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THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

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READING INDIAN RECORD LABELS - PART 2

THE RECORD NEWS
THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS
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FROM THE EDITOR

I am very happy to inform you that the first issue of TRN-1 has been received well by the members & well wishers both at home and abroad. This is evidenced by the letters received & also by the active participation of some members who have sent articles, news items, want/disposal lists of the records. These will be published in the forthcoming issues of TRN. I am looking forward for the continuing help & support from all of you. I am presenting this second issue of our journal. Please send your valuable suggestions & comments to me

SURESH CHANDVANKAR
EDITOR

CONTENTS-

	Page No.
THE BLESSINGS - FROM MR.G.N.JOSHI	4
SHORT INTRODUCTION TO DISCOGRAPHY	
- BY BILL DEAN MYATT	5
LETTER TO THE EDITOR - BY MR.FRANK ANDREWS	8
READING INDIAN RECORD LABELS - PART 2	
- BY MICHAEL KINNEAR	9
AN APPEAL FOR NICOLE RECORDS	13
SIRC NEWS FROM BOMBAY - BY SURESH CHANDVANKAR	15
DISCOGRAPHY OF PANDIT KUMAR GANDHARVA	
- BY MR. K.R.TEMBE	21
OBITUARY	26
NEWS,REPORTS AND ANNOUNCEMENTS	27
DISPOSAL / WANT LISTS	28

THE BLESSINGS

G.N. JOSHI
Special Executive Magistrate

"RAGESHREE"
Dilip Gupte Road, Mahim
Bombay 400 016

8-3-91

My dear Mulani,

Saprem Namaste.

Your kind letter re: the Society of Indian Record Collectors is a very unexpected matter of great interest and joy for me. My only regret is that the Society has been formed in the year 1991 instead of 1950, when I was in H.M.V. and could have been of immense help and guidance to persons like you who are fond of Indian music and the record collectors. In those days little did I imagine that there would be any persons who would seek for gramophone discs in different languages and on various labels. I tried in those days, I vividly remember, I even corresponded with persons having a keen interest in the collection of discs and remember having corresponded with persons like Mr.Kinnear in Australia.

I am very pleased to note that your issues under the Society's banner would be appearing regularly in future. In the beginning, the response from general public will be rather lukewarm, but I feel sure, gradually the number will increase to a sizeable extent. Please therefore do not give up pursuing this venture.

Unfortunately, my failing health does not allow me to give you concrete help. But you may rest assured that during my remaining days or months, I shall be with you and the Society in all possible ways.

Please do let me know if I could be of any help otherwise.

Thanking you for the good efforts you and your colleagues are putting in in this new effort to promote the cause of spread of good music in India and with best regards,

Sincerely yours,

G.N. JOSHI

=====

Mr.G.N.Joshi (82) retired from HMV Bombay after serving for about 35 years. He has taken lot of efforts in recording old masters (largely on 78 rpm) particularly in the field of Indian Classical Music. He has written a very interesting book 'Down The Melody Lane' which is about his experiences of recordings at HMV. He is also a vocalist, and cut about 100 records (78rpm) SIRC Committee is very much thankful to him for his blessings, and plans to present the discography of Mr. G.N.Joshi in the forthcoming issue of TRN.

=====

A SHORT INTRODUCTION TO DISCOGRAPHY

By

BILL DEAN-MYATT

A brief definition of discography could be "the science and art of collecting information about gramophone records and putting that information into a form that will provide relevant facts in an orderly fashion". There may be some quibbles about this definition, but I feel that it at least provides a starting point to this article.

If you are going to collect information you must keep this in a form that enables you to use it in different ways. Many collectors and discographers are starting to put information on computer, but I will only deal with the simple form of a 3"x4" or 6"x4" filing card. Keep a card for each side of every record that you have in your collection, plus a card for each side of every record that passes through your hands. On this card record the following facts: (1) the exact artist credit (2) performance details (3) accompaniment details (4) tune title (5) composer and lyricist details (6) show or film credits (7) record company (8) catalogue number (9) matrix and take number (10) any other number, letters, symbols that appear on the label, under the label or in the wax surround. In fact, make a note of EVERYTHING! you never know what may be of use.

Most discographers sort their file cards into the alphabetical order of the artist's surname, but the cards could be sorted by catalogue number or matrix number.

You will quickly start to realise that you can trace an artist's development if you can play their records in chronological order, you may find that a gap appears in the matrix number sequence by a certain artist which may reveal an unissued performance (of which a test pressing may exist) or a pseudonymous issue on a subsidiary label.

As your experience grows and the number of file cards with it, you will start to acquire from company files, old monthly release supplements, old catalogues or interviews with the artists themselves, exact or approximate dates and locations of the recording sessions. These can then be entered on your file cards and from this information you can start to extrapolate approximate dates for other items on the same label or in the same matrix number sequences. You may also start to find alternate takes issued of the same recording which may reveal variations of performance.

I referred above to the use of pseudonyms. If you come across an item where you recognise the true identity of the performer, make out a file card under the pseudonym and refer to the label and catalogue number and true artist's name under which the main card is filed. You will probably find that a label that uses pseudonyms will use the same one for a variety of artists. You will of course be able to trace the origin of a record from its matrix number.

SAMPLE FILE CARDS

BEIDERBECKE, LEON BIX
 BIX BEIDERBECKE AND HIS GANG
 AT THE JAZZ BAND BALL FORTNOT (LA ROCCA - SHIELDS)
 USA OKEH 40923 W-81518-B NEW YORK CITY
 WEDNESDAY 5TH OCTOBER 1927
 BIX BEIDERBECKE (cornet); BILL RANK (trombone); DON MURRAY (clarinet)
 ADRIAN ROLLINI (bass sax); FRANK SIGNORELLI (piano)
 CHAUNCEY MOREHOUSE (drums)
 Voc 3042, Col 36156, 20446, Col JS-10003, Par ER 3645,
 R. 2711; Par G 41497, Par IC 87114; Col Ar 193139, 295118 etc;

ARTIST'S FULL NAME

ARTIST CREDIT ON RECORD LABEL

TUNE TITLE, DESCRIPTION, COMPOSERS

RECORD LABEL & CATALOGUE NO. MATRIX & TAKE

RECORDING DATE & LOCATION

COMPLETE PERSONNEL

& INSTRUMENTATION.

OTHER ISSUES OF THIS ITEM

ARTIST FULL NAME

ARTIST CREDIT ON RECORD LABEL

TUNE TITLE; COMPOSERS (NOT GIVEN ON LABEL)

RECORD LABEL & CATALOGUE NO. OTHER NOS

RECORDING DATE & LOCATION (MATRIX INCLUDED)

PERFORMANCE & ACCOMPANIMENT

OTHER ISSUES (INCLUDING ORIGINAL)

NB COLONIAL RECORDS MADE IN ENGLAND
 BUT ONLY FOR SALE IN FORMER
 COLONIES (SOUTH AFRICA, RHODESIA, etc.)

WILLIAMS, WILLIAM HOLT (F.N. WILLIAM HOLT BANKS)
 born AUSTRALIA
 died 13/3/1915

MR. BILLY WILLIAMS ENGLISH COMIC
 WHEN FATHER PAIRED THE PARLOUR (William's, Western Dancer)
 COLONIAL RECORD 265 4310-A B24Q 6402
 FEBRUARY 24TH 1910 LONDON
 WILLIAMS (vocal) with unknown orchestra

original issue english HOMOPHON 714; also on Randophone (Au).
 Tel: Rexophone (Au) 5070; Homochord (E/G) 4081;

Many collectors develop a particular fascination for a record label, generally one that is relatively obscure, and try to reconstruct the catalogue. To do this, you will have to contact all collectors that you know for information, publish a request for information in the The Record News and try to track down old catalogues, monthly supplements, press and magazine advertisements and references in record trade magazines. Michael Kinnear's Nicole project is an excellent example of this activity. When you undertake this kind of project, you will want to know the answers to such questions as (1) when did the label commence activities (2) how many catalogue series were there (3a) did a particular series issue a certain type of performance only (3b) did the label have its own recording studios 4) what matrix series did it use 5) how did they distinguish one take from another 6) did they use material from other labels, and if so which 7) what matrix series did these other labels use 8) what was the original catalogue number and artist credit 9) when did the label cease operation and what were the highest catalogue numbers and matrix numbers used 10) if items were issued under a pseudonym, who was the real artist.

If you try to list all matrix numbers, in order, as used by a company which had its own recording studios, then you will have to undertake all the work listed above. However, you will have to alert fellow collectors on how to recognise the matrix numbers and other identifying marks should the material be used as labels other than the present one.

I hope that short article will be of some help to newcomers to the pleasures (and frustration) of discography and that it will encourage more activity in this worthwhile field.

- APPEAL TO MEMBERS AND READERS OF THIS JOURNAL -

A. There are several record collectors all over the world who love and prefer recordings on 78 rpm format only. Even if recordings have been transferred on LPs/EPs, audio cassettes and compact discs, they keep hunting for original 78 rpm records. Is it simply a nostalgia or love for the old ? (which at times is gold!). Please send your views and opinions on - Why do I prefer 78 rpm format? (if you do). Our readers will be anxious to read your viewpoints on this interesting subject.

B. As a record collector, you must have faced problems like how to store records, index them, clean them up regularly. Also you must have faced problems in obtaining, maintaining and repairing record playing equipment. Please write to us about your experience, so that other members and collectors will be benefited. This will be published in the coming issues of the Record News.

Editor

Dear Sir,

Michael Kinnear, in his article Reading Indian Record Labels, Part One, on page 7 of the first issue of your Journal, deals with the subject of producing the masters for pressing disc records, in paragraph three.

Having read this with interest, I believe he has not been quite correct in outlining the steps which were taken to produce the stamping matrices which were put into the presses to produce the discs which were put on sale - that is as far as the terminology is concerned.

- 1) The initial recording was made on a thick wax, circular tablet.
- 2) The recorded wax was then sent to the factory where it would be treated to respond to an electric charge which would deposit a metal, usually of copper, on the recorded surface.

This process was based on the discoveries of Galvani in the possibilities of metal plating surfaces by electrolysis. When enough metal had been deposited on the recorded wax tablet, it was carefully separated from it and it was this metal disc, with a negative impression of the recording which was the galvano.

The negative impression on the galvano was in the form of a ridge, corresponding to the wavy groove cut into the wax by the initial recording.

This galvano was termed the "Father" master or matrix and was the most carefully preserved part of the recording process because the wax tablet would often become damaged when parted from its galvano.

From the galvano/"Father" - another metal master was grown by the electrolytic process, and this was termed the "Mother", whose impression now took the groove form of the original wax recording.

This "Mother" was also a galvano and was also described as a positive. If the "Mother" became damaged another could be grown from the carefully preserved "Father" master.

Once a successful "Mother" had been made then that was subjected to the same electrolytic process with another negative impression, similar to the "Father" master.

This galvano was termed the "Daughter" or stamper matrix, which was first backed up with a die plate in order to withstand the pressure imposed when being worked in the presses to make the finished discs which again showed the original positive cut groove of the original recording in wax and the "Mother" matrix of the half-way stage.

The finished discs, of course, were not galvanos.

This was the procedure which was adopted relatively quite quickly after record production had begun. As "Daughter" matrices became worn or damaged in use in the presses, so further "Daughter" matrices would be grown from the "Mother" in the electrolytic baths where the Galvano process took place.

The un-backed "Daughter" matrices were the ones referred to most of all as "Shells" - although all the three members of the family were "Shells" in fact.

In the earliest years the "Father" matrix was put straight in the presses after backing up and if it wore out or became damaged and further pressings were required, then the recorded item would have to be re-recorded unless the original wax had suffered no damage when it was parted from its galvano.

FRANK ANDREWS. London, England. 21 April 1991.

READING INDIAN RECORD LABELS

By

MICHAEL S. KINNEAR

Part Two - 'NICOLE RECORD'

The 'NICOLE RECORD' is amongst the rarest of record labels with an Indian repertoire, and with it's introduction to the disc record market in India by mid-1905, this - brown, celluloid coated, cardboard disc record - was only the second disc record label to feature a repertoire of Indian recording artists, the first being the 'Gramophone' records.

Attempts to establish a record factory to produce the 'NICOLE RECORD' were begun in mid-1902 by Nicole Freres, Ltd., one of the foremost musical box makers, who had originally begun it's business in Geneva in 1815.

The steady decline in sales of musical boxes at the turn of the century, had led Nicole Freres, Ltd., to take a keener interest in the 'talking machine' trade, which then led to the company being interested in entering this burgeoning industry as a manufacturer of disc records.

The impetus for Nicole Freres, Ltd., to enter the 'talking machine' industry as manufacturers developed out of their involvement with the International Zonophone Company, of Berlin, who were - at that stage - still an independent company, and not associated with The Gramophone & Typewriter, Ltd.

Nicole Freres, Ltd., as the sole agents for 'Zonophone' products in Great Britain, were having difficulties meeting the demand for disc records to play on 'Zonophone' machines, and so entered into negotiations with the International Zonophone Company to set up a disc record factory to ensure a constant supply of 'Zonophone' disc records for the English market.

This proposal soon floundered because while Nicole Freres, Ltd., was in the process of perfecting their own disc record, The Gramophone & Typewriter, Ltd., acquired the controlling interest in the International Zonophone Company - thus eliminating that company as competitor. Nicole Freres, Ltd., were then forced to carry on separately and by August 1903 had issued the first releases on their own 'NICOLE RECORD' label.

The first manager of The Gramophone & Typewriter, Ltd., branch office at Calcutta, John Watson Hawd, had returned to England in July 1903, and was quite disgruntled with the way the Indian branch was being treated. John Watson Hawd resigned from The Gramophone & Typewriter, Ltd., and after a few months re-emerged as one of the directors of the newly formed Nicole Record Co., Ltd.

By late 1904, John Watson Hawd had returned to Calcutta with Stephen Carl Porter - The Nicole Record Co., Ltd's recording expert to begin recording a repertoire of Indian music. After establishing wholesale and retail outlets for the forthcoming 'NICOLE RECORD' releases, Hawd left Stephen Porter to carry on with the recording program alone.

After taking some two hundred recordings at Calcutta, Stephen Porter moved onto Madras where further recordings were taken. Some more recordings were taken at Bombay, before Stephen Porter returned to Calcutta. Some Burmese recordings were taken at Rangoon before Stephen Porter completed his recording tour by March 1905.

This recording tour by Stephen Porter on behalf of The Nicole Record Co., Ltd., produced about seven hundred recordings of Indian songs and tunes in Bengali, Hindustani, Gujarati, Canarese, Tamil and Telugu, along with recordings in Burmese.

By September 1905, the first releases on the 'NICOLE RECORD' label were on the market in India. M.L. Shaw, of 23/5 Dharamtala Street, was the first wholesale agent to distribute the 'NICOLE RECORD' in India. In Madras, M. Tara & Co., 6 Broadway, was appointed the agent for Southern India.

2. Reading Indian Record Labels - NICOLE RECORD

In March 1906, Nicole Freres, Ltd., was forced into voluntary liquidation by the legal action of it's Chairman, Thomas Usher who was also the controller of it's Indian branch, Nicole Freres (India) Ltd., which operated as a separate company under Usher's directive.

This action closed the businesses of Nicole Freres, Ltd., and The Nicole Record Co., Ltd. but not that of Nicole Freres (India) Ltd., which continued to operate out of it's registered office in London. The plant, machinery and matrices of The Nicole Record Co., Ltd., were sold by it's receiver to John Watson Hawd, who had recently resigned from The Nicole Record Co., Ltd., and set up a new company in the name of The Disc Record Co., Ltd., at Stockport, in Northern England, which continued to supply the pressings of the Indian repertoire of the 'NICOLE RECORD' for India at least up until late 1908.

During 1908, Nicole Freres (India) Ltd., had re-located it's main office in India from 2-1/2/3 Corporation Street, Calcutta, to 35 Parsi Bazar Street, Fort, Bombay, but by this time the 'NICOLE RECORD' had been subjected to so many legal changes that it's ability to supply pressing to the Indian disc record market had become a losing concern. By early 1910, what stocks remained with Nicole Freres (India) Ltd., in Bombay, were sold off to the company's Bombay manager, James MacLean, who continued on in the industry under the name of MacLean, Atmaram & Co., but within a year this concern had also folded - bringing to an end the marketing of the 'NICOLE RECORD' in India.

Catalogue and Matrix numbers

To begin with the brown, celluloid coated, cardboard disc of The Nicole Record Co., Ltd., did not have paper labels - the titles were printed in silver - directly to the centre of the discs - which were available in 7" and 10" sizes - and shared a continuous numerical sequence - prefixed by the series letter C-. with both sizes being mixed into the common C-series, beginning at C-1.

From it's introduction in August 1903 up to October 1905 all 'NICOLE RECORD' releases were single-side recorded discs only. The reverse side of these discs has a 'rough-back' - something like the surface of a metal file - to prevent the disc from slipping on the turn-table. During 1904, the words - Use Nicole Needles with Nicole Records - in a three inch diameter circle, were added to warn the user that use of any hard steel needle might damage the playing surface of the disc.

As with all 'Gramophone' disc records of this period - only catalogue are printed on the label face of the disc. The matrix number is found by examining the disc surface - near the finish of the grooves - remembering that the early 'NICOLE RECORD' had no paper label. The actual sequence of matrix numbers of the Indian repertoire of the 'NICOLE RECORD' has, as yet not been properly determined or de-cyphered, but the matrix numbers are known to run from C-... - with an 'x, xx, or xxx, or y' suffix. Whether this refers to the first, second or third recording of the song or tune has not been verified - but it would be fairly safe to presume that this is what the 'x and y' suffixes refer to.

To add confusion to the reading of 'NICOLE RECORD' labels, both the matrix and catalogue numbers are pre-fixed C-, but most often these numbers do not correspond with each other - so both the catalogue and matrix numbers must be read and noted separately.

From October 1905 - the 'NICOLE RECORD' was issued with red paper labels, and was available in both single-side and double-sided discs, thus the same recording which may be found - without a paper label - may also be found with a black printed - red label.



3. Reading Indian Record Labels - NICOLE RECORD

The Disc Record Co., Ltd., of Stockport are known to have used the Nicole matrix stocks for a number of other 'labels' including - EMPIRE RECORD. SOVEREIGN, ROYAL RECORD, THE REX RECORD, and several other "tally-man" labels that circulated in England between 1908 and 1915. The Swedish repertoire on 'NICOLE RECORD' was pressed as a regular shellac type of disc, but no examples of the Indian repertoire are known to have been re-pressed as shellac discs.

In November 1908, Whyte Ridsdale & Co., of Houndsditch, London, were offering an Indian repertoire of 10" inch discs on their 'WHYTESDALE' label. This disc is known to have been manufactured by The Disc Record Co., Ltd., using Nicole matrices, but no examples of an Indian song or tune have been found on the 'WHYTESDALE' label, to verify if in fact these were re-issues of Indian Nicoles.

Although the details of the artists and song titles are known of about half of the six hundred plus recordings issued on the 'NICOLE RECORD' - there is still more research required to complete a listing of 'NICOLE RECORD' disc records of its Indian repertoire.

The 'NICOLE RECORD' is not very often found today - and despite the fact that it was unbreakable (being made of celluloid coated cardboard) - as distinct from the usual 'shellac' variety of nearly all other brand names, the 'NICOLE RECORD' was subject to warpage under heat and also to the ravages of termites (pin-holes) and tearing of the playing surface - by use of the wrong needle.

Although the 'NICOLE RECORD' is not held in high esteem by most record collectors, there are many Indian recording artists who made their first - disc recordings - for the Nicole label, including Talim Hussain the Sawai player, Monjuddin Khan, Peara Saheb, Baku Babu and others. The 'NICOLE RECORD' was the first to issue the song "Bande Mataram" on disc record along with other "national songs" during the height of the "Swadeshi Movement" between 1905 and 1908. Lal Chand Bural made some thirty recordings for the Nicole label, repeating some songs that he had already recorded for the "gramophone".

An unusual 'NICOLE RECORD' is that of Miss Gauhar Jan under number 1283 (matrix - 1283.C-1) - which does not conform to the ordinary sequence of catalogue numbers. The reverse side of this disc has Pearey Shaheb (sic) under number C-188 (matrix - C-319-x).

Catalogue Matrix	Artist/Title	[Language]
1283	1283.C-1 Miss GAUJARJAN	
	Sham Ki Base Surat Mein - HINDUSTANI SONG	
c/w		(in Arabic script)[HINDUSTANI]
C-188	C-319-x PEAREY SHAHEB - Calcutta	
	Naina Se Naina Milao - ZINJOTI - DADRA	
	- HINDUSTANI SONG	(in Bengali script)[HINDUSTANI]

There may be other recordings of Miss Gauhar Jan, and other famous singers and instrumentalists on the 'NICOLE RECORD' label which have still to be traced, and although there are only in the vicinity of six hundred recordings in the Indian repertoire on this label - which survived for less than five years, the 'NICOLE RECORD' is very collectable and contains many treasures - from both the artistic and historical perspectives.

THANKS TO MR. PRABHAKAR DATAR FOR THE ILLUSTRATIONS
OF NICOLE RECORDS

AN APPEAL FOR 'NICOLE RECORD's

Indian and European

Dear Record Collector,

I am seeking your assistance and co-operation in a project that has been in progress for several years now, and is nearing completion.

This project concerns the history of the musical box makers - Nicole Freres (established in 1815), Nicole Freres, Limited, (incorporated in 1897), and The Nicole Record Company, Limited. (incorporated in 1903), which was established to enter the disc record manufacturing industry.

The history of these three companies along with their associated interests, details the recording, production and manufacture of the 'NICOLE RECORD' which was marketed during 1903 and 1906, and later by the Disc Record Company, Limited, Stockport, from 1906 to 1912, and then at Harrow and Wealdstone, North-West of London, England between 1912 and 1915, The Nicole Record Company, Limited and the Disc Record Company, Limited, produced and manufactured disc record with the 'NICOLE RECORD' and 'EMPIRE RECORD' labels, between 1903 - 1906, and 1906 - 1910, and also on several other disc record labels as custom pressings, between 1907 and 1915. The Nicole Record Company, Limited, also manufactured cylinder recordings with the brand name of 'CHAMPION' cylinders in 1905-06.

The manuscript of the history of the companies concerned with the 'NICOLE RECORD' has been drafted and is currently being edited for publication by myself, with the assistance and co-operation of Frank Andrews. The text history of the Nicole companies, at present comprises over 250 pages fully illustrated and indexed, together with 150 pages of discographical information about the recordings issued by The Nicole Record Company, Limited, and later issues by the Disc Record Company, Limited. from Stockport and Harrow. In all approximately 5000 matrices were produced by The Nicole Record Company, Limited, between 1903 and 1906, in several languages and musical styles, along with Band, Novelty, Orchestral, and Instrumental recordings, including over 600 Indian titles.

Of the 5000 odd recordings taken by The Nicole Record Company, Limited, the details of about 3000 releases have been gathered and annotated by myself, with the assistance of numerous disc record collectors around the world. To complete this project, I along with Frank Andrews, would be grateful to receive any further information about any recordings on the 'NICOLE RECORD' label or any of the others labels that utilized the matrices of The Nicole Record Company, Limited. The other labels on which the matrices of The Nicole Record Company, Limited, have appeared are as follows: primarily - EMPIRE RECORD (1906-1910), SOVEREIGN RECORD (1907), MILLOPHONE (1908), WHYTSDALE RECORD (1908), BRITANNIC RECORD (1912), PELICAN RECORD (1913), and also - THE CONQUEROR, THE CONQUEROR-REGENT RECORD, SONOGRAM, UNIVERSAL, UNIVERSAL RECORD, BURLINGTON, ROYAL RECORD, THE REX RECORD, and possibly on THE LEADER, MUS-O-GRAM, BESTTONE RECORD.

The Disc Record Company, Limited, Harrow, closed it's business in 1915, whereupon the factory passed by lease to the ownership of W.H. Reynolds, Limited, who may also have utilized the Nicole matrices for the production of the 'DEFIANCE RECORD' in 1915, under the name of the Reno Works, which was converted in 1915, to the production of munitions for war, and thus ends our concern with the production of disc records. By this time many Nicole matrices may have been sold off or become un-usable.

Frank Andrews and I would be most grateful if you could furnish any information in regard to your holdings of disc records - particularly any 'NICOLE RECORD' or 'EMPIRE RECORD' labelled disc records, or any of the others makes that have been mentioned above. The epithets usually used on all of these disc records is "Made in London-England, "Made in England" or the words -- "British Manufacture", as a means of identifying the actual maker of the disc record. We would be most thankful if you could provide the details of any disc record or cylinder, or photocopies of any disc record label, catalogues, release sheets or advertisements in regard to these products that you may be able to provide.

The earliest 'NICOLE RECORD' discs are brown celluloid-coated cardboard based records with the information printed directly to the surface of the record, the later 'NICOLE RECORD' and some 'EMPIRE RECORD' discs are of a reddish-brown color celluloid-coated cardboard based construction, while later 'EMPIRE RECORD' discs and those of other labels are black in color, progressively changing from celluloid-coated cardboard base records to hard composition (shellac) type of disc record. Between October 1903 and October 1905 all 'NICOLE RECORD' disc records were single-side recorded discs, after which the double-sided "duplex" disc record was introduced with paper labels for all repertoires including recordings in the following languages: English, French, German, Hebrew, INDIAN (Bengali, Burmese, Gujrati, Hindustani, Tamil, Telugu, Urdu), Italian, Norwegian, Swedish, and instrumental recordings in several categories within these repertoires.

An example of the 'NICOLE RECORD' label and sample page from the discographical listing in progress follow this, along with a double-side page for listing any disc or cylinder records that you may have. Because several stampers - or "takes" were used in the production or manufacture of these products, we would be thankful for your assistance and co-operation in this project - even if you have only one example of the 'NICOLE RECORD' or any other label associated with it.

We want - COMPLETE details - including - catalogue number, matrix number, Artist - song title or tune - and any markings visible on the disc face.

Your co-operation and assistance to this appeal will certainly be given acknowledgment in the published edition of the work, which we hope will be ready within the next six to twelve months.

Hoping that some record collectors and readers of this 'appeal' will submit information about - any 'NICOLE RECORD' 7" or 10" - single side or double-sided - with or without paper labels - I look forward to hearing from you in the very near future, and have given both my address in Australia, and that of Frank Andrews in England - or if more convenient for you - send whatever information direct to the Secretary of SIRC - who we hope will forward it on to myself or Frank Andrews.

MICHAEL S. KINNEAR

Communications to:

MICHAEL S. KINNEAR
Apt 12/6 Swinton Avenue
KEW, Melbourne, VICTORIA
AUSTRALIA 3101

or:

FRANK ANDREWS
46 ABOYNE ROAD
NEASDEN,
ENGLAND NW10 OHA
UNITED KINGDOM

or:

SURESH CHANDVANKAR
Secretary,
S.I.R.C.
207 Parashara
T.I.F.R. Colony
BOMBAY 400 005

SIRC News from Bombay

As before, SIRC Bombay continued to hold monthly meetings at different places in and around Bombay. These meetings were hosted by the collectors who presented recorded music based on the themes chosen by them. These meetings were attended by about thirty persons. Here is a brief report of the meetings held in January-February and March 1991 and some details of the programmes presented.

1) January 1991 - This programme was presented by one of the senior record collectors in Bombay, Mr. Prabhakar Datar, Kurla. He selected the subject - Records on Raga Yaman. This raga, also known as Yaman-Kalyan is very popular in Hindustani music. He played about 35 78 rpm records on different labels comprising of vocal, instrumental, songs from films, drama, plays/sung by both male and female artists.

The programme began with Shehanai played by Mr. Ramababu Chedurkar. Among other instrumentalists, the records played were - Mohammed Hoosein, Harmonium Master from Delhi (Harmonium), Imdad Khan playing Iman Kalyan (Sitar), Govindrao Tembe (Harmonium), Razak Surat band party (Band) in Adataal, Mr. Datta Korgaonkar (Harmonium).

Among other vocalists, the following records were played: Mr. Vinayakrao Patwardhan giving lecture demonstration on raga Yaman in three minutes record, Balgandharva (Takmak Pahi-music by Govindrao Tembe) Mushtaq Hussein, Gururao Deshpande, Panditrao Nagarker, Master Sadashiv Nevrekar, Rahimat Khan Huddu Khan, Azamat Hussein Khan, Mohammed Bahsir Khan, Keshavrao Bhole, G.N. Joshi, Balkoba Bavdekar, Master Krishna, Master Dinanath (Mohe Sukhavaya - from drama Ugramangal), Tarana in Yaman by Master Avinash alias Mr. Ganpatrao Mohite.



MR. PRABHAKAR DATAR PRESENTING A PROGRAM

- THE RECORDS OF RAGA YAMAN



Raga Yaman sung by following female vocalists was presented. Kali Jan, Akku Jan of Athani, Kali Tara, Bai Sunderabai, Bai Laxmibai (Jadhav), Susheela Tembe, Gangubai Hangal, Shanta Apte, (from Prabhat film - Rajput Ramani), Lata Mangeshkar from Hindi film Raagrang-music by Roshan, Hirabai Barodekar, Mehboob Jan of Sholapur, Joharabai Aagrewali (Tarana Kehrawa), Mogubai Kurdikar (Yaman Tarana).

With each record Mr. Datar gave a short comment on information which was new to many members. For example, he commented that Rahimat Khan's records begin very abruptly. This is probably because these recordings were taken secretly in his live concerts and then re-recorded in studio. Also, the information that the famous tabla player, Khaprumama Parvatkar has accompanied Mogubai for her Tarana record was new. This programme was a real feast for the members who attended it and they could hear raga Yaman presented in different forms.

February_1991: This programme was presented by Mr. Sobhraj B. Vaswani of Ulhasnagar. He played Bengali and Marathi bhajans sung by Lata Mangeshkar, Utpala Sen, Kum Gayatri Bose, Krishna Chatterjee, Chinmay Chatterjee, Pankaj Mullick, Kamika Banerjee, Kanan Devi, Geeta Sen, Hemant Kumar, Sandhya Mukherjee, Manabendra Mukherjee, Dhananjay Bhattacharya, Juthika Roy, Jagmohan, K.L.Saigal, Manna Dey, Suchitra Mitra, Purabi Mukherjee, Ila Bose, Dilipkumar Roy and Asha Bhonsale.

Mr. Vasvani has been collecting old gramophone records for last forty years. He is very choosy about records and retains the records which appeal to him. He collects only 78 rpm records and firmly believes that real music is in the grooves of 78 rpm records and rest of the recordings are nakali (unreal). He is very unhappy about the fact that the gramophone companies have discontinued producing 78 rpm records.



MR. B. SOBHRAJ VASVANI WITH HIS RECORDS & THE RECORD PLAYERS.

Besides collections, Mr. Vasvani is an expert in repairing old gramophones, record players and changers. He has developed his own methods and mastered the techniques of giving life to otherwise dead gramophones, record players. Several record collectors and music lovers will certainly be benefited by his knowledge and expertise. His address is MR. B. SOBHRAJ VASVANI, 12/1290 OT SECTION, CAMP 4, ULHASNAGAR (E)- 44. MAHARASHTRA, INDIA

March_1991: This month's meeting and programme were held at the residence of Mr. K.R. Tembe, Dombivli. Mr. Tembe has a large collection of long play, extended play records and cassettes. He has almost entire collection of his most favourite artists-Pandit Kumar Gandharva and Pandit Ravi Shankar. He has obtained signatures of the artists on the record covers and most of the covers and records are maintained in excellent condition.

The programme he presented was on Gayaki of Kumar Gandharva through the medium of gramophone records. All previous programmes were based on old records of 78 rpm of short duration of 3-5 min. each. But this time the programme was based on records released after 1973 and of 33 1/3 and 45 rpms only. As such, while selecting the records for the programme, stress was given to select pieces of short duration rather than ragas on full LPs so that the programme can be interesting to all the persons present from different walks of life and having different liking. At the same time, a sincere attempt was made to ensure that all the aspects of Kumar Gandharva's Gayaki are reflected in short programme of 3 hours. This was duly supported by introductory remarks before presenting each record.

In the beginning BEGI YAR SAI YAN (Vilambit) and LAGI LAGI RE SAVARIYAN (Drut) in raga MULTANI a late afternoon raga was presented. This was followed by two short melodies in GAUDSARANG and KALYAN. Afterwards, a rarely heard stage song written and composed by Shri Govindrao Tembe from

Marathi drama Tulsidas "NACH PAR NAD NIDHILA" was presented and was followed by stage song "KARIN YADUMANI SADANA" from Marathi drama Swayamwar by K.P. Khadilkar. A very popular bhavgeet by Anil "AAJ ACHANAK GANTH PADE" was also played. Any programme of Kumar Gandharva is incomplete without Nirguni bhajans. Two Nirguni bhajans by Kabir were presented. Prior to short break a very popular and haunting melody in SOHNI BHATIYAR - MHARUJI BHULO NA MANE was played.

At the time of tea break, the Secretary, Suresh Chandvankar explained in short the aims and objectives for forming a Society and informed about the present activities and future plans. The members present were introduced to each other.

The second half of the programme began with RANG NA DARO SHYAMJI in raga SOHNI followed by two short melodies in CHAITI BHOOP and NAND. Thereafter, a full LP in raga BAGESHREE - SAKHI MAN LAGE NA and drut TARANA was presented. Stage song from EKACH PYALA -KASHI YA TYAJU PADALA and MAM ATMA GAMALA from SWAYAMWAR were played. Later Nirguni bhajans by NAMDEO, KABIR AND SURDAS were presented. As per the request from the audience, two short melodies in raga POORIYA DHANASHREE and SHREE were played. As a concluding item, a melodious and emotional bhavgeet written by Shri Govindrao Tembe and composed by Kumar Gandharva in raga BHAIRAVI - ANDH BICHARI MI JARI BALA was played.

Suresh Chandvankar

DISCOGRAPHY OF PANDIT KUMAR GANDHARVA
BY SHRI K.R.TEMBE,DOMBIVLI (W),MAHARASHTRA,INDIA

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THE ARTISTE:

Born on 8th April 1924, Shivputra Siddharamayya Komkali, alias KUMAR GANDHARVA (Prophetically titled at the age of seven by Shrimad Shankaracharya) made his debut in music conference at Mumbai in 1935. On this occasion 11 years old child prodigy overwhelmed the audience with his display of precise imitation of stalwarts of those days like Ustad Abdul Karim Khan, Ustad Faiyaz Khan and Vazebuva.

After a brilliant and precocious beginning as a singer, ill health compelled him to leave Mumbai and retire to Dewas in Madhya Pradesh. It was during these long years of solitary confinement in bed, he fully discovered his true genius and emerged as one of the most inventive and versatile singers of the present century.

He received his initial training in the earlier days from Prof. B.R.Deodhar of Mumbai, an exponent of Gwalior Gharana. Discriminate listeners perceive in his classical exposition a blending of three gharanas. The flow of Gwalior Gharana, the melody of Kirana Gharana and intricate play of layakari of Jaipur Gharana.

Creation of new melody has been a passion of Kumar Gandharva. In the process of giving a new orientation to the music, Kumar Gandharva achieves a subtle fusion of lively folk elements to the true classical line. He has composed a number of ragas original in concept and design, e.g. Sanjari, Beehad Bhairav, Madhsurja etc.

To listen to this great artiste, when he sings a "Nirguni Bhajan" in an evocative mood is a treat and an enchanting experience.



DISCOGRAPHY

78 rpm records

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
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ODEON (10")

SB 2182	-	S-1824 S-1827	Aaj Kaissi Brijme Banao Batiya	- MISHRA KAFI - BHAIKAVI
SB 2250	-	S-1989 S-1990	Prema Dyava Thava He Mohana Kanha	- NAND - TILANG
SB 2300	-	S-1826 S-2156	Kundera Mora Malvia Sagar Nain	- BAGESHREE - RAMKALI

HMV (10")

N 88224	-	OJW 3745-1 OJW 3746-1	Jag Piya Sanvaria Maro Chhe	- BHAJAN(KABIR) - BHAJAN(MEERA)
N 88210	-	OJW 3747-1 OJW 3748-1	Sir Pe Dhari Ganga Have Maine Toli	- SHANKARA - ADANA
N 88297	-	OJW 4648-1 OJW 4650-1	Aai Rut Aai Na Batati Tu Pahachan	- DHANI - GAUD MALHAR
N 88342	-	OJW 5411-1 OJW 5412-1	Ja Ja Re Bhanvara Ja Hari Hari Ja	- DESKAR - JAUNPURI
N 88385	1963	OJW 5413-1 OJW 5414-1	Mori Nain Lage Na Lade Bira Mhari Chunri	- KAMOD - KEDARA MAND
N 88352	1962	OJW 5415-1 OJW 5416-1	Main Janu Nahin Mhari Preet Nibha Jo	- BHAJAN(MEERA) - BHAJAN(MEERA)

L.P. Records

HMV(12")

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
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ECLP 2284	1963	2XJW 944	Sainya Sun Le Hori-Ektaal-Vilambit Ratiya Daravan Lagori Ma -Teentaal-Drut -SANJARI
		2XJW 945	Sakhi Man Lage Na-Ektaal -Vilambit Tanna Derena,Tarana-Teentaal-Drut-BAGESHREE Tabla-Dr.Vasant Deshpande
ECLP 2360	1968	2XJW 1031	Sudh Na Rahi Mohe-Vilambit -LAGAN GANDHAR Baje Le Mora Jhanjharuva-Teen Tala -Drut
		2XJW 1032	Sab Ras Ek Bhayo Hai-Vilambit-PAT MANJIRI Yaad Ayeeri Jagi Main-Teen Tala -Drut Comp.-Self,Harmonium-Late P.Madhukar,Tabla-Vasant Acharekar

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
ECLP 2408	1969	2XJW(S)1029	Kahe Re Jagawan De Sone De-Ektaal-Vilambit Chanda Sa Mukh Ban Dava-Ektaal-Drut - SAHELI TODI
		2XJW(S)1030	Ye Ho Re Shyam -Teentaal-Vilambit Bana Bani Ayo-Teentaal-Drut - BEEHAD BHAIRAV
Comp.-Self,Harmonium-Late P.Madhukar,Tabla-Vasant Acharekar.			
ECSD 2461	1970	2YJW 92	Kantha Re Janore-Teentaal-Vilambit Dai Bata De Ri-Ektaal-Drut -BHAVMAT BHAIRAV
		2YJW 93	Bachale Mori Maan-Teentaal-Vilambit Dholiya Baja Le-Teentaal-Drut-MADHSURJA Tabla-Vasant Acharekar.
ECSD 2454	1970	2YJW 116	Swakool Tarak Suta / Nath Ha Maza Tat Kari Duhita - From Swayamvar Lyric-K.P.Khadilkar
		2YJW 117	Sujan Kasa Man Chori / Mam Atma Gamala - From Swayamvar,Lyric-K.P.Khadilkar Mala Madan Bhase Ha - From-Manapman Lyric-K.P.khadilkar
		Marathi Stage	Songs-Mala Umajalele Bal Gandharva.Part 1
ECSD 2710	1972	2YJW 207	Tum Ho Dheerl Ho Re -Ektaal-Vilambit Tum Men Sab Roop-Ektaal-Drut -GANDHI MALHAR Comp - Self,Tabla-Vasant Acharekar
		2YJW 208	Karim Nam Tero-Ektaal- Vilambit Bol Re Papaiyara-Teentaal-Drut -MIYAN MALHAR Tabla - Vasant Acharekar
ECSD 2714	1972	2YJW 227	Main Gaoon Pad Gaoon-Lyric-Kumar Shok Aho Pati So Upai Kachhu Kije DES MALHAR- Tritaal-Surdas Nirbhay Nirgun Gun Re Gaoonga NIRGUNI MANDSATWA-Kabir Piyaji Mhare Naina Aage Rahjyogi BHIMPALAS-Kaharva-Meera Nain Ghat Ghattan Ek Ghari JHINJHOTI-Kaharva-Surdas Kaun Thagva Nagariya Loot Layo MISHRA KALYAN-Kaharva-Kabir
		2YJW 228	Sakhi Mori Nind Nasani Ho MAND BHATTIYAR-Kaharva-Meera Uthi Uthi Sakhi Sab Mangal Gai GAUD MALHAR-Tritaal-Surdas Avadhoota Yugan Yugan Hum Yogi NIRGUNI MANDSATWA-Kabir

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
			Udho Ankhiyan Ati Anuragi BIHAGRO-Kaharva-Surdas Mhara Olagiya Ghar Aayaji BHAIKAVI-Kaharva-Meera From - Triveni - Kabir, Meera & Surdas Bhajans Vocal accompaniment by wife-Vasundhara Komkali,Tabla-Vasant Acharekar.
ECSD 2734	1973	2YJW 209	Dekho Re Rut Phoolan Lagi SHREE KALYAN-Tritaal Karan De Re Kachhu Lala Re SHREE-Tritaal Mukh Tero Karo Kahe Hai Ri KALYAN-Tritaal
		2YJW 210	Aaj Ra Din Dooba POORIYA DHANASHREE-Tritaal Aaj Perile Gori GAURI BASANT-Tritaal Rang Na Daro Shyamji SOHNI-Tritaal Comp.-Self,Harmonium-Appa Jalgaonkar,Tabla -Vasant Acharekar
ECSD 2738	1974	2YJW 281	Prem Nach Jai / Karin Yadu Mani Sadana From-Swayamvar,Lyric-Late K.P.Khadilkar Kashi Ya Tyajun Padala From - Ekach Pyala,Lyric-Late V.S.Gurjar
		2YJW 282	Nayane Lajvit-From-Manapman Virat Dnyani -From-Drupadi Lyric-Late Mr.K.P.Khadilkar Prabhu Aji Gamala-From-Ekach Pyala Lyric-Late Mr.V.S.Gurjar Marathi Stage Songs-Mala Umajalele Bal Gandharva Part 2 Tabla-Vasant Acharekar Harmonium-Govind Patwardhan,Sarangi-Madhukar Golvalkar
ECSD 2758	1976	2YJW 205	Ni Mori Ka-Tritaal-CHAITI BHOOP Rajan Abto Aja Re-Tritaal-NAND Aeso Kaiso Aayo-Tritaal-BAHAR
		2YJW 206	Yeh To Maan Leri-Tritaal-KAMODVANTI Daras Bin Niras Sab Lage-Tritaal-SAWANI Tarana-Tritaal-MISHRA BIHAG Tabla-Vasant Acharekar
PSLP 1385	1986	2YJW 877	Devo Mohe Dheer-Teental -TODI Kainse Manalun Re-Teentaal-AHIR BHAIKAVI Laita Jajyo-Teentaal-ALHAIYA BILAWAL
		2YJW 878	Aap Ke Bulawo-Teentaal-DES Naina Na mane Mora-Teentaal-SHUDDHA SARANG Piya Basera Ghar Aali-Teentaal-GAUD SARANG Harmonium - Govind Patwardhan,Tabla - Suresh Acharekar,Tanpura - Satyasheel Deshpande & Narayan Pandit.

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
PSLP 1492	1988	2YJW 5007	Hirana Samajh Boojh-Kabir Ud Jayega Hans Akela-Kabir Gura To Jine -Shivguru
		2YJW 5008	Aao Kalandar Kesava-Namdeo Guruji Mhare Mhane Dar Lage-Gorakhnath Avadhoota Gagan Ghata-Kabir
			Nirgun Ke Gun - Nirguni Bhajans

INRECO (12")

2412	1978	5045-A	Zini Zini Bini Chadariya - KABIR Avadhoota - KABIR
		5045-B	Sunata Hai Guru Gyani - KABIR Bhola Man Jane - ADINATH
			Tanpura - Narayan Pandit & Satish Deshpande Harmonium - Govindrao Patwardhan, Tabla - Vasant Achrekar

CBS (12")

KG 001	1988	CBS KG001	Begi Yar Sai Ya-Teentaal-Vilambit Lagi Lagi Re Sanwariya-Teentaal-Drut - MULTANI
		CBS KG001	Naina Nahi Maane-Ektaal-Vilambit Aaye Mandarawa-Teentaal-Drut - NAYAKI KANADA

Harmonium-Govindrao Patwardhan,Tabla-Suresh Talwalkar

E.P._Records

HMV(7")

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
7EPE 1324	1967	7 TJW 369	Aaj Achanak Gath Pade
		7 TJW 370	Aajuni Rusuni Aahe
			Marathi Bhavgeete by Anil alias Mr.A.R.Deshpande
7EPE 1416	1970	7 TJW 465	Nach Par Nad Nidhila Lyric & music by Govindrao Tembe
		7 TJW 466	Andha Jari Bala Lyric-Govindrao Tembe,Music-Kumar Gandharva Marathi Stage Song from the Drama - TULSIDAS

REC.NO.	YEAR	MATRIX NO.	LABEL DESCRIPTION
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7EPE 1465	1972	B 7TJW 846 B 7TJW 847	Uthi Uthi Gopala - with Vani Jayram Runanubandhachya
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From the Marathi Drama DEV DEENAGHARI DHAWALA.

7EPE 1408	1969	7 TJW 367 7 TJW 368	Naiyya Mori Nike Nike - (KABIR) Dooje Ke Sang Nahin Jaoongi - (GORAKH)
7EPE 1222	-	7 TJW 163 7 TJW 164	Mangal Din Aaj Aayo - MALAVATI Mharoji Bhulo - SOHNI BHATYAR
7EPE 4079	-	-	Prem Kele Kona Kashi Kalavi

Marathi Bhavgeet by RAJA BADHE.

Recordings published on cassettes are not listed here. This listing is not complete. Any additional information, confirmations is most welcome. Mr.Prabhakar Datar,Kurla has helped in compiling this discography,especially with the details of 78 rpm records. His co-operation is gratefully acknowledged.

K.R.TEMBE

OBITUARY

MASTER VASANT AMRIT (1902-1991)

On January 19,1991 famous singer & musician Master Vasant Amrit of Surat passed away at the age of 89. Born on Feb.2,1902,he took his preliminary lessons in music from his father who was a kirtankar. Later on he learnt classical music from great masters like Abdul Karim Khan,Pandit Omkarnath Thakur,Ustad Faiyaz Khan and evolved his own style.

He used to give concerts & would sing gazals,geets & thumris. He has cut hundreds of discs on 78 rpm of different styles of which the patriotic songs were very popular during pre-independence days. SIRC pays tribute to this great artist.



MASTER VASANT AMRIT OF SURAT

NEWS,REPORTS,AND ANNOUNCEMENTS

HINDI FILM GEET KOSH-VOL.5 (1971-80)

Volume 5 of the series on Hindi Film Geet Kosh was released on Sunday March 31,1991 at Bombay. The Birla Krida Kendra auditorium was full with fans of film music,singers,musicians. Mr.Nalin Shah organised the function very well. The Geet Kosh was released in presence of music lovers & distinguished guests-Mr.Talat Mahmood,Sursagar Jagmohan,Moti Sagar,Preeti Sagar,C.Arjun Mr.Sudhir Phadke. Mr.Manohar Mahajan,(ex-announcer at Radio Ceylon)compered.

Vol.5 contains the information about Hindi as well as some regional -Bhojpuri,Rajashthani,Harayanvi,Chhattisgadhi & Maithili-films produced in the decade 1971-1980. With the entry of each film the information available is-Name of the producer/institution,Film Director,Names of the artists,FIRST line of each song in the film,with details like singer/s,composer,music directors,& record no.(78rpm) wherever possible. At places where some information could not be obtained blank space is provided so that interested reader can fill it up when he gets /acquires it. The Kosh compiles an information of about 8000 songs in 1327 films.

Although vol.5,like the previous ones,is in HINDI,an index of the films & songs both in Hindi & in English is included in this volume. This Volume is edited by Mr.Bishwanath Chatterjee & supervised by Mr.Harmandir Singh Hamraz who has edited earlier four volumes(1931-40,1941-50,1951-60,1961-70) Mr.Hamraz has done pioneering work in the field of documentation of Hindi Film songs.For more information & details please contact-Mr.Harmandersingh Hamraz,The Secretary,Flying Listeners'Club,B.No.13,House No.351(above Sind & Punjab Bank)Govindnagar,KANPUR 208 006.(U.P.) INDIA Tel.(91)-(512)-217175.

HONORARY MEMBERSHIP

In recognition of the pioneering work of Mr.Harmander Singh Hamraz,SIRC requested him to accept Honorary Membership which he has agreed to. We are very much pleased to announce Mr.Hamraz as our first HON.MEMBER.

In last decade several other solo efforts of documentation of songs,other information related to films have been undertaken. Some of the completed/ongoing projects are-

MUKESH GEET KOSH published in 1985 by Mr.Harish Raghuwanshi,c/o Audio Vision.Nanpura Gate,Surat 395 001 Gujarat,INDIA Tel.(91)(261)51213. Now Mr.Raghuvanshi is busy in compiling GUJARATI FILM GEET KOSH (1932-90)

LATA MANGESHKAR GEET GANDHAR IN Marathi published recently contains the list of Lata's songs.Ed.Mr.Vishwas Nerurkar,2/15 Kailash Parbat,Gilbert Hill Andheri(W) Bombay-400 058.

Mohammad Rafi geet kosh is under preparation. Also a reference library forfilms is being set up. For further information please contact-

1.Mr.Ajit Pradhan,1,Sneh Deep,Tilaknagar,Dombivli(E)421 201.Dist.Thane MAHARASHTRA,INDIA.

2.Mr.Pritam T.Menghani.Room No.1,Ram Niwas Soc.Near Bank of Maharashtra ULHASNAGAR-421 004.MAHARASHTRA,INDIA.

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- 5) Columbia- Teddy Weatherford,Reuben Solomon

All star Swing Band (many issues)

- 6) Rex ME-7994 Cricket Smith & His Symphonies

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- 2) HMV D 7547-52 (Six Records)

BEETHOVEN OP.55.SYMPHONY NO.3 IN E FLAT ("THE EROICA")-COND.ALBERT COAT.

- 3) HMV DB 7905-10 (Six Records)

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THE PHILADELPHIA ORCHESTRA.*

- 4) COLUMBIA LX 174-78 (Five Records)

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