Gela Panyacha / Madhavrao Joshi
- 4] Sukhachi Savli (1963) / Lata and Hridayanath Mangeshkar / Tujhe Ni Majhe Ivale Gokul / G.D.Madgulkar
- 5] Sukhachi Savli (1963) / Asha Bhosle / Tujhi Ni Majhi Preet Juni / G.D.Madgulkar
- 6] Sukhachi Savli (1963) / Suman Kalyanpur / Parvati Vechi Bilwadale / G.D.Madgulkar
- 7] Pahu Re Keeti Waat (1963) / Asha Bhosle / Maj Suchale Ga Manjul Gane / G.D.Madgulkar
- 8] Pathlag (1964) / Asha Bhosle / Nako Marus Haank / G.D.Madgulkar
- 9] Shevatacha Malusara (1965) / Mahendra Kapoor / Tujhe Roop Rani / Jagadish Khebudkar
- 10] June Te Sone (1967) / Asha Bhosle / Panyat Pahati Kaan / G.D.Madgulkar
- 11] Gharachi Rani (1968) / Lata Mangeshkar / Chandanyat Ya Dharani Haste / Jagadish Khebudkar
- 12] Yashoda (1974) / Anuradha Paudwal / Ghumala Hridayi Ninad Ha / Aarti Prabhu
- 13] Sukhachi Savli (1963) / Asha Bhosle / Rama Raghunandana / G.D.Madgulkar

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

\* The society has enrolled 150 members so far. It has units functioning at Solapur, Nanded, Pune, Goa and Calcutta.

\*\* Sixteen volumes of the journal - "THE RECORD NEWS" have been published so far. Life members are entitled to all the back issues of the journal. [Post packing and binding charges extra]

Important - Subscription should be sent by cheque / draft / pay order only and should be drawn in favour of -

' SOCIETY OF INDIAN RECORD COLLECTORS '

\* Outstation cheques will not be accepted unless accompanied by an adequate amount of bank commission.

## 6

## THE VOICE

# The Romance of Recording

By WILLIAM C. GAISBERG

## INDIA—Article 1

(All rights reserved. Photo taken by the Author)

IT is only when one travels in the East and the Far East that one realises and appreciates the ease with which one travels from country to country in Europe.

In the East the difficulties to be surmounted in travel are very great, as it is often necessary to go far off the beaten track.

I think one of the most interesting of my Eastern tours was one up country in India.

We left Calcutta during the hottest weather

one experiences in India—the season when the Europeans go to the hills. The natives, however, generally stay at home during the hot season, and I have heard Europeans who know India say that the Indian enjoys this season best of all. Working on this theory, our Calcutta Office instructed us to commence our Recording Tour in the hot season, and we set out on our trip in the early Summer of 1906. This, however, was not our first recording in India, as we had previously sent out two recording expeditions from England—the first in 1902—but these had only touched centres, such as Calcutta and Bombay.

Our tour of 1906 was something in the nature of exploring—in the way of

seeking out fresh native talent. Our party consisted of three Europeans, a native writer, and four native boys whom we had hired at Calcutta—with an untold amount of kit and baggage.

Lucknow was our first stopping place. On our arrival there we were

met by our Native Agent, who gave us the pleasing information that all hotels were closed. This left at our disposal only the Government Guest House, which one finds at all



WE LEAVE CALCUTTA

principal towns or villages for the convenience of European travellers, but one is only supposed to stay there for a night; further, the accommodation is not so fine as it sounds. A Guest House is entirely bare, as one always travels in India with one's servants and bedding, and all one finds are the four walls and ceiling—and these generally not very clean. As we intended to make a long stay, our Agent suggested that we take a bungalow. This idea was not a welcome one to us, as it meant the hiring of a cook and house servants; eventually, however, we had to do this—but the days of house furnishing we will pass over quickly.

I have painful recollections of our first singing party, which started

## THE VOICE

7

about ten o'clock at night and lasted until the small hours of the morning, and was not finished even then. You must remember that we went out to India to furnish records for the natives, not for Europeans, so that during our whole tour we were associated practically entirely with the natives, and during this first party of ours our bungalow was crowded with natives. European chairs were not used; we all had to sit on our haunches. Just try this for ten minutes and see how painful it is! I know that after a while I could hardly move, and in time it became absolute agony. But, still, all our native friends hugely enjoyed what to them was a treat.

Indian artists are practically always the paid servants of the wealthy Princes and Rajahs, and their performances are only given at the houses of these dignitaries, to celebrate perhaps a wedding or betrothal, or some other special occasion.

The language in Lucknow is Hindustani. The most appreciated singers are the young women with very high voices. The male artists are not great favourites, and their part generally consists of teaching the girl singers their songs and making up the orchestral accompaniment. I might add that one never finds written music for these songs; they are handed down from father to son, and this has been going on for hundreds of generations, some of the songs, or one might say poems, being 2,000 years old. These are taught by the head musician of the orchestra to the girl singers, and they learn the songs like parrots. Each little prima donna has her own staff of musicians. One rarely hears a male singer, except when his voice resembles a woman's. I know of one case where a male artist was exceedingly popular in India, and we made many records by him—his name was Peara Saheb—and one could not tell his voice from a woman's.

We will now imagine that our Recording Machine has been set up and we have chosen our artists,

and that the singers are all girls. Around our bungalow are situated a number of small one-roomed out-houses, and they are all occupied by a prima donna and her woman attendant, her staff of musicians sleeping on the outside on mats. All Europeans are struck with the way the Indian native can sleep almost anywhere; one's boy servant always sleeps on the mat outside one's door at hotels, and he is quite comfortable.

The Recording at Lucknow lasted three or four weeks, and everything went off as well as could be expected. A number of artists came from Delhi, Meerut, and several smaller towns. We made about 200 different records. We used to start recording at six o'clock in the morning and continue on till the hottest part of the day came, when we would rest until about five o'clock, and then we continued recording until about ten o'clock or eleven o'clock at night. Of course, we could not hold Recording Sessions such as these in Europe—to have our singers waiting our convenience and living right outside our Recording Rooms, so that when we were finished with one artist all we had to do was to arrange for the other to come right in. The recording went along smoothly until the last night, when one of our boys, in lighting the kerosene lamps, set fire to the thatched roof, which was about 1½ ft. thick. Our bungalow was situated on the outskirts of Lucknow, so that we could not expect much help from the local fire brigade. The fire made great headway, but, fortunately, there was a swimming pool in front of our bungalow, which we had cleaned out and filled so that we could take a dip in the morning. We therefore formed a chain of natives with buckets, and one of the Records got on to the roof and was handed buckets of water to put out the flames. In this way we fought the fire, and eventually put it out, but the bungalow was ruined and we had to pay the damages. We were lucky in saving our records.

(To be continued)

# The Romance of Recording

By WILLIAM C. GAISBERG

## INDIA—Article II.

*(All rights reserved. Photos taken by the Author)*

AFTER Lucknow we visited Ferozepore, where we recorded for another three or four weeks, and then went on to Lahore. At Ferozepore we recorded about 200 titles in two languages—Irdi and Hindu. We were assisted here by a native gentleman, Bakshi Ram Singh, who spoke

Each Rag has its numerous Raginis. Many of the Rags and Raginis have been forgotten or lost, owing to the fact that the study of music in India has degenerated into the hands of the



DELHI BEAUTY



PUNJAUB BEAUTY

lowest and most ignorant people of the land, and also that there are no publications.

English, and played a native instrument himself. Knowing I was interested in Indian music, this gentleman gave me the following notes: Indian music is divided into 80 Rags (this must not be confused with the U.S.A. Ragtime music, which is simply a tempo).

Ferozepore and Amritsar are in that section of India known as the "Punjaub," which is visited regularly by terrible droughts and famines. It is here, also, where the pick of the Indian Army come from—known as the "Sikhs." One sees Sikh policemen all over India, Burmah, and China (in the English Port of Hong Kong and the free Port of Shanghai).

## THE VOICE

7

It is difficult to explain how utterly exhausted the hot season in India makes one. We were so tired out after the Lahore recording that it was decided it would be best to have a short rest in the hills, so we went on to Mussoori. The stop in the Himalayas was a most wonderful experience. We were so high up that at nights it was cold enough to necessitate our using two or three blankets. It is extraordinary that in 24 hours one can get right away from all the terrible heat and spend the time in Fairyland. We stayed there for two weeks, enjoying our rides on horseback and the good food which we were unable to get on the plain.

We then went on to Delhi, going down to the Hill Station in "dandies," which are swinging hammocks carried by four natives. It was heart-breaking to again experience the dreadful heat, and when we arrived at Delhi it was like an oven. We did not record at Delhi during this trip, but returned the following Winter and recorded, when it was almost snowing—it was so cold.

Up to this time we had kept in the north or north-west of India. On account of the many delays it was now necessary, if we wished to keep our most important dates, to travel South. The jump down to Hyderabad meant a five or six days' journey by rail, which, without a break in such weather, was almost

impossible for a European to stand, and we therefore broke the journey at several interesting places as follows.

From Delhi we continued on to Amritsar, where we intended staying a couple of days with some European friends, who were representing an English house and taking care of their interests, in seeing that their orders were being filled as promptly as possible for the famous Indian carpets. It is a wonderful sight to see sheds almost a mile long with one of the huge carpet looms at work. The finest rugs are made by little children. One sees orders being filled there to furnish entirely with carpets hotels in London and New York, and other wealthy customers. I might add that I was so interested that I myself left an order for a rug, which arrived in London six months afterwards. Here at Amritsar we were unfortunate, as one of our Recorders went out in the sun for about two minutes without his sun helmet, and in about an hour's time we were holding him in bed, as he was delirious with sun-stroke. This delayed us three or four days before we could carry him on board the train. We stopped at Benares, where it is the ambition of every Mohommedan to go some day, and then went on to Bombay, where we rested, and then continued on to Hyderabad, the Independent State of the Nizam.

*(To be continued)*

# The Romance of Recording

by  
WILLIAM C. GAISBERG

OUR arrival in Hyderabad was troubled with petty customs officials, and all manner of other small annoyances which were put into our way. The plague-inspecting doctors were quickly on our track, as we came from Bombay, which was then an infected port. We were five days at least getting our outfit through the Customs.

A native gentleman was very kind, and helped us greatly in obtaining

singers, and assisting at our daily Sessions. We made in all about 200 new records in Telegu, Canarese, Marathi, Arabic and Persian. Indian music has one very particular classification, the natives have songs for the morning, songs for the evening, and songs for the night. In recording we experienced great difficulty in getting the singers to sing the songs out of proper time of day. For instance, if we were recording in the morning, it was only with great persuasion they would sing other than the morning songs, and vice versa.

The one thing that stands out brightest is our first elephant ride in

India. Three State animals were sent us from the Nizam's own stables, which we very proudly mounted, but I can assure you we had not gone far before we willingly gave "back-sheesh" to the native drivers to allow us to descend, we were so "seasick." We arranged with our interpreter

that he should go a round-about way back to the stables so as not to offend His Highness.

At Hyderabad also we were entertained



Indian Musicians :

for the first time at the home of a nobleman. We were very much interested in our drive to the house from our Bungalow, which took us through the native bazaar of Hyderabad. But it was not until then we realized how many different degrees of smells there are in the world. Sanitary arrangements, sewage and so forth do not enter into the plans of a native bazaar, and the result is awful. The dinner itself was, from a Western point of view, disappointing. The native food is not of a character that appeals to the average European—even the sweets taste too sweet. The unique experience of being



admitted into the family circle of our distinguished host was, however, most interesting.

From Hyderabad we went to Madras, in the Southern part of India. Here we noticed a marked difference in the features of the natives from those of the Northern regions; and also an entirely different tone of voice. We made a delightful stay there, and as we were near the sea could bathe in salt water daily. Our only trouble was with servants, and we had from ten to twelve cooks during the short time we were in Madras.

In all, we recorded about 300 records in Madras, in Tamil Telegu, and Canarese. We then returned to Bombay, where we witnessed a Shakespearian drama — "The Midsummer Night's Dream"—at the Parsee Theatre. It was crude, to say the least of it. In that part of the country the Parsee goes in more for theatricals than music, and we frequently came across Parsee Theatrical Companies. Their idea of "make-up" is to have their skin appear as white as possible. The stage and scenic effects are a poor imitation of the European stage; in fact, I was given to understand that in years gone by they used no scenery, and that the present stage effects have been copied from European ideas.

In Southern India the natives go in more for Instrumental music, and they make use, in some cases, of European instruments—the clarionet and violin.

Indian music is most interesting and unspoilt in any way by European ideas. It is not particularly pleasing to the European's ear, but it arrests attention. The words of some of the songs or poems often take one or two

days for the singer to render. Many of them can be traced back to the Persians. The singing girls, or "nautch girls," as they are called, rarely become great artists. I know of only one case where one of them became a great artist, and that was Gauhar Jan, who was really delightful and very intelligent. She sang in several different languages, including Persian. She was a great

favourite throughout India, and was one of the very few artists whose records could be sold all over the country.

You will notice from the photographs that during the recording the artists and the orchestra sit on a large dining-room table. This is done in order to bring their mouths level with the recording horns; ordinarily they would perform sitting on the floor. The artists are all barefooted, so that having them seated on the table gives one an excellent chance to see their feet on which they wear jewellery, instead of on their fingers.



Indian Lady with Native Instrument

Notes on the Articles -

THE ROMANCE OF RECORDING

By William C. Gaisberg

-----  
The preceding series of articles under the title of - The Romance of Recording - by William C. Gaisberg, were published in - THE VOICE - the house magazine of The Gramophone Company, Ltd., Hayes, England, in three installments from February 1918, and have been reprinted here by permission of EMI Archives.

WILLIAM CONRAD GAISBERG (1878 - 1918) was the younger brother of Frederick William Gaisberg (1873 - 1951) and like his elder brother was a 'recording expert' of The Gramophone Company, Ltd. Will Gaisberg's recording activity was essentially confined to Europe, but during 1906 and 1907 he conducted a recording tour, assisted by George Walter Dillnutt on behalf of The Gramophone & Typewriter, Ltd., to India, Japan and Korea, from May 1906 through to March 1907.

The narrative of his recording tour of India describes the first half of his 'expedition' to India beginning at Calcutta during May 1906. Following the incidents described in the articles, Will Gaisberg travelled onto Japan and Korea where he took recordings on behalf of the Victor Talking Machine Company, Camden, New Jersey, United States of America, before returning to India at the beginning of 1907 where he continued the recording sessions at Calcutta, Delhi and Bombay, and thereafter returned to England.

A couple of months after these articles were published in 1918, Will Gaisberg died, having fallen victim to influenza, following his return from Lille in France where he had recently had recently taken recordings of the sounds of the guns on the Western Front during the Great War. His narrative of that experience was also published in - The Voice, for the issue of December 1918.

The discography of the recordings taken by Will Gaisberg, on his Indian tour of 1906 are given in detail in my book 'The Gramophone Company's First Indian Recordings - 1899 to 1908' [Popular Prakashan, Bombay, 1994].

Of particular interest in the articles are the five photographs used to illustrate the three articles, particularly the unidentified photographs in Article 2 - 'Delhi Beauty' and Punjaub Beauty' - of which the pictured ladies remain unidentified to this day - but are indicated as having been taken by - the Author.

More puzzling are the two photographs illustrating Article (3) which show - Miss Janki Bai of Allahabad - above the caption - Indian Musicians: on the opening page of the article (page 4 in The Voice). This photograph has been wrongly attributed on a number of more recent publications as being a photograph of Miss Gauhar Jan of Calcutta. In this article - the photographs have not been credited directly to Will Gaisberg, and the publication of this photograph of Miss Janki Bai of Allahabad precedes the use of the same photograph in the American edition of Fred Gaisberg's book - The Music Goes Round - Macmillan, New York, 1942.

-----  
 In - The Music Goes Round, the photograph - (facing page 58) is correctly identified as being of - "Janki Bai with Indian musicians, in a pause during a recording session at Calcutta" - with the credit being given to Arthur Clarke as photographer. Most of Janki Bai's recordings feature harmonium backing, although a few do have Sarangi backing. The use of two sarangi's as backing can clearly be heard some of the recordings taken by Arthur Spottiswoode Clarke at Calcutta during January 1915, so this photograph may be authenticated to that date. (see Janki Bai - Discography - The Record News - 14, April 1994, page 31)

The confusion over the proper identity of the 'Janki Bai' photograph has clearly arisen - simply because Fred Gaisberg referred to her in his book (page 57) and readers have - presumed - that he took recordings of Janki Bai during - HIS - recording sessions at Calcutta in 1902 - - he did NOT.

Curiously, the photograph "Goura Jan" included in - The Music Goes Round, Macmillan, 1942, (opposite page 56) is credited to Fred Gaisberg as - [Photograph by the Author]. While in the English edition of the same book - under the title of - Music on Record, Robert Hale Limited, London, 1947, credits the same photograph (facing page 56) - to Arthur Clarke.

Fred Gaisberg had taken recordings of Gauhar Jan - at Calcutta in December 1902 - and again in April 1908. Arthur Spottiswoode Clarke had also taken recordings of Gauhar Jan at Calcutta in December 1912, so the actual dating of the photograph could have been at any one of the three dates.

The other photograph in the third installment of the articles - (page 5) is also the source of considerable debate as to the identity of the lady with a tambura and child pictured. In this article, the photograph is simply captioned as 'Indian Lady with Native Instrument' and appears to have been the first known publication of the photograph. The photograph is not credited in the article - but the same photograph appears in the English edition of Fred Gaisberg's book - Music on Record, Robert Hale Limited, London, 1947, (facing page 57) - - and replaces the photograph of Janki Bai that had been used in the American edition of the book.

The caption of the photograph in Fred Gaisberg's book is 'A popular Indian singer and her son, and pupil' - - is credited to Arthur Clarke. The same photograph has been published by Joep Bor and Philippe Bruguier in their book - Masters of Raga, Haus der Kulturen der Welt / Musée des Arts Asiatiques Guimet, Berlin, (n.d. - c.1990) on page 36 - attributing the photograph (no.45) to being that of - Zohrabai of Agra (1868-1913).

The claim that this photograph is that of Zohra Bai of Agra - appears to have been based on an 'extract' of the face of the lady - in a greatly touched-up version that has circulated in India. The touched-up version of the photograph has been published in 'Uttar Bharatiya Shashtriya Gayan Ka Dhwanyankit Adhyayan, Dr. Rama Kant Dwivedi, Sahiya Ratnalay, Kanpur. 1987, (opposite page 232).

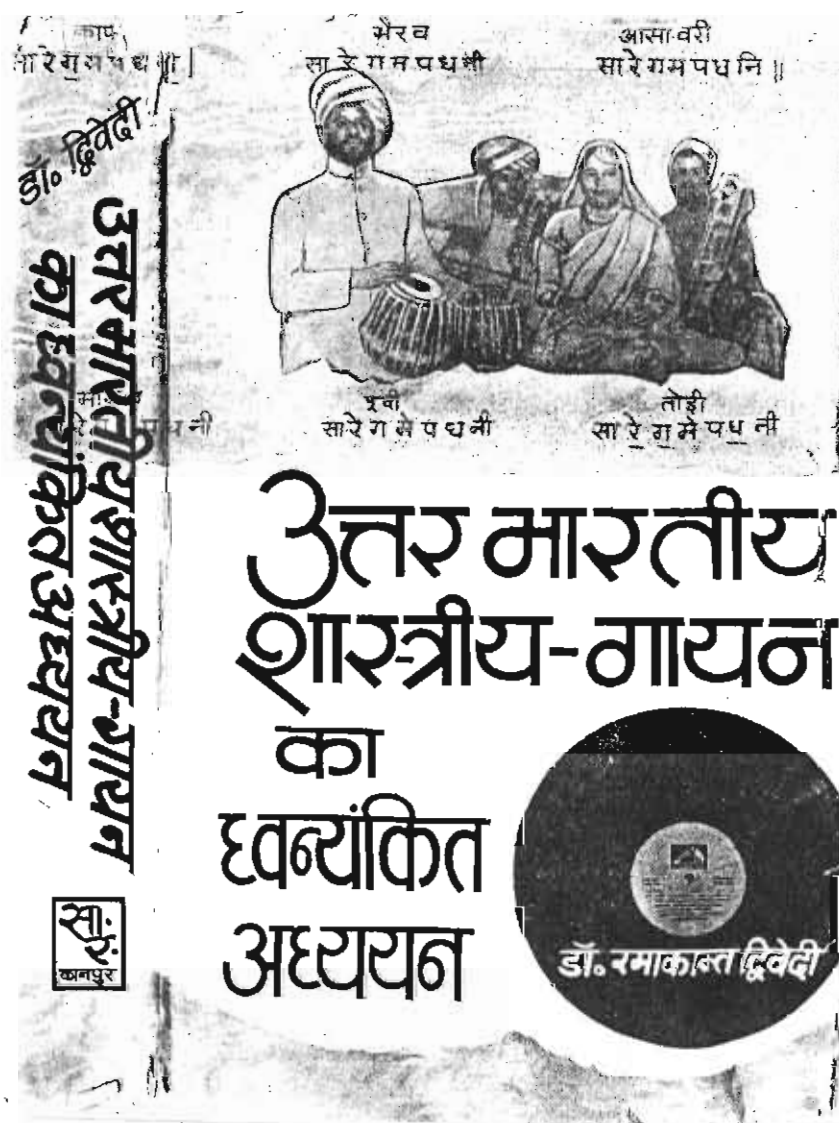
Zohra Bai of Agra, was first recorded by Fred Gaisberg at Calcutta during April 1908 (at about age 40), and later by George Walter Dillnutt at Lucknow in November 1909, followed by another session at Delhi in November 1910. Zohra Bai of Agra had been signed to a contract with The Gramophone Company, Ltd., Calcutta on 5 February 1908 to provide 25 recordings per year - with the contract expiring on 4 February 1911.

The contract was not renewed - and the recordings she gave to the company in the November 1910 sessions at Delhi were her last recordings for the 'Gramophone'.

Zohra Bai has certainly NOT recorded by Arthur Spottiswoode Clarke in India - during his stay there between 1913 to 1915, so the attribution of the photograph to him and how he came to be credited to the photograph - may be open to debate - as to who the photograph is really of.

THE OBJECT - of this article is not to question the beliefs or proponents who might have a different point of view (or claim) about the authenticity of the photographs - but rather to consider the historical and research factors pertaining to the matter, and I thank Prof. Joep Bor, Rantideb Maitra and Suresh Chandvankar - in particular for their patience and views in discussion on the subject of the photographs.

MICHAEL KINNEAR





*Arthur Clarke*

Goura Jan, famous classical Indian singer in a pause during recording session at Calcutta



*Gauhar Jan in the recording session  
conducted by W.C. Gaisberg*

मिस गोहर जान का चित्र  
ग्रामोफोन स्टोरियो का चित्र १८८२

(wrongly identified photograph)

(Page 225)



Arthur Clarke

A popular Indian singer and her son, and pupil



जोहरा बाई (पृष्ठ २२३)

----- [INSERT] -- Retouched photograph

(Page 233)

----- FROM: UTTAR BHARATIYA SHASHTRIYA GAYAN KA DHWANYANKIT ADHYAYAN -----

*Photograph by the Author*

Goura Jan, famous classical Indian singer, with native musicians in a pause during a recording session at Calcutta.

*Photograph by Arthur Clarke*

Janki Bai with Indian musicians, in a pause during a recording session at Calcutta.

# Records Wanted

A member of the Society resident in Hong Kong is interested in purchasing 78rpm discs of Western (non-classical) music.

Quantities of records will be purchased as a lot.

A wide range of music types can be included, such as: dance bands, jazz, popular vocal, hillbilly, popular instrumental, Hawaiian, etc. Records can be Indian, British, U.S. or European issues.

Pre-1945 discs are preferred. No classical. No military bands.

All discs must be in good condition (not chipped, cracked, etc.)

No need to prepare lists, as records can be accepted in lots of 50 or more and a price per lot as arranged by agreement will be paid.

Old record catalogs also wanted. Any kind or date.

For further details please write to:

Ross Laird,  
P.O. Box 952,  
Tsuen Wan, N.T.,  
HONG KONG

## SHAKTI WANTED

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

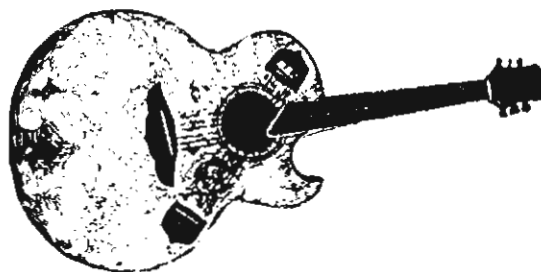
in March 1984 "SHAKTI" John McLaughlin -Guitar, L Shankar -Violin, Zakir Hussein-Tabla, Vikku Vinayakram- Ghatam. Toured INDIA Appearing at Goa, Bombay, Delhi, Calcutta, Madras, Bangalore.

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

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

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

1 Oak Street  
Flemington  
Vic 3031  
Australia





सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स

सादर करीत आहे.

महाराष्ट्राचं लाडकं व्यक्तिमत्व

पु.ल. देशपांडे यांच्या

संगीतरचनांवर आधारित  
ध्वनिमुद्रित गीतांचा कार्यक्रम

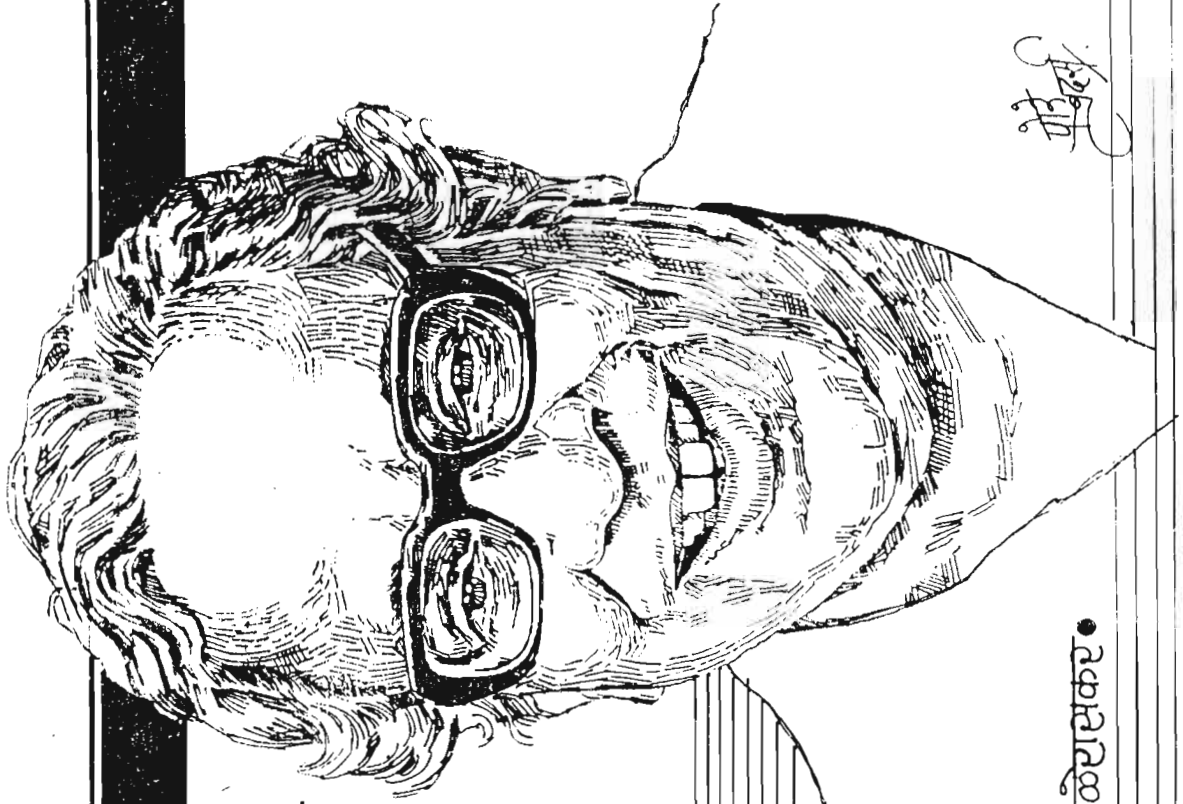
“माझे जीवन गाणे”

बुधवार दि. २० जुलै १९९४

सायंकाळी ६ वाजता

सेवासदन प्रशाला, सोलापूर

• मोहन सोहनी • अशोक शोबडे • जयंत राळेरामकर •



पु.ल. देशपांडे

# SIRC NEWS FROM SOLAPUR

During the period of this report - viz. from July-Dec. 1994, we organised following listening programmes as detailed below -

1] On 20th July 1994 we presented the programme 'Majhe Jeevan Gane' - based on the songs composed / sung / written etc. by Mr. P.L. Deshpande. This programme was compered by - Mr. Shashikant Lavis. The songs played were -

## SONG TITLE / FILM / SINGER / LYRIC

- 1] Indrayani Kaathi / Gulacha Ganpati / Bhimsen Joshi
- 2] Sukatatachi Jagi Ya / Dudh Bhaat / Asha Bhosle / V.D. Savarkar
- 3] Hi Kuni Chhedili Taar / Gulacha Ganpati /
- 4] Ja Muli Shakuntale Sasari / Dev Pavala / Manik Varma / G.D. Madgulkar
- 5] Kabirache Vinato Shele / Dev Pavala / Manik Varma / G.D. Madgulkar
- 6] Ketakichya Vanaat / Gulacha Ganpati
- 7] Naach Re Mora / Devbappa / Asha Bhosle / G.D. Madgulkar
- 8] Bai Ya Pavasane / Nonfilmi / P.L. Deshpande / Kavi Anil
- 9] Hansale Mani Chandane / Nonfilmi / Manik Varma / Raja Badhe
- 10] He Swapna Khare Kadhi Hoil Ka / Navra Bayko / Jog
- 11] Majhiya Mahera Ja / Nonfilmi / Jyotsna Bhole / Raja Badhe
- 12] Jhali Pahat / Nonfilmi / Jyotsna Bhole
- 13] Sakhubai Salubai / Navra Bayko / Jog
- 14] Majhya Kombadyachi Shaan / Navra Bayko / Vasant Rao Deshpande
- 15] Sahajach Suchale Geet / Aamaldar / Asha Bhosle
- 16] Majhe Jeevan Gane / Nonfilmi / Jitendra Abhisheki

2] On 22nd August 1994 we presented the programme titled - 'Avismaraniya (Unforgettable) Anil Biswas' - based on the Hindi Film songs composed by him. The songs played were -

## RECORD NUMBER / SONG TITLE / FILM / SINGERS / LYRIC

- 1] - / Saanjh Ki Bela / Jwarbhata / Arunkumar
- 2] - / Yaad Rakhana Chandtaro / Anokha Pyar / Lata Mangeshkar and Mukesh
- 3] HMV N 26195 / Dheere Dheere Aare Badal / Kismat / Amirbai Karnataki
- 4] LP ANGEL 3 AEX-5256 / Tumhare Bulaneko Ji Chahata Hai / Ladli / Lata Mangeshkar / Behajad Lakhnavi
- 5] LP EMI ECLP 5502 / Aa Muhabaat Ki Basti / Fareb / Kishorkumar and Lata Mangeshkar / Majrooh Sultanpuri
- 6] HMV N 50372 / Katati Hai Aab To Jindagi / Naaz / Lata Mangeshkar / Prem Dhavan
- 7] LP EMI ECLP 5502 / Jamane Ka Dastoor / Lajawab / Lata Mangeshkar and Mukesh / Prem Dhavan
- 8] HMV N 15877 / Hum Aur Tum Aur Ye Khushi / Alibaba / Surendra and Wahidanbai

आज सेवासदनमध्ये  
अविस्मरणीय अनिल विश्वास



अनिल विश्वास यांना मध्यप्रदेश  
सरकारने नुकतेच लता मंगेशकर  
पुरस्कार देऊन त्यांच्या संगीत  
कारकिर्दीचा गौरव केला आहे. त्याचे  
अधिकृत साधून केलेला हा कार्यक्रम  
म्हणजे अविस्मरणीय दुर्मिळ रचनांची  
मफील उरेल. तब्बला हा कार्यक्रम  
रसिकांनी चुकवू नये, असे संयोजक श्री.  
अशोक घोडडे, जयंत राठोरासकर आणि  
श्री. मोहन सोहोनी कळवितात.

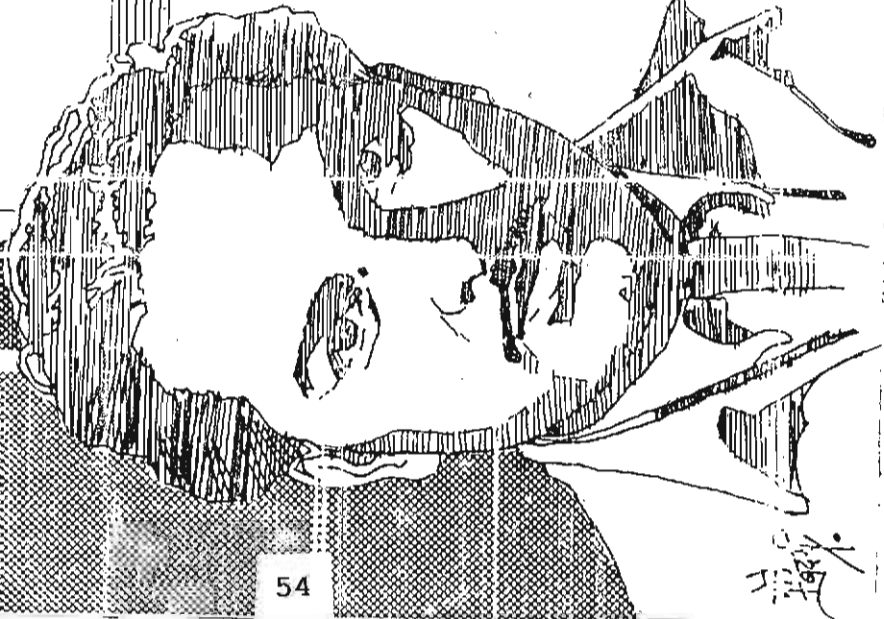
बौद्धाचार्यटी आर्पे इंडियन बेवेंडिज कलेक्टर्स  
बोलापूख शाखेवार्फ बर्कनेडु निमयण

長生殿

ध्वनिमुद्रिकांवरं आधावित हा कार्यक्रम  
 प्रेष्ठ संगीतकार अनिल विद्यान  
 यांच्या संगीतवचनांवर आयोजित  
 केला आहे. अवश्य यावे.

- सोमवार दि. २६-८-१४ ● नारायण-द्वजस्त।  
● सोमवार प्रकाल, सोलापूर.

जयंत बाळबलकव अशोक धोबडे मोडन जोडनी



- 9] HMV N 35753 / Char Dinonki Chandani / Girls School / Lata Mangeshkar and Shankardas Gupta
- 10] HMV N 25738 / Bole Ja Bole Ja / Aasara / Anil Biswas and Sardar Akhtar /
- 11] LP EMI ECLP 5502 / Mohabbat Tark Ki Maine / Do Raha / Talat Mahmood / Sahir Ludhiyanavi
- 12] - / Allah Bhi Hai Mallah Bhi Hai / Maan / Lata Mangeshkar
- 13] HMV N 50379 / Ritu Aaye [Raga:Sarang and Malhar] / Hamdard / Lata Mangeshkar and Manna Dey / Prem Dhavan
- 14] - / Khamosh Jamana Hai / Heer / Mohammad Rafi and Asha Bhosle
- 15] HMV N 52751 / Dil Shyamse Dooba Jata Hai / Sanskar / Asha Bhosle / Sarshar Sailani
- 16] - / Man Men Kisike Preetko Basalo / Aaram / Lata Mangeshkar
- 17] LP EMI ECLP 5502 / Intazzar Aur Abhi / Char Dil Char Rahen / Lata Mangeshkar / Sahir Ludhiyanavi
- 18] LP EMI ECLP 5502 / Dur Papiha Bola / Gajare / Suraiyya / G.S.Nepali
- 19] - / Balamava Nadan..Balma Ja Ja Ja / Aaram / Lata Mangeshkar
- 20] LP EMI ECLP 2878 / Sitaron Tum Gavah Rahana / Non-Filmi / Talat Mahmood / Sajjan
- 21] - / Rahi Matwale / Waris / Talat Mahmood and Suraiyya
- 22] - / Ja Main Tose Nahi Bolu / Sautela Bhai [Khamaj and Thumri] / Lata Mangeshkar
- 23] - / Kuch Aur Jamana Kahata Hai / Chhoti Chhoti Baaten / Meena Kapoor
- 24] - / Jindagika Ajab Phasana Hai / Chhoti Chhoti Baaten / Meena Kapoor and Mukesh
- 25] LP EMI ECLP 5502 / Seenemen Sulagate Hai Aarman / Tarana / Talat Mahmood and Lata Mangeshkar / Prem Dhavan

=====

3] On October 23,1994 we presented a programme - 'Chhed Sakhi Sargam'- songs sung by Lata Mangeshkar with other female singers [Sakhi] Song details are -

-----

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

- =====
- 1] Audio cassette / Jab Dilko Satave Gum / Sargam / with Saraswati Rane / C. Ramchandra / P.L.Santoshi / 1950
  - 2] HMV N 36287 / Gore Gore O Banke Chore / Samadhi / with Amirbai Karnataki / C. Ramchandra / Rajendra Krishna / 1950
  - 3] Audio cassette / Jari Jari Ja Nindiya / Jhanzar / with Madhubala Jhaveri / C. Ramchandra / Rajendra Krishna / 1953
  - 4] HMV N 35827 / Chup Chup Khade Ho Jarur Koi Baat Hai / Badi Behan / with Premlata / Husnalal Bhagatram / Rajendra Krishna / 1949
  - 5] HMV N 35767 / Dar Na Mohabbat Kar Le / Andaz / with Shamshad Begum / Naushad Ali / Majrooh Sultanpuri / 1949
  - 6] Audio cassette / Ye Ruki Ruki Havaen / Daman / with Asha Bhosle / K.Dutta / Rajendra Krishna / 1951
  - 7] HMV N 36051 / O Pardeshi Musafir / Balam / with Suraiyya / / Husnalal Bhagatram / Kamar Jalalabadi / 1949
  - 8] Audio cassette / Bol Papihe Bol Re / Tarana / with Sandhya Mukherjee / Anil Biswas / Prem Dhavan / 1951

सोसायटी ऑफ इंडियन रेकार्ड कलेक्टर्स  
सोलापूर झालुवा आयोजित.

लेता मंगेशकर यांनी अन्य गायिकांबरोबर  
गायिलेल्या अवॉर्ड व दुर्मिळ गीतांचा  
ध्वनिमुद्रिकावनील आधुनिक कार्यक्रम

हे सुखी सुखी

□ खविवान दि. २३ ऑक्टोबर ९४, नाथ, पु. वा.  
□ नेवासपुन प्रशाला, नभाग्रह, सोलापूर  
अग्रत्याने यावे

मौलाना मोहम्मद • जयंत लाल एलकर • आशोक चौखंडे



मौलाना मोहम्मद

- 9] HMV N 35594 / Ae Dil Meri Wafamen / Anokha Pyar / with Ira Nagrath / Anil Biswas / Shams Ajimabadi / 1948
  - 10] HMV N 74529 / Apalam Chaplam / Azad / with Usha Mangeshkar / C. Ramchandra / Rajendra Krishna / 1955
  - 11] Audio cassette / More Salone Kanha / Nata / with Sudha Malhotra / S.Mohinder / Tanvir Naqvi / 1955
  - 12] Audio cassette / Sakhi Ri Sun Bole / Miss Meri / with Asha Bhosle / Hemant Kumar / Rajendra Krishna / 1957
  - 13] Audio cassette / Akhiyan Bhoor Gayi Hai / Gunj Uthi Shehanai / with Geeta Dutt / Vasant Desai
  - 14] Audio cassette / Unse Nazar Mili / Gazal / with Minoo Purshottam / Madan Mohan / Sahir Ludhiyanvi / 1964
  - 15] Audio cassette / Bansuriya Phirse Bajao / Aagosh / with Sudha Malhotra / Roshan / Shailendra / 1953
  - 16] Audio cassette / Jindagi Badli / Anthoni / with Rajkumari / Roshan / Nakshab Jarchavi / 1951
  - 17] Audio cassette / Bachpan Ke Din / Deedar / with Shamshad Begum / Naushad Ali / Shakeel Badayuni / 1951
  - 18] Columbia GE 8088 / Khushiyan Manaye Kyun / Khidki / with Shamshad Begum and Mohantara / C.Ramchandra / P.L.Santoshi / 1948
  - 19] HMV N 51792 / Aare Koi Gao / Patrani / with Usha Mangeshkar / Shankar Jaikishan / Shailendra / 1956
  - 20] HMV N 53947 / Dagabaz O Bake Piya / Burma Road / with Usha Mangeshkar / Chitragupta / Majrooh Sultanpuri / 1962
  - 21] HMV N 52840 / Tha Thaiya Karte Aana / Panchayat / with Geeta Dutt / Iqbal Qureshi / Shakeel Noomani / 1958
  - 22] Audio cassette / O Chand Jahan Wo Jaye / Sharda / with Asha Bhosle / C. Ramchandra / Rajendra Krishna / 1957
- =====

4] On December 18th we had an informal meeting to pay tribute to Mr. Madhav Moholkar who passed away this month. Mr. Moholkar belonged to Solapur and several persons attending this meeting spoke about him. Mr.Sharaschandra Deshpande - classmate of Mr. Moholkar narrated several incidences. Mr.Moholkar has written a famous book in Marathi. This book is on the appreciation of the Hindi film songs and is titled - 'Geet Yatri'.

Sahir Ludhiyanvi was his favourite poet and we had decided to play some of his lyrics from films in one of our monthly listening sessions. Mr.Moholkar had agreed to attend this programme and compere. After the condolence meeting at the residence of Mr.Jayant Raleraskar we played Sahir's film songs detailed below -

-----  
 SONG TITLE / FILM / SINGER / MUSIC COMPOSER  
 -----

- 1] Tum Na Jane Kis Jahanmen / Saza / Lata Mangeshkar / S.D.Burman
- 2] Chand Maddham Hai / Railway Platform / Lata Mangeshkar / Madan Mohan
- 3] Ashkone Jo Paya Hai / Chandiki Deewar / Talat Mahmood / N.Dutta
- 4] Bol Na Bol Ae Janewale / Arman / Talat Mahmood and Asha Bhosle / S.D.Burman

- 5] Jeevanke Safarmen Rahi / Munneemji / Kishorkumar / S.D.Burman
- 6] Jinhe Nazz Hai Hindpar Wo Kahan Hai / Pyasa / S.D.Burman
- 7] Ye Na Bata Sakunga Main / Nonfilmi / Jagmohan
- 8] Tu Kaunsi Badlimen Mere / Khandan / Noorjahan / Gulam Haider
- 9] Tum Mujhe Bhul Bhi Jao / Didi / Sudha Malhotra and Mukesh / Sudha
- 10] Ae Game Dil Kya Karun / Thokar / Majaj / Talat Mahmood / Sardar Malick
- 11] Pyarki Ye Talkhiyaan / Sardar / Kaif Irfani / Lata Mangeshkar / Jagmohan
- 12] Thaharo Jarasi Der To / Savera / Prem Dhavan / Geeta Dutt / Shailesh

\*\* The songs were taken mostly from cassettes, LP's and 78's.

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

१४ डिसेंबर १९९४

चित्रपट संगीताचे साक्षेपी समीक्षक

महादेव

२१/१२/९४

## माधव मोहोळकर यांचे देहावसान

### आमच्या प्रतिनिधीकडून

मुंबई, बुधवार - चित्रपटकलेचे, विशेषतः चित्रपटसंगीताचे साक्षेपी आस्वादक - समीक्षक आणि एल्फिन्स्टन महाविद्यालयाचे माजी प्राचार्य माधव मोहोळकर यांचे आज पहाटे जुहू येथील निवासस्थानी हृदयविकाराच्या तीव्र झटक्याने निधन झाले. ते ६२ वर्षांचे होते.

'इप्टा'तर्फे नियोजित साहित्य संमेलनाध्यक्ष नारायण सुर्वे यांच्या काल झालेल्या सत्कार समारंभाला श्री. मोहोळकर गेले होते. उपस्थितांशी गप्पा मारून ते रात्री दहाच्या सुमारास प्रभातनगर, जुहू येथील आपल्या निवासस्थानी परतले. आज पहाटे साडेपाचच्या सुमारास त्यांच्या छातीत अचानक दुखू लागल्याने त्यांच्या पत्नीने डॉक्टरांना पाचारण केले. त्यांच्या इमारतीत राहणाऱ्या श्रावणी देवधरही तातडीने श्री. मोहोळकरांच्या निवासस्थानी गेल्या. श्री. मोहोळकर यांना रुग्णालयात नेण्याची तयारी सुरू असताना हृदयविकाराच्या तीव्र झटक्याने त्यांचे प्राणोत्क्रमण झाले.

त्यांच्यामागे पत्नी, मुलगा व मुलगी असा परिवार आहे. मुलगी माधवी अमेरिकेत असते. मुलगा चंद्रहास दिल्लीला गेला होता, त्याला श्री. मोहोळकर यांच्या निधनाचे वृत्त समजल्यावर तो मुंबईला आला. त्यानंतर

जुहू येथील स्मशानभूमीत श्री. मोहोळकर यांच्या पार्थिवावर अंत्यसंस्कार करण्यात आले. त्यांचे निकटवर्तीय व चाहते या वेळी उपस्थित होते.

### 'गीतयात्री'स पुरस्कार

हिंदी चित्रपटसंगीताच्या सुवर्णकाळातील गीतकार, संगीतकार, गायक यांच्या मध्याळ आठवणी जाणकाराने जागविणारे 'गीतयात्री' हे श्री. मोहोळकर यांचे सर्वात गाजलेले पुस्तक. 'मौज'सारख्या प्रकाशनक्षेत्रातील मानदंड मानल्या जाणाऱ्या संस्थेने प्रकाशित केलेल्या या पुस्तकास राज्य पुरस्कार मिळाला होता.

हिंदी चित्रसृष्टीबरोबरच हॉलिवूडबद्दल, पाश्चात्य कलावंतांबद्दल श्री. मोहोळकर यांना विलक्षण ममत्त्व होते. मध्यंतरी चार महिने हॉलिवूडला राहून त्यांनी तेथील चित्रपटनिर्मिती प्रक्रियेचा जवळून अभ्यास केला होता. या अनुभवावर हॉलिवूडच्या कलावंतांविषयी एक पुस्तक लिहिण्याचा त्यांचा मानस होता. त्यांच्या निधनाने या पुस्तकाचे स्वप्न अधुरे राहिले आहे.

सोलापूर येथे ३ नोव्हेंबर १९३२ रोजी जन्मलेल्या श्री. मोहोळकर यांचे शिक्षण सोलापुरातच झाले. हिंदी विषयाचे प्राध्यापक असलेले श्री. मोहोळकर राजपत्रित अधिकारीही होते. इस्माईल युसूफ आणि एल्फिन्स्टन महाविद्यालयाचे ते प्राचार्य होते. १९९२ मध्ये अमरावतीच्या विदर्भ महाविद्यालयाध्य

प्राचार्यपदावरून ते निवृत्त झाले.

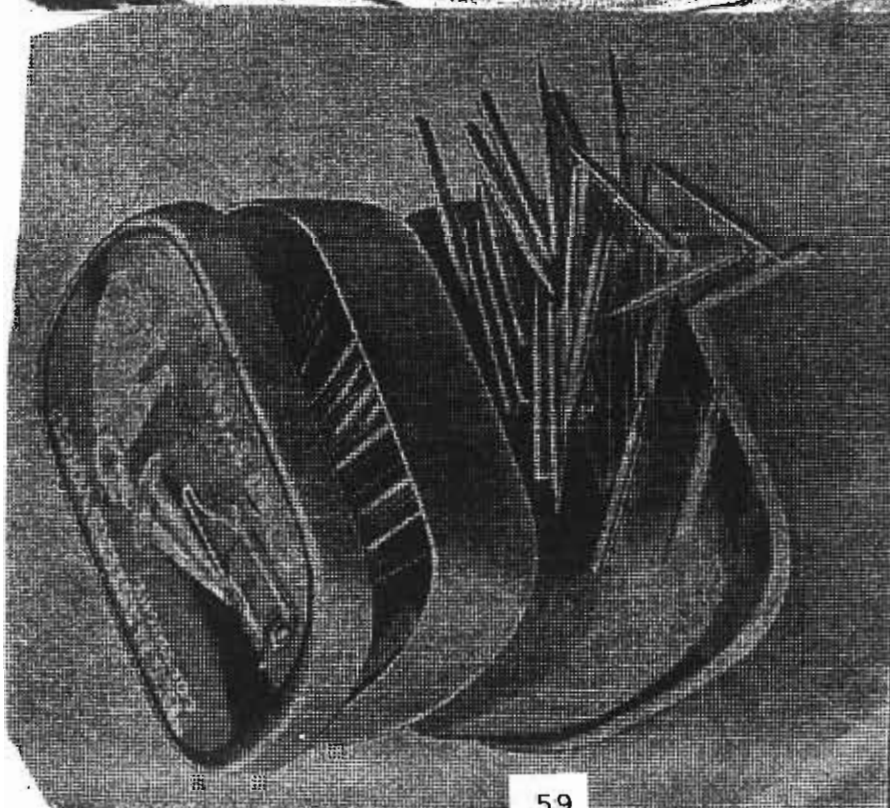
मराठीतील निवडक पुस्तकांचे हिंदी अनुवाद ही श्री. मोहोळकर यांची उल्लेखनीय साहित्यिक कामगिरी होती. विश्राम बेडेकरांची 'रणांगण', पु. शि. रेगे यांची 'सावित्री' आणि अन्य कथांच्या त्यांनी केलेल्या हिंदी अनुवादांना केंद्र सत्काराची परितोषिके मिळाली होती.

ख्यातनाम पार्श्वगायक तलत मेहमूद हे श्री. मोहोळकर यांचे वर्षानुवर्षांचे गाढ स्नेही. 'गीतयात्री'चे प्रकाशनही तलत मेहमूद यांच्याच हस्ते झाले होते. त्यावेळी प्रकृती ठीक नसतानाही केवळ मोहोळकरांच्या स्नेहापोटी ते मुंबई मराठी ग्रंथसंग्रहालयाचे तीन जिने चढून आले होते. त्यांना आज दुपारी मोहोळकरांच्या निधनाचे वृत्त समजले तेव्हा धक्काच बसला.

हिंदी चित्रपटांमध्ये मोहोळकरां-इतकाच रस घेणारे ज्येष्ठ समीक्षक य. दि. फडके हे मोहोळकरांचे बालमित्र. त्यांचा स्नेह पन्नास वर्षांहून अधिक काळाचा. साहित्य आणि चित्रपट संगीत या समान आवडीच्या विषयांमुळे मित्र झालेल्या आपल्या सुद्धांच्या निधनाचे वृत्त समजताच-श्री. फडके सुन्नच झाले. ते म्हणाले, 'मोहोळकरांच्या प्रकृतीची तशी काही तक्रार नव्हती. काल सुर्वेच्या सत्कारप्रसंगी त्यांना भेटणारही होतो, पण जमले नाही. आणि आज काही ध्यानीमनी नसताना ही बातमी समजली आणि मन विषण्ण झाले.'

News of sudden death of Mr. Madhav Moholkar  
in December 1994





**"His Master's Voice" Steel Needles**  
 Made from the finest steel, will give you the best results. These needles are made in different tones: "Soft," "Half," "Loud," and "Extra Loud" to give variations of volume.



CONTENTS OF THE BACK ISSUES OF -

" THE RECORD NEWS "

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

VOLUME 1 - JANUARY 1991

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

VOLUME 2 - APRIL 1991

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

VOLUME 3 - JULY 1991

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

VOLUME 4 - OCTOBER 1991

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

VOLUME 5 - JANUARY 1992

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)

VOLUME 6 - APRIL 1992

-----

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

VOLUME 7 - JULY 1992

-----

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

VOLUME 8 - OCTOBER 1992

-----

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

VOLUME 9 - JANUARY 1993

-----

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

VOLUME 10 - APRIL 1993

-----

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

VOLUME 11 - JULY 1993

-----

- Gani Galyatali Gani Manatali (Moreswar Patwardhan)
- Records of Multifaceted Ravi Shankar (K.R.Tembe)
- Records of Hindi Film Songs Composed by N.Dutta (Pradeep Acharya)
- 'Surshree Smt.Kesrabai Kerkar' (Prof.S.R.Mehta)
- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
- Reading Indian Record Labels - 'Sun Disc Record (Michael Kinnear)

VOLUME 12 - OCTOBER 1993

-----

- 'Ustad Faiyazkhan' - A living legend in his life time (Prof.S.R.Mehta)
- Music recording in digital format (Mr.Sunil Dutta)
- Letters to the editor
- The record collector - Mr.Philip Yampolsky
- Third annual report on SIRC activities - 1992/93 (Suresh Chandvankar)

VOLUME 13 - JANUARY 1994

-----

- Galaxy of musicians (Dr.Prakash Joshi)
- Record details - 'Shakuntal to Kulvadhu' (Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

VOLUME 14 - APRIL 1994

-----

- Discography of Jankibai of Allahabad (Michael Kinnear)

VOLUME 15 - JULY 1994

-----

- Records of Mr.Sudheer Phadke - (Mr.K.R.Tembe)
- Records of the programme:'Gani Manatali / Galyatali' (Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar)
- 'Records of Mr.Datta Davjekar' - (Mr.Prabhakar Datar)
- 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

VOLUME 16 - OCTOBER 1994

-----

- Reading Indian Record Labels - Part 7 'Singer Record' and 'James Opera Record' (Michael Kinnear)
  - In the Matter of Mahomed Hussain (Naginawale) (Michael Kinnear)
  - Lecture notes on Pandit Omkarnath Thakur (Prof.S.R.Mehta)
  - Fourth annual Report of SIRC (Suresh Chandvankar)
- =====

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

-----

SOCIETY OF INDIAN RECORD COLLECTORS (SIRC)  
207 PARASHARA,TIFR HSG.COLONY,NAVYNAGAR,COLABA,BOMBAY-400 005.

=====

[Established : 1990]

-----

The Society of Indian Record Collectors intends to bring together all persons,Institutions interested in -

" PRESERVATION,PROMOTION AND RESEARCH "

-----

in all aspects of Indian musical culture. It intends to -

\* Bring together all music lovers for social communication by way of listening to the recorded music.

\*\* Publish a quarterly journal - "THE RECORD NEWS" - in which research articles,reviews,notices,reports,new releases small advertisements,etc.will be published.

\*\*\* Freely disseminate information between the members of the society about the collectors of old records,their collections with an emphasis on the preservation of old records and recordings.

MEMBERSHIP FEE - [Inclusive of the journal subscription]

-----

Annual Membership	... Rs.100/-
Overseas	... Rs.300/-[US \$ 10]
Life Membership	... Rs.1000/-
Overseas	... Rs.3000/-[US \$ 100]

{Annual term - July to June}

\*\*\*\* These amounts will be doubled from July 1995.

sd/-

[Suresh Chandvankar]  
Hon.Secretary

April 1995

-----  
Telephone : 218 9726.  
-----