

THE RECORD NEWS

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READING INDIAN RECORD LABELS - RAMAGRAPH RECORD

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

FROM THE EDITOR

The Record News (TRN) - 20 contains a long and detailed article on 'RAMAGRAPH' by Mr. Michael S. Kinnear. He has also included September 1907 catalogue of RAMA-PHONE disc records. Both these items are appearing for the first time after the closure of the 'Ramagraph Disc Records' business in Bombay. (C.1945)

Ramagraph is perhaps the only record label in India which includes the name of the proprietor/owner on every record label produced - viz. RAM from the name Mr. T.S. Ramchunder. Few thousand records on this label were issued over the span of about 40 years. Large number of these records have survived and are found with the record collectors. We wish to construct and then bring out the complete catalogue of these records with the help and co-operation of fellow record collectors. Any help in this matter is most welcome and shall be duly acknowledged.

Our usual reports from Bombay and units and other articles shall be included in the next issue.

SURESH CHANDVANKAR
EDITOR

CONTENTS -

READING INDIAN RECORD LABELS : "RAMAGRAPH" 'THE HISTORY OF THE RAM-A-PHONE AND RAMAGRAPH RECORDS' BY - MR. MICHAEL S. KINNEAR.....	5
THE RAMA-PHONE CATALOGUE (SEPTEMBER 1907) PRESENTED BY - MR. MICHAEL S. KINNEAR.....	25
REPORT ON SIRC ACTIVITIES [JULY 1994 - JUNE 1995] BY - MR. SURESH CHANDVANKAR.....	58
THE RECORD COLLECTOR: [MR. BILL DEAN MYATT].....	63
CONTENTS OF THE BACK ISSUES.....	64

Cover : Unusual 'RAMAGRAPH DISC RECORD' from the collection of Mr. Suresh Chandvankar. The original colourful picture seems to be painted for limited number of copies.

PLEASE RENEW YOUR MEMBERSHIP.
PLEASE SEND YOUR VALUABLE COMMENTS AND SUGGESTIONS ABOUT OUR
JOURNAL - 'THE RECORD NEWS'

"RAMAGRAPH"



RECORD

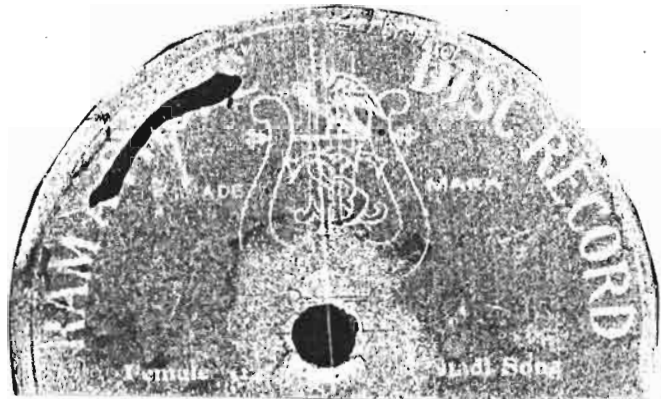
RAMAGRAPH - sticker put to cover the original - RAM-A-PHONE label.

* Rare RAMAPHONE record Jacket/sleeve.



RAMAGRAPH Records trade mark.

* Rare RAMAPHONE record Jacket/sleeve.



"RAMAGRAPH"



RECORD

'RAM-A-PHONE DISC RECORD'
- words -A-PHONE removed by black ink.

"RAMAGRAPH"

The History of the RAM-A-PHONE and RAMA-GRAPH disc records.

T.S. RAMCHUNDER & BROS.,

Among the very numerous record companies and their labels that have been active over the past several decades of sound recording, a very neglected area of research, apart from the actual collecting and preservation of disc records, cylinders and machines is that of the industry and output of the Orient and India in particular.

Although it is generally known that most of the major record companies have been very active since the early years of sound recording in the Orient, for the most part nearly all of the companies in this field had only a short life-span in the industry. Even though the recording activities and output in the Orient of most of these record companies was usually an integral part of their 'international' output, very little documentation, let alone the discs and catalogues that they issued, has survived.

A little known indigenous record label of India by the name of RAM-A-PHONE DISC RECORD was first placed on the market in India in September 1907, and continued to be marketed there until about 1940. The fact that this record label survived for over thirty years in India, is primarily due to the business acumen of several generations of the Ramchunder family of Bombay, whose association with the the marketing of musical instruments goes back to 1851.

S.B. Ramchunder

The business of S.B. Ramchunder was established in 1851 at 26 Kalbadevi Road, Bombay, as musical instrument suppliers, importers and repairers, with particular emphasis on the sales and maintenance of harmoniums, and as such S.B. Ramchunder was one of the first 'native' dealers in this field in Bombay.

The business of S.B. Ramchunder had developed out of the musical ability of S.B. Ramchunder and his brothers, who were all harmonium players of repute and although being Hindu's, they were often called upon by members of the Christian community and churches to perform at functions in and around Bombay. The Ramchunder brothers also had the support of a number of Maharajahs of the Princely states.

After some time the name of the business was changed to B.S. Ramchunder and Bros., as another of the brothers took over the running of the business, following the death of S.B. Ramchunder, who had several sons who were not old enough to assume responsibility for their fathers business.



T.S.Ramchunder

T.S. Ramchunder

T.S. Ramchunder is said to have been born in 1846, (although yet another report gives his date of birth as being on 4th May 1861) is said to have been taken into the family business then operating as B.S. Ramchunder and Bros., in 1881, and he was soon joined by at least a couple of brothers over the next few years. The year 1886 has been suggested as the year that T.S. Ramchunder along with his younger brothers took over the running of the family business from their elder relatives.

The name of the family business was then changed to T.S. Ramchunder and Bros., while continuing to trade at 26 Kalbadevi Road, Bombay -2, this business was in the Dhobi Talao area, a locality that had developed over the years to become the centre of the musical instrument trade in Bombay.

The proprietors of T.S. Ramchunder and Bros., to give their proper Hindu names were, Ramchunder Narrotam, Purshotum Narrotam and Jagjivan Narrotam, assisted by Shivshankar Ramchunder, Devidas Ramchunder and other staff.

The family residence was at 40 Bhapu Khote Street, a side street leading off from the other end of Kalbadevi Road, near the Mumbadevi Temple. This residence also served as an additional address of the business throughout the long history of the firm, but was mainly used for the building and repair of harmoniums. In Gujarati the title of the business is given as T.S. Ramchandra and Bros.

Another important aspect of the growing success of T.S. Ramchunder and Bros., was that the firm had close ties with most of the Parsi theatrical companies that were operating in Bombay in supplying the musicians who performed in the theatres with their instruments.

The staging of Gujarati and Hindustani dramas and plays in the theatres of Bombay was at it's zenith in the 1890's and would in the years to come with the emergence of the 'talking machine' provide T.S. Ramchunder and Bros., with an abundant source of songs to record.

Sometime between 1895 and 1897, T.S. Ramchunder and Bros., began to import phonographs, and before long a steady trade in Edison phonographs was being conducted. A novel approach to marketing the phonograph that was quite common in Bombay was to include a couple of cylinders of some 'eminent singer or songstress' - which in the case of T.S. Ramchunder and Bros., was most likely a performer of Baliwalla's Theatre, or the New Alfred Theatre Company, with which the firm had good connections.

Several musical instrument dealers in the Kalbadevi Road had taken on the phonograph as a side-line, but soon found the increasing interest in such machines to be occupying more and more of their show-room space. As far as can be traced the first business to be specifically established as a 'talking machine' dealer was the Dadaphone Talking Machine Co., at 379 Kalbadevi Road, in 1899, and is believed to have been the first business to have dealt in disc talking machines as well as phonographs.

With the increasing interest in 'talking machines' the musical instrument dealers of Bombay quickly adapted their businesses to cater for public demand for this new invention, and while the European operated musical instrument houses seemed content to concentrate on the sale of pianos and band instruments, the 'native' dealers had seized the opportunity of promoting the 'talking machine' with the James Manufacturing Coy., merchants and chemists of 104 Kalbadevi Road, who had opened a business in the name of the Edison Phonograph Depot, and T.S. Ramchunder and Bros., emerging as the most 'up-to-date' musical merchants in Bombay.

By November 1903, Frederick William Gaisberg had arrived in Calcutta, to take recordings of Indian music for The Gramophone and Typewriter, Ltd., and succeeded in producing some 550 disc recordings for the company, which formed the basis of the company's activity in India. In late 1904, John Watson Hurd, accompanying Stephen Carl Porter, the recording expert arrived in Calcutta to take recordings for Nicole Freres, Limited., Stephen Porter took recordings in Calcutta, Madras and Bombay resulting in a catalogue of some 600 disc records for the 'Nicole Record' label. Close on the heels of the Nicole recording tour of India came William Sinkler Darby who produced over 1200 recordings for The Gramophone and Typewriter, Ltd.

While the 'Gramophone' and 'Nicole' interests were centered in Calcutta, other European recording companies began arriving in India to take sound recordings and found the 'native' musical instrument dealers of Bombay to be very eager to become a part of the sound recording industry. Heinrich Bumb and Wilhelm Hadert, the 'recording experts' of the Beka Record, G.m.b.H., arrived from Berlin, during November 1905, and with the assistance of Valabhdas Runchordas & Co., took some three hundred recordings in Bombay and Calcutta before proceeding onto Rangoon, Burma and other locations in Asia.

From late 1905 to mid-1907, rumors had been circulating in the talking machine trade that a disc record pressing factory was being set up in Bombay, with the assistance of a German company. By October 1907, it had been confirmed that a small disc record pressing plant was operating three hand presses in a rented room in Kalbadevi Road, Bombay. The firm behind this disc record pressing plant was The Wellington Cycle Co., run by Rustomjee Dorabjee Wellington, and the discs being manufactured by the firm were issued on the 'Singer Record' label.

The Wellington Cycle Co., 1 Churchgate Street, Fort, Bombay, also appears to have been linked to The James Manufacturing Coy., 103 Kalbadevi Road, Bombay, and although The James Manufacturing Coy., are known to have had some disc records manufactured for them by Beka Record G.m.b.H., Berlin, on the 'James Opera Record' label, by 1908, both The Wellington Cycle Co., and The James Manufacturing Coy., were sharing 'matrix' stocks on both the 'Singer Record' and the 'James Opera Record'.

Along with the 'Singer Record' and 'James Opera Record' the next label to appear on the market in India was the 'RAM-A-PHONE DISC RECORD' introduced by T.S. Ramchunder & Bros. These recordings had been taken by a recording expert of Lyrophon-Werke, Adolf Leibn & Co., Berlin, and manufactured at their pressing plant at Berlin.

Lyrophon=werke, Adolf Leiban & Co., Berlin

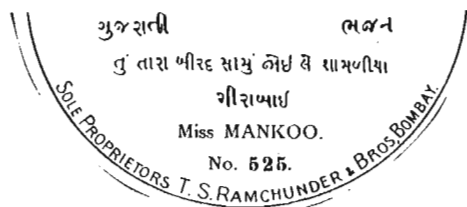
The use of the name 'Lyrophon' as a trade mark applied to phonographs and cylinders appears to have first been registered to the firm of Kölkow & Russ, Continental=Phonographen=Fabrik, Blücherstrasse 6, Berlin in April 1899. The German singer Adolf Leiban had established his own business in the name of A. Leiban & Company, Freidrichsgracht 58, Berlin, by February 1901, producing phonographs and cylinders. By November 1902, A. Leiban & Co., had produced a similar line of products with the registered trade mark of 'Arion=Record' followed by the Leiban-Record in March 1903. These products were supplemented by the introduction of a disc record in the name of 'Lyrophon' single-side recorded discs in 1904.

For some reason the 'Lyrophon' trade mark by name was registered to one Ernesto Herrmann, Willdenowstrasse 4, Berlin, in June 1907 as applied to the manufacture of talking machines and disc record, by which time there was a substantial catalogue of 'Lyrophon' labelled discs on the market in Europe. It seems that A. Leiban & Company had been re-formed in about December 1906 into Lyrophon=werke, Adolf Leiban & Co., and removed at about this time to their new premises at Gitschinerstrasse 91, Berlin.

From late 1906 and continuing into 1907 and some time beyond Frank Rauth, 9 Christopher Street, Finsbury Square, London, was the British agent for the 'Lyrophon' disc records, later moving to 27, 29 Worship Street, London. From about this time Lyrophon=werke, A. Leiban & Co., began a series of recording tours of Asia which included not only India but also into Burma, Siam, The Malay States, Indo-China, The Dutch East Indies, and China.

By 1 November 1912, Lyrophon=werke, Adolf Leiban & Co., had been converted into a limited liability company in the name of Lyrophon=werke, G.m.b.H., under the proprietor, Martin Schulvater while still located at Gitschinerstrasse 91. By 1913, Lyrophon=werke, G.m.b.H., had been absorbed into the conglomerate of companies controlled by Carl Lindström, A.G., Berlin. This outline of the Lyrophon=werke, company is given simply to provide some background information to the manufacturers of the disc records for T.S. Ramchunder & Bros., between 1907 and 1912.

As one of the premier musical instrument, phonograph traders and suppliers of Bombay, T.S. Ramchander and Bros., had a good knowledge of the best 'native' talent, and had also planned to enter into the 'talking machine' industry. In late 1906 the recording experts of Lyrophon=werke, Adolf Lieban & Co., Berlin, arrived in Bombay to take recordings on behalf of some of the musical instrument and talking machine dealers. The German 'Lyrophon' company used a different tactic to most other recording companies by offering each business for whom the recordings had been taken to have the disc records issued on a label of their own choice and title.



RAM-A-PHONE DISC RECORD

T.S. Ramchunder and Bros., had secured for the Lyrophon recording experts, singers of the highest calibre, including several associated with the New Alfred Natak Mandali, Mumbai Gujarati Natak Mandali, the Parsi Natak Mandali, and classical singers such as Miss Achhan Bai, and Miss Chanda Karvarkarin, and Mr. Muradali, the comic singer.

The matrices of the recordings taken by the Lyrophon recording experts were taken back to Germany and from which pressings were manufactured at the Lyrophon-werke, located in a South-Western suburb of Berlin. The disc records manufactured for T.S. Ramchunder and Bros., appeared on the market in India - not as LYROPHON labelled disc records but with the label of - RAM-A-PHONE DISC RECORD.

The label for the RAM-A-PHONE DISC RECORD had been designed by Ramchunder Narrotum's son, Harishankar Ramchunder, (born 1887) who had joined his father in the business in 1905, as a 'drawing master'. The design that Harishankar produced featured a lyre and a bird with the letters T.S.R. entwined within the lyre, and this basic design, with modifications, remained the 'trade mark' of the label throughout its entire life.

The first catalogue of RAM-A-PHONE DISC RECORD was published in September 1907, and listed some 420 recordings - all single-side recorded discs, of which all but 23 discs were 10" inch size, the remainder being 8" inch discs which were mainly repeat recordings of titles in the 10" inch size.

The numerical sequence and matrix numbers of the discs were the same beginning at 100. Thus the first catalogue number was 100 with a matrix number of 100i. The disc records of Miss Achhan and some of those of Miss Chanda Karvarkarin were given special red labels with black lettering and sold for 3 rupees, while the other recordings had black labels with gold printing and were offered at 2 rupees and 8 annas. The 8" inch discs were offered at 1 rupee and 8 annas.

The European agents for T.S. Ramchunder and Bros., between about 1897 and up to 1908 were William Meyerstein and Co., of 6 Lloyds Avenue, London, E.C., merchants, importers and exporters of general merchandise, with marketing contacts in Australia, China and Japan as well as India, and it most likely that William Meyerstein and Co., were commissioned to acquire the necessary recording machines and equipment needed for T.S. Ramchunder and Bros., to undertake their 'own' recordings.

Although the recording experts of the Lyrophon-werke, Adolf Lieban & Co., Berlin, had taken the first four hundred recordings to be issued on the RAM-A-PHONE DISC RECORD label, this arrangement seems not to have been repeated as the next series of recordings were taken by T.S. Ramchunder and Bros., using their own recording machine under the supervision of Shivshankar Ramchunder, a close relative of the Narrotam brothers, and assisted by Harishankar Ramchunder. They were later joined by Narayandas Purshotam, the son of Purshotam Narrotam, in about 1909.

----- RAM-A-PHONE DISC RECORD -----



Left : Original RAM-A-PHONE record
 Right : A sticker of RAMAGRAPH put on the original RAM-A-PHONE record



Raga Sindhura sung by Miss Chanda Karvarkarin
 - Note the RAMAGRAPH sticker used to cover RAM-A-PHONE.

While the actual recordings were taken by T.S. Ramchunder and Bros., at Bombay, the matrices were shipped to Lyrophon=werke, at Berlin, S.W. for manufacturing disc pressings. For the 1908 season, there was a slight change in the label name of the disc record. The change of the label name from RAM-A-PHONE to RAMA-GRAPH is believed to have been brought about by an action against T.S. Ramchunder and Bros., by The Gramophone Co., Ltd., in India, over the use of the wording RAM - A - PHONE and it's similarity to the word GRAMOPHONE which The Gramophone Co., Ltd., claimed was the word used to identify their products only.

"RAMAGRAPH" DISC RECORD

The first pressings of RAM-A-PHONE disc records had plain reverse sides with only the words 'Made in Germany' - but later pressings of the discs have an embossed design reading "RAMAGRAPH" RECORD surrounding the trade mark and the words 'Trade Mark' across the spindle hole, , along with small illustrations of a talking machine and disc, and the words 'Made in (above) and Germany (below). Some copies of single-side recorded discs have been found with RAM-A-PHONE DISC RECORD labels - but with "RAMAGRAPH" RECORD backs, and other copies with the word 'RAM-A-PHONE' pasted over with 'RAMAGRAPH' - also with the "RAMAGRAPH" RECORD back.

From catalogue number 521 onwards all "RAMAGRAPH" DISC RECORD releases were double-sided, and those titles from the earlier releases formerly pressed as single-side recorded discs which had remained popular were re-released as double-sided discs under the new label name. The matrix series utilized for the earlier releases have the matrix number suffixed by ...i, while other matrices have a suffix of ...ind, or ...IND, but the significance of this variation is not understood except that it seems to identify recordings taken in India.

In May 1908, The Gramophone Co., Ltd., began the manufacture of disc records from it's factory at 139 Beliaghata Road, Sealdah, Calcutta, and soon became the driving force of the sound recording industry in India. The market for disc records in India had grown dramatically over the past few years and several, mainly German based recording companies continued to have a presence in India, but without disc record pressing facilities in the region they offered little competition to the resources and might of The Gramophone Co., Ltd.

In June 1908, The Gramophone Co., Ltd., issued a circular to all their competitors in India, warning these firms that the company would not hesitate to adopt legal proceedings against these companies, if they attempted to induce, an artist, named Mohamed Hussein, to make recordings for their labels. In fact Mohamed Hussein had already provided these rival labels with recordings. In April 1908, Mohamed Hussein had made a number of recordings for T.S. Ramchunder & Bros., and several of these recordings were placed on the market in India in September 1908, on the RAMA-GRAPH DISC RECORD label.

The various court actions were eventually settled in early 1910, however the recordings of Mohamed Hussein (and other variations in the spelling) continued to appear in the stores, and through the talking machine traders in the bazars, which suggests that The Gramophone Co., Ltd., had not entirely succeeded in having the discs banished from the market.

----- RAMAGRAPH DISC RECORD -----



'RAMAGRAPH DISC RECORD' from the collection of Mr. Suresh Chandvankar.

 In 1909, B.S. Lloyd and Co., 40 King Street, Cheapside, London, E.C., and with an Indian branch office at 44-48 Churchgate Street, Fort, Bombay, became the new European shipping agents for T.S. Ramchunder and Bros., and up to 1912, the matrices were still being sent to the Lyrophon=werke, at Berlin for commercial pressings.

The "RAMAGRAPH" DISC RECORD was recorded and marketed specifically for the market in Bombay, and despite being manufactured in Germany, did not seek to broaden it's appeal beyond that territory. The recording program and releases on this label were slow but steady, and had remained within the confines of Western India, particularly reflecting the musical tastes of the Gujarati, Hindustani and Marathi speaking people in Bombay itself, making no attempt to extend to Central, Northern or Southern India.

A trade report of recordings of Indian repertoire available on the market in India during early 1911 gives the following break-down of recordings offered by T.S. Ramchunder & Bros.,

ARABIC	5	[Koran recitations]
GUJARATI	160	
HINDUSTANI	369	
INSTRUMENTAL	8	
JAIN	12	[Stavan - religious]
PARSI	5	
SINDHI	24	
Total:	578	

This total represents the 'live' catalogue of 'RAMA-GRAPH' recordings that were still in manufacture at the time - a number of titles having been already deleted from the catalogue. The 'Lyraphon' label was represented in Asia by only 152 - Burmese recordings.

Between 1911 and 1912, the known number of releases on the RAM-A-PHONE DISC RECORD and "RAMAGRAPH" DISC RECORD, extended to about 800 titles. At some stage other numerical series were introduced in the 1000 series with black labels, and the 2000 series with navy labels, and a further series in a 3000 numerical block, but it is not known when these series were first issued.

In 1912, a boycott of German manufactured goods imposed by the Government authorities in India, had the general effect of dissuading German record companies from active participation in the sound recording industry of India, but as T.S. Ramchunder was in charge of it's own recording programs the business continued much as it had done so over the years.

Lyrophon=Werke, G.m.b.H.

A more significant effect on the marketing of "RAMAGRAPH" DISC RECORD labelled discs was that on 1st November 1912, Lyrophon=werke, Adolf Lieban & Co., 91 Gitchinerstrasse, Berlin, was converted into a limited liability company in the name of Lyrophonwerke, G.m.b.H., the 'new company' having retained all the staff of the old company but with Herr Martin Schulvater, of Berlin becoming the sole director of the new company.

 Soon after, the company was merged with the Dacapo Record Company and by December 1913, and relocated to Grosse Frankfurter Strasse 137, Berlin, with Messrs Bruno Borchardt and Sigismund Salomon, of Carl Lindström, A.G., being named as managers, as both the 'Lyrophon' and 'Dacapo' companies along with other recording companies had been amalgamated into the Carl Lindström, A.G., Berlin, conglomerate of companies.

During the later half of 1913, Lyrophon=werke, G.m.b.H., Berlin, had been offering to manufacture the 'Most Up-to-date' disc records for export to clients, including titles in the Bengali, Hindi, Tamil languages and recordings of Koran recitation, along with recordings in other Asian and 'oriental dialects'. The origin or earlier issue of these recordings has not been verified, but it did not interfere with T.S. Ramchunder and Bros., who despite having reduced their number of releases to a trickle, continued to have their "RAMAGRAPH" DISC RECORD manufactured in Germany.

During the war years from 1914 to 1919, although continuing their business of musical instrument dealers, the "RAMAGRAPH" DISC RECORD label though not in-active, had become virtually dormant, and appears to have made no new recordings during those years, relying simply on the servicing of it's back catalogue.

Mr. T.S. Ramchunder (Narrotam) passed away on 6 April 1922, aged in his mid-70's, where upon the direction of the business appears to have become the responsibility of Shivshankar Ramchunder, but continued under the name of T.S. Ramchunder and Bros. Soon after the death of T.S. Ramchunder, the disc record and talking machine side of the business was re-vitalized with the introduction of the "Ramagraph" and "Ramola" talking machines, under the direction of Chhabil Das, who managed the talking machine side of the business.

Apart from the 'RAMAGRAPH DISC RECORD' - T.S. Ramchunder & Bros., also marketed a line of Swiss-made talking machines in the names of "RAMAPHONE" for the more expensive models and "RAMOLA" for the cheaper models. To date no catalogue of the talking machines models has been found to verify the details of these machines.

"RAMAGRAPH"

By the mid-1920's the sound recording industry had become dominated by The Gramophone Co., Ltd., whose record labels, HIS MASTER'S VOICE, and the ZONOPHONE RECORD, virtually monopolized the Indian disc record market, with only slight competition from Valabhdas Runchordas' company - The Viel-o-phone Co., Ltd., at Mahim, Bombay, who was pressing VIEL-O-PHONE and PHON-O-PHONE labelled disc records, along with distributing what ever stocks he might have had of ODEON RECORD or BEKA GRAND RECORD's.

Besides the 'Gramophone' and 'Viel-o-phone' companies labels, there was only the "RAMAGRAPH" DISC RECORD still being produced for the record buying public in India. Although T.S. Ramchunder and Bros., was a very minor player in the field of sound recordings in India - it had survived, and renewed it's interest in the disc record market by the introduction of a new dark-red "RAMAGRAPH" label.

The disc record catalogue was re-activated by the introduction of a new red label with the simplified label name of "RAMAGRAPH". The numerical series of the new red coloured "RAMAGRAPH" discs began at R-1, and were little more than re-releases of previously issued titles, many dating back to 1907, and were thus 'acoustic' recordings that were in the main up to fifteen years old.

In May.. 1926 when Valabhdas Runchordas was in the process of setting up his disc record factory in Mogul Lane, Matunga, Bombay, he had offered to manufacture the "RAMAGRAPH" disc record at the new factory, however Chhabil Das, preferred the German pressings and continued to have the matrices sent to Germany for reproduction. There may have been some limited pressing work done by The Veil-o-phone Co., Ltd., for 'RAMAGRAPH' as some pressings of this time have a certain 'gritty' appearance - which is often seen with 'Veil-o-phone' pressings - however - all 'RAMAGRAPH' pressings indicate that they were 'Made in Germany'

During 1927, T.S. Ramchunder & Bros., had made recordings of Gur Tikam Das of Shikarpur (Sindh), Chiman Lal of Gujarat and Seth Sobhraj, a Sindhi singer of repute. These artists were paid cash and expenses for their recordings and also given musical instruments. T.S. Ramchunder & Bros., continued to have a good reputation for the harmoniums that they made, and promoted these instruments by sponsoring public concerts of Pyara Saheb and Mohamed Hussain, both of whom were 'gramophone celebrity's of long standing and sure to draw large audiences to their concerts.

In 1927, the first of the 'electric' recordings on the RAMAGRAPH label appeared - but up to this point all recordings that had been issued on the RAM-A-PHONE DISC RECORD, RAMAGRAPH DISC RECORD and RAMAGRAPH labels had utilized single-face numbers with the same number used for the matrix number. The introduction of the 'new' series beginning at R-1 had not changed that procedure, but with the introduction of 'electric' recordings the sequence of matrix numbering was broken up into 'blocks' which seem to have been used solely for the small number of recording artists that T.S. Ramchunder and Bros., engaged to make 'electric' recordings for the RAMAGRAPH label.

These numerical 'blocks' begin with a series at 2000 - and included in the R- series from about R-140. The first of these 'electric' recordings are identified by a small 'star' [*] embossed in the label, and this 'star' device often seem on disc pressings of several makes of pressings that were manufactured by Carl Lindström, A.G., Berlin, at the Odeon-werke, Weissensee, Berlin, is believed to be a means of identification of early 'electric' recordings pressed by the Odeon-werke, but but utilizing the 'electric' recording method of Carl Lindström, A.G.

The matrix series for subsequent recordings are prefixed 'RAM-' for a general series of recordings, and issued in the - R- catalogue series. There is little doubt that T.S. Ramchunder and Bros., had their own 'electric' recording machine and that these recordings were taken in Bombay without the assistance of support of any outside recording company, and as the company had been accustomed to sending their matrices to Germany for the manufacture of commercial pressings, this procedure was maintained, with the printed labels stating that they were 'Made in Germany'.

RAMAGRAPH

कलकत्तानां सुप्रसिद्ध गायनकार



प्यारा साहेब

ने छे

जल सो

अने साथ अंगरानी लक्ष्मीती गानारीआनां

नाय तथा गायने

रीपन थीये टरे

रबीवार ता० ३१ भीजनवारी १९२६ नी अपेरे

प्रायास छे

ईमत आऽ आना

१९२६

प्यारा साहेबनां गायने

(४)

पुडीया

कस कुवरवा आधरे हभरे
हभरे भरवा नाडी सुने कववार कुवरवा—
अंतरे

महमदशाह तुम सहा रंगीले
प्रेम प्याला बाधे रे हभरे
कनडे सरपर वार—

(५)

हीशिल

रसनीने जेवनवाली जेले
धा मां कुलवा अपसरी कुल—
अंतरे

तापेसी सरस कुली कुलेवा
वनवा वपसी वनक वनी
सय आध अनवन सेगत—

(६)

पीछु कुभरी

सैयां भीदिय गये
नयोरी भांघे सैया भीदिय भये

Songs of Pyarasaheb.



Programme booklet of Pyarasaheb's concert at Ripan theatre, Bombay, on 31st January 1926.



The RAM-5000 matrix series was reserved for recording of Pyara Saheb, who had been making recordings for several companies since 1904, and also made cylinder recordings for H. Bose's Records even earlier. The RAM-5000 matrix series of recordings by Pyara Saheb, was curiously duplicated by The Gramophone Co., Ltd., in launching their 'TWIN' record label in 1928, and it is interesting to note that the whole RAMAGRAPH - R-1000 series was issued on the 'TWIN' label song for song, coupling for coupling, and that these 'Gramophone' recordings were also repeat recordings of discs that Pyara Saheb had been making over the past couple of decades.

The RAM-6000 matrix series was reserved for recordings by Mr. Valavalkar, of songs from Marathi dramas, and issued in a separate R-900 series. There may have been other series as well but the details of such series are as yet unknown. From this point onwards T.S. Ramchunder and Bros., appear to have taken no further recordings, even though they continued to sell disc records on the RAMAGRAPH label.

The up-surge in new recordings offered by The Viel-o-phone Co., Ltd., and T.S. Ramchunder & Bros., was a cause of great concern for The Gramophone Co.; Ltd., particularly in that many of the competition records were of important artists, that had been on The Gramophone Co., Ltd's catalogues for a long time.

To combat this rise in competition, The Gramophone Co., Ltd., proposed to launch a cheap-priced double-sided disc under the label name of 'CINCH' - a label that had previously been used for a short time in 1914, for a limited series of reissues of recordings by Mohamed Hussain. During 1927 it was decided to name the label 'THE TWIN' and to distribute these discs through a subsidiary company in the name of The Twin Record Co., Ltd., Calcutta.

The launch of 'THE TWIN' record label in December 1927 by The Twin Record Co., Calcutta, began with red labelled discs starting at - T-151, and featured reissues of recordings by Mohamed Hussain and Seth Sobhraj in competition with similar couplings reissued on 'RAMAGRAPH' and a selection of titles by popular 'gramophone' artists - under pseudonyms - also in competition with recent issues on both 'RAMAGRAPH' and 'VIEL-O-PHONE'.

For Example:	THE TWIN	T-151	= RAMAGRAPH R-42	- Mohamed Hussain
	"	T-152	= RAMAGRAPH R-43	- Mohamed Hussain
	THE TWIN	T-159	= RAMAGRAPH R-1030	- Seth Sobhraj
	THE TWIN	T-182	= RAMAGRAPH R-1001	- Peera Saheb
	THE TWIN	T-208	= RAMAGRAPH R-1024	- Peera Saheb

The original T- series of red labelled releases on 'THE TWIN' changed to yellow labels and the new series letters - FT-198, issued in October 1928, however the actual duplication of song titles continued up to FT-208, issued in December 1928.

T.S. Ramchunder & Co.,

In about 1930, while the musical instrument repair business was still carried on at 40 Bapu Khote Street, T.S. Ramchunder and Bros., re-located from the building known as Bharat Bhuvan at 26 Kalbadevi Road, where it had been situated since 1851, to Kishore Building, 523 Kalbadevi Road, at the corner of Jamboolwadi Lane, almost opposite their old address.

It is not known when the brothers Purshotam and Jagjivan Narrotam retired from the business, nor when Shivshankar Narrotam might have given up his position as director of the firm's affairs, but from about 1931 the direction of the business came under the control of Narayandas Purshotam who had been with the firm since about 1909. An indication that there had been a change in the proprietorship of the firm is indicated by the fact that from 1933 onwards the name of the firm was often given under the title of T.S. Ramchunder and Co., as distinct from ... and Bros.

The Narrotom family were said to have been well liked and respected, particularly amongst the Parsi community, and that their association with the musical and theatrical life of Bombay had provided them with an easy going and affluent life-style. The coming of motion pictures in the 1930's had a dramatic effect on the continuity of Gujarati and Hindustani theatres in Bombay. Several of the theatres in the Falkland Road area were faced with hard times, and T.S. Ramchunder & Bros., business was also effected.

Over the past few years there had been many changes in the corporate structure of the sound recording industry in Europe, and possibly the most profound change that had taken place which had a direct bearing on the activities of T.S. Ramchunder and Bros., was the merger of The Gramophone Co., Ltd., and Columbia Graphophone Co., Ltd., into the formation of Electric and Musical Industries, Ltd., (E.M.I., Ltd.,) incorporated on 20th April 1931.

Columbia Graphophone Co., Ltd., had acquired the controlling interest in Carl Lindström, A.G., Berlin, conglomerate of companies in October 1925, which does not appear to have had any direct effect upon the pressing of the RAMAGRAPH disc records. The merger of the 'Gramophone' and 'Columbia' companies was another matter entirely, for it would have meant that T.S. Ramchunder and Bros., would have had to turn to 'Gramophone' interests to have it's disc records pressed, a proposal that they had resisted for about twenty five years.

The 'new design' RAMAGRAPH label

In about 1933, a new design was given to the RAMAGRAPH label, with a red and brown colour, overprinted in gold, which was basically a modified and prettier version of the R- series type of label. The 'new design, label presented no new recordings and was used for re-pressings of titles that had retained their popularity over the years. These discs were also made in Germany, and it is presumed that they were manufactured by a pressing plant within the E.M.I., Ltd., conglomerate of companies, if not by Carl Lindstroem, A.G., at their Odeon-werke, Berlin.

By 1936, the new design RAMAGRAPH label appears to have gone into a state of relapse once again and to have not released or re-issued any more titles, and by 1938 had little more to offer its customer for disc records, other than left over stocks, of the variety of label styles that T.S. Ramchunder had marketed over the past three decades.

In 1939, the Kishore Building at 523 Kalbadevi Road, that had been occupied by T.S. Ramchunder and Bros., since 1931, is reported to have either collapsed or burnt out, forcing the business to be re-located yet again, this time back across the road to Fram Mahal, 526 Kalbadevi Road, which was in fact only a couple of doors from their former address at number 26, due to the re-numbering of allotments on Kalbadevi Road.

In about 1943, T.S. Ramchunder and Bros., vacated the premises at Fram Mahal, and under direction of Narayandas Purshotam operated the business solely from the family residence at 40 Bapu Khote Street, where it lingered on for a few more years, basically attending to repairs of musical instruments and clearing out left over stocks.

Although the firm of T.S. Ramchunder and Bros., had failed to survive a century of business activity, there had been at least three generations of the family that had steered the firm through the vicissitudes of several decades of change, both in public taste and the precarious hopes of the sound recording industry, which is witness to a far greater number of business failures than successes.

The achievement of T.S. Ramchunder and Bros., in surviving in the sound recording industry of India for over three decades is no small achievement in itself, particularly in that the musical tastes of the record buying public were constantly changing - an aspect which the T.S. Ramchunder and Bros., seemed to be able to cope with, but curiously, the firm never took advantage of disc record pressing facilities in India, for the RAMAGRAPH discs were never manufactured in India during their entire life-span, and always dependent on resources and facilities outside of India.

During the 1930's The Gramophone Co., Ltd., opened up its record pressing factory at Dum Dum, to virtually every record company or label operative in India and Asia, and were keen to dissuade any other sound recording company or investors to challenge their monopoly in disc record pressing. This opening up of custom record pressing for 'private recorders' also provided The Gramophone Co., Ltd., with a knowledge of the interests and marketing abilities of nearly all other record companies in India and Asia.

By the mid-1930's the only record companies operating in India who were not having their discs manufactured by The Gramophone Co., Ltd., were The Musical Products Ltd., Madras, with the BROADCAST label, manufactured by The Crystalate Gramophone Record Manufacturing Co., Ltd., in England; the PRABHAT record of the Prabhat Film Company, Poona, whose half a dozen disc records were manufactured in Germany by Telefunken A.G., Berlin. and also T.S. Ramchunder and Bros., Bombay., with their RAMAGRAPH records being manufactured in Germany by Odeon-werke, Berlin.

In 1935 Duleria A. Pandya established The National Gramophone Record Manufacturing Co., Ltd., at Wadala, Bombay, with machinery and assistance from Japanese suppliers. The 'National' factory also offered custom pressing facilities and manufactured disc records for several clients in Bombay.

As T.S. Ramchunder and Bros., had been taking their own recordings in Bombay since 1908, and certainly up to 1927, and were therefore not dependent on foreign or 'other' corporate interests, the survival of the RAMAGRAPH label might have been more efficiently accomplished by utilizing facilities within India. The RAMAGRAPH label might have been gradually becoming out-dated, but the facilities open to the label in India during the 1930's might well have re-vitalized it's presence in the market for records in Bombay at least. Considering that aspect it is puzzling why they preferred to have their pressings manufactured in Germany.

In recent times the presence of T.S. Ramchunder & Bros., although completely gone from the talking machine trade could still be seen in the Kalbadevi Road, in a small musical instrument store operated in the name of M.C. Ramchunder, 454 Kalbadevi Road, Bombay, where Shri Ramchunder Narrotum's garlanded portrait could be seen proudly displayed.

MICHAEL S. KINNEAR

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References:

The above article is a greatly expanded and modified version of my article - 'Ramagraph' - published in The Talking Machine Review International, Bournemouth, (pages 1903-05) No. 69. December 1984.

Sangeet Madhukar (Catalogue of Gujarati Songs) p. Girgaum, Bombay. 1917



First Talking Machine dealer
[1899]



Remains of the burnt out
Kishore building at 523 Kalbadevi Road.

Label series

RAM-A-PHONE DISC RECORD (Numerical) 1907

Numerical 10" Black
 Numerical 10" Red
 8" Black

Begins 10 inch 101 Various Black label
 " 151 up Himat (Bhai) Black label
 " 201 up Miss Achhan Red Label
 " 224 - Miss Chanda Navy / Black label
 " 401 up Sayed Abdul Hadi Black label (Koran)

8 inch 451 - 465 Miss Manku

10 inch 466 - 500 Various

8 inch 501 Murad Ali

* First pressings - Single-side recorded discs - Plain Back

** Later pressings - Single-side recorded discs - Ornate back

*** re-releases as Double-sided discs labelled "RAMAGRAPH DISC RECORD"

"RAMAGRAPH" DISC RECORD 1908 to 1914

Numerical 10" Black 520 up
 10" Black 1000 up
 10" Navy 2000 up
 10" Red 3000 up

'RAMAGRAPH' c. 1922 to 1933

R- series 10" Dark Red R- 1 up (reissues)
 10" " R- 400 up
 10" " R- 500 up Marwari
 10" " R- 800 up Sindhi
 10" R- 900 up Marathi
 10" Dark Red R-1000 up Hindustani

'RAMAGRAPH' (New Design) c. 1934 to 1938

R- series 10" Red R- 1 up

કલકત્તાવાલા

ધારા—સાહેબ

તથા

અંગાળની મુરીલી ગાનારી-નાયનારીઓને

ભેગો જલસો.

(૧)

ગત-નાય.

મીસ ઉષારાણી તથા મીસ સરલાદેવી.

(૨)

અંગાળી ગાયન.

આમી તારે પ્રાણુ દીએ પાગેલી હોઈએ
 ઓમરીતો ભાષીએ બીશોમ માખાલે પ્રાન સોપેચી
 લોક એલે દીયો નાં મોન-આંમી તારે દીયેચી
 શેદે એ નાં મોનો પ્રાનો આગે કીતા બેનેચી
 પ્રોનો એરી જે જાતોનાં આપુન ઠેક શકિચી
 આંચાવ જોદી આંચી મોરે બીખેદે તે પોડેચી

(૩)

હાં હાં તોરી અરજી—તીગાહોકા તીરજી
 છગરપર મારા ફગી મોહિ કારી—ગઠ સુખ સારી
 મોહિ મારા બદાઓની તેરી
 જદાઓને તેરી વધાઓને તેરી—

Song texts of Miss Usharani and Sarladevi.

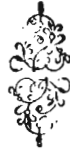
અંગાળનું સુલભસં અને કલાત્માની ક્રેયત



મીસ સરલાદેવી

અને

મીસ ઉષારાણી



નવસાળી પ્રી-ટીંગ એસમાં દરેક જ્ઞાનુ પ્રી-ટીંગ, આહ-ટીંગ અને ફલીંગનું

કામ સારું કરવામાં આવે છે. ડૉ. કાલભાઈ ગિરેશ, મુ.અ.ર.

નવસાળી પ્રી-ટીંગ એસ. કાલભાઈની મુ.અ.ર.


1926

From the programme booklet (1926)
 Miss Sarladevi and Miss Usharani

નોં ૧. ૧૯૦૭.

રામા-ફોન.

ડીસ્ક રેકોર્ડની ગાયન-માળા.
હીંદુસ્તાની, ગુજરાતી, મરાઠી ગાયનો વગેરે.



એકલા માલિકો—
મીસ ચંદા કારવારકરીન.

ટી. એસ. રામચંદર એન્ડ પ્રિધર્સ.
ટેલીગ્રાફીક એડરેસ,
“મ્યુઝીકલ”.

મુંબઈ નાં ૨.

The RAMA-PHONE Catalogue

The original 'RAMA-PHONE' catalogue of September 1907, is reprinted here in its entirety, revealing the depth of repertoire on the label, and also that it includes recordings by a number of important recording artists whose recordings on labels such as 'Gramophone' - 'His Master's Voice' - 'Zonophone' - and other labels are more widely known than the 'RAMAGRAPH' issues. The catalogue contains releases by Murad Ali, Pransukh, Bhagoo and Himat (Bhai), all of whom had long and successful careers.

Of special interest to record collectors are the recordings by Miss Achhan (Bai) of Bombay, who was later placed under 'exclusive contract' to The Gramophone Co., Ltd., with the condition that she did not re-record any title that had been issued by T.S. Ramchunder & Bros., and that all new recordings (for 'Gramophone') were to be given start announcements stating 'Gramophone Record' so as not to confuse the recordings with those she had given to T.S. Ramchunder & Bros.,

Of equal importance to record collectors are the recordings of Miss Chanda Karwarkarin (whose picture adorns the cover) - sometimes referred to as Miss Babli Bai. Although open to debate, Miss Chanda (Babli Bai) is said to have had an early influence on Kesarbai Kerkar. These 'Female Ustadi' songs reveal - Miss Chanda - to be an artist of exceptional merit, and it is surprising to find that these recordings are the only known issues of this fine classical artist.

Beyond the original catalogue are the recordings of Mohamed Hussain, Pearsa Saheb, Seth Sobhraj and Mr. Valavalkar and others, which are all treasured by collectors. "RAMAGRAPH" disc records are still found in the bazars and junk-shops today, but sadly most of this treasure is being lost to history as time goes by. 'RAMAGRAPH' disc records have not been on the market since the 1930's and certainly none of these important recordings have been reissued in modern times.



રામા-ફોન, ડીસ્ક રેકૉર્ડ્સ.

પ્રસ્તાવના.

હાલમાં હૌદમાં દાખલ થયેલાં કૃષ્ણસ્વરી વાજીત્રો યાને ફોનોગ્રાફ તથા ગ્રેફોફોન વગેરે સીલેનડરો (સુડીયો) ના રેકૉર્ડોનો બોહોબો ફેલાવો થયા પછી અમોએ હાલમાં મોટે ખરચે ડીસ્કો (થાળીઓ)માં ગાયનો લેવાતુ રીકાર્ડીંગ મશીન મંગાવી, હમારા શોફીન ધરાકોને સંગીતની પ્રસાદી અહીં આપવાને યત્ન કીધો છે, અને આજ પર્યંત જે જે જાતના ડીસ્ક રેકૉર્ડો (થાળીઓ) જુદી જુદી કંપનીઓ તરફથી બાહાર મૂકવામાં આવ્યા છે, તેમાં જે જે ઉસ્તાદી રાગ રાગણીના તેમજ ગુજરાતીને ખીજી દેશી ભાષાના ગાયનોની મોટી જોટ હતી, તે હમોએ હમારા નવીન રામા-ફોન ડીસ્ક રેકૉર્ડોમાં પુરી પાડી છે.

રામા-ફોન ડીસ્ક રેકૉર્ડોમાં અમારા જે જે ગાનારાંઓએ ગાયનો ભરેલાં છે, તે ગાનારાંઓ ખીજા કોઇ લીરટોમાં કદાચ જોવામાં આવશે, કે જે મીસ ચંદા કારવારકરીને તેમજ મીસે અચ્છન કે જેના નામથી તથા ગાયનોથી શોખીન આલમ કદાચ અજાણી હશે. આ ગાનારીઓના મધુર હલકના ને સ્પષ્ટ શબ્દોના રાગ રાગણીના ગાયનોની સુઠણી કરીને અમારા રામા-ફોન રેકૉર્ડોમાં ભરવામાં આવ્યાં છે.

તે ઉપરાંત ગુજરાતી તેમજ ઉરદુ નાટકોનાં લોકપ્રીય થયેલાં ગાયનો મીસ માણુકુ તથા મીસ કાશીને અમારી ખાસ તાલીમથી તૈયાર કરી અમારા રામા-ફોન રેકૉર્ડોમાં ભરેલા છે, કે જે નાટકી ગાયનોની લેહેજત આજ સુધીમાં બાહાર પડેલા ખીજા ડીસ્ક રેકૉર્ડોમાં કદી પણ સાંભળવામાં આવશે નહીં.

એ સિવાય નાટકી તેમજ પરચુરણ ગાયનો મુંબઈની જાણીતી નાટક કંપનીઓના-જાણીતા નાટકકારોને મોઢેથી અમારા રામા-ફોન રેકૉર્ડોમાં લેવામાં આવેલા છે, કે જે ગાનારાંઓએ હજુ સુધી કોઇ પણ ડીસ્ક રેકૉર્ડોમાં નાટકની રંગભૂમી પર પોતે ગાયેલાં ગાયનો ભરેલાં નથી.

અમારે કેહેવું જોઈએ, કે નાટકી ગાયનો કાં તો પુરૂષોને મોઢેથી કે કાં તો સ્ત્રીઓને મોઢેથી ગમે તેમ રેકૉર્ડોમાં ભરવામાં આવે છે, પણ રામા-ફોન રેકૉર્ડોમાં આ બાબત ખાસ સંભાળવામાં આવી છે. આ તો જાણીતી વાત છે, કે વાત કરતા સાંચાઓના રેકૉર્ડો સાફ ગાયન ભરનારાના અવાજ જે અનુકુળ હોય અને તે સંબંધી ગાયનો ભરાવનારા સારી સમજણો ધરાવતા હોય, તેજ તે ગાયનોના રેકૉર્ડો પુરે પુરી પસંદગી પામે છે.

અમારે વધુ કહેવાની અગત્ય રહેતી નથી; કેમકે અમારાં ધરાકો અમારા નિર્મળ વાજીત્રોની મધુરતા સારી રીતે જાણે છે; અને તેજ રીતે રામા-ફોન રેકૉર્ડો તૈયાર કરવામાં આવ્યા છે, જે આશા છે કે લોક પસંદગી પામશે.

સપ્ટેમ્બર ૧૯૦૭. }
હાલખાદેવી રોડ, મુંબઈ. }

ડી. એસ. રામચંદર એન્ડ બ્રધર્સ.

Preface of this catalogue: Basic translation on next page.

RAMA-PHONE DISC RECORD

Preface

Recently, in India, the wide spread of musical instruments like the phonograph and Graphophone records, we have recorded songs in records by putting maximum effort with an expensive recording machine. We have presented RAM-A-PHONE DISC RECORDS's which were not provided by different companies

You will not find our singers elsewhere like Miss Chanda Karwarkarin and Miss Achhan, who are popular concert performers. We have recorded songs from these singers and issued them here.

In addition to these, we have Gujarati and Urdu Drama songs recorded by us with special training given to the singers, which you will not find in any other records.

Drama and other songs from the famous Gujarati Natak Mandali, are also recorded in their own voices, which have not even been presented by them on the stage.

We have recorded these songs with maximum effort and taken care about the male and female voices.

We do not have to speak further, because our clients know about our good quality musical instruments, and the recording in RAM-A-PHONE records.

We hope our clients will like these selections, and that they will become more popular.

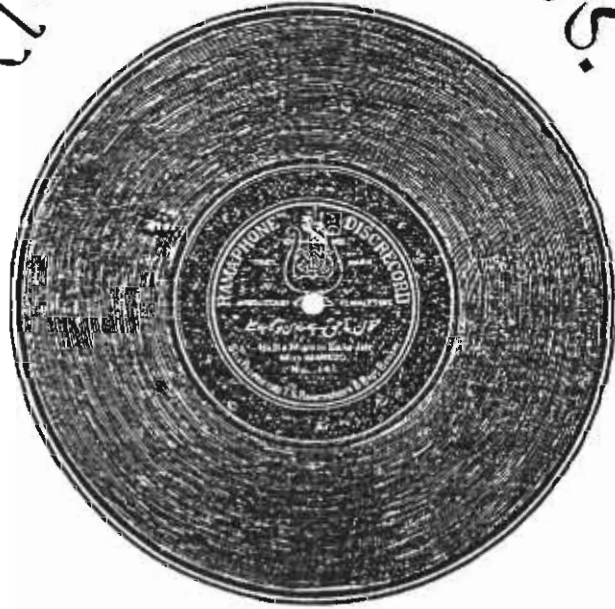
September 1907
Kalbadevi Road, Bombay

T.S. RAMCHANDRA & Bros.

(Basic translation)



રામા-ફોન ડીસ્ક રેકર્ડ્સ



મીસ ચંદાકારવારકરીને ગાયેલા ગાયનોના ૧૦ ઇન્ચના ડીસ્ક રેકર્ડ	...	શા. ૩-૦
મીસ અચ્છને ગાયેલા ગાયનોના " " " "	...	શા. ૩-૦
ગુજરાતી તેમજ ઉરદુ નાટકી વગેરે પરચુટન ગાયનોના ૧૦ ઇન્ચના ડીસ્ક રેકર્ડ	... ..	શા. ૨-૮
ગુજરાતી તેમજ ઉરદુ નાટકી વગેરે પરચુટન ગાયનોના ૬૮ ઇન્ચના ડીસ્ક રેકર્ડ	... ..	શા. ૧-૮

रामा-शोन डीस्क रेकर्डों

१०-इंथि.

उस्तादी राग, रागलुीना गायनो.

गानार.

भीस अंदा कारवारकरोन.

२२४	माधु कवन देश कवन नगर जअे	...	...	...	राग-मुलतानी.
२२५	ढोलन मोरे धर आवे	...	...	...	,, भीमपलासी.
२२६	श्याम सुंदरीया हे हे मोरी	...	...	...	अमाच-हुमरी.
२२७	सुंदर सुरजनवा सांधरे	...	...	...	धनाश्री.
२२८	अलभा अहार आवे	...	...	...	गोड-भलार.
२२९	महमदशा रंगीसे	...	...	...	भलार-अस्ताध.
२३०	हाडे लागोरे आवत संग अनारी	...	...	...	राग-देश.
२३१	प्रीतम प्यारेको पतीया बीधु	...	...	...	सीधुडा.
२३२	आवे हो अेलन गवार	...	...	...	भालश्री.
२३३	आनावे भील जनावे	...	...	...	पुरीया-धनाश्री.
२३४	कगवा भोले मोरे अठरीया	...	...	...	पुर्वी.
२३५	अेरी हु तो आस न गध पास न गध	...	...	...	श्री-राग.
२३६	सो जनो ल जनो आलमवा	...	...	...	संकरा.
२३७	तेरो कछु नाही जत जसोदा	...	...	...	नेनेवंती.
२३८	अंज मदीलरा मोरा	...	...	...	यमन.
२३९	तुम हम संग भील भोले पीयरवा	...	...	...	भुप.
२४०	दीट लंगरवा छांड हे	...	...	...	हमीर.
२४१	पायल आले	...	...	...	केदारा.
२४२	प्रात सभये नंदलाल दरस जोपी	...	...	...	पीभास.
२४३	आलमवा मोरे	...	...	...	भेरव.

अेकला भालेका, टी. अेस. रामयंदर अेन्ड अघर्स. मुंअध.

२

रामा-कान डीस्क रेकॉर्ड १०-घन्त्य.

२४४	धुंगरवा मोरा आणे...	...	...	...	...	सारंग.
२४५	दीन करो लरकैया ...	...	...	...	...	गोड-सारंग.
२४६	तुम पीछडत मोहे येन नही ...	...	...	...	...	ललत
२४७	अरे मन राम नाम तु नप ...	...	...	...	...	"
२४८	घोरे घोरे दीन आन ...	...	...	...	...	पीभाञ.
२४९	पीया पर धरल न नओ ...	...	...	...	...	नेरव.
२५०	पीवन लागो मान ...	...	...	...	...	पीलावल.
२५१	अरे धनधार आये ...	...	...	...	...	"
२५२	न लागी मोरे हाथ ...	...	...	...	...	मालकोस
२५३	अहार आध भेलरीया पुली रही ...	...	...	...	...	अहार.
२५४	कान गत लध ...	...	...	...	...	वाधेश्री.
२५५	अरी मा पीया संग भेसे ...	...	...	...	...	हीडोण.
२५६	आन उठी मोर सपी लुवन हाडी लध ...	...	...	...	...	रामकली.
२५७	भाइल आंढनी रात ...	...	...	...	...	सौरठ.
२५८	कंकरीयाल न भारो ...	...	...	...	...	तोडी.
२५९	पीया मोरा गधलो पीदेसवा ...	...	...	...	...	नेहनपुरी.
२६०	कान रीनवन नओ ...	...	...	...	...	लुवनपुरी.
२६१	काहन नकर भेसे रार अअरी ...	...	...	...	...	आसावरी.
२६२	पडड आंध लडगी ...	...	...	...	...	नेगीआ-आसावरी.
२६३	रमा मन तु कयुं न छीनसे गगरीया ...	...	...	...	...	नेगीआ.
२६४	पायलकी जनकार ...	...	...	...	...	नेरवी-हुमरी.
२६५	कैसे छुटे सैया आलापनकी प्रीत ...	...	...	...	...	" "
२६६	रामारे भयतो पनीयाको गध अडी दुर ...	...	...	...	...	हुमरी.
२६७	काना आंसरी अलध थाडो धीरे धीरे ...	...	...	...	...	लुल्ला दाहरा.
२६८	उठो पीया नगारे अकेली उर लागे ...	...	...	...	...	भांड-दाहरा.
२६९	भंवरारे आडीका मुल न हे ...	...	...	...	...	पीलु-हुमरी.
२७०	तुम्ही माझे साहुकार ...	...	...	...	...	मराठी-लावणी.
२७१	येणे जाणे कांहो वरजीले ...	...	...	...	...	" "
२७२	भय अरोसे अपने रामके ...	...	...	...	...	फिकाहीगडा.
२७३	भानीवे असंत बारवे ...	...	...	...	...	नेरवी-टप्पा.
२७४	कृगवा अीन देअनको अलरी ...	...	...	...	...	साहेनी.
२७५	अंधन आंधारे आंधो सय भीलके मालनीया ...	...	...	...	...	कानडो.

अकवा मालेको, टी. असे. रामचंदर अे-ड अखर्स, मुंअध.

रामा-इान डीस्क रेकॉर्ड १०-छन्व.

3

भीस अम्यछन.

२००	मेरा आलासा जेवना	...	...	...	...	पीलु-डुमरी.
२०१	जन या ज्ञेगी या हरेँ जगर	...	...	...	...	गजल.
२०२	सांवरियाने मारा नअर भरके	...	...	...	...	अंजेटी.
२०३	जन मेरी जमाना पुरा हय	...	...	...	...	(धुन) दादरा.
२०४	ज्या मेरा ना जलावे	...	...	...	...	पीलु-डुमरी.
२०५	सांवल आंके नअर मेरी आ गये	...	...	...	...	पडाडी.
२०६	सीतम करते हय वे नाहक	...	...	...	...	गजल.
२०७	सावली सुरत तेरी देपी कनैया...	...	...	...	...	देश-डुमरी.
२०८	अजरमे तीस हय दीलमे अटक हय	...	...	...	...	गजल.
२०९	मन मानत नाही श्याम पीना...	...	...	...	...	मांड.
२१०	पीयासे सपीरी नयना लगेरे हां	...	...	...	...	”
२११	क्यसेके क्यसेका	...	...	...	...	यमन-कल्याण.
२१२	मेरी अंदीका रंग जर नय	...	...	...	...	दादरा-अंजेटी.
२१३	कनैया मोसे जेवो होरी करे न ठोरी	...	...	...	...	होरी-काशी.
२१४	सैया अरआमे सेने आये	...	...	...	...	मलार.
२१५	सैया मेरा परदेस सेज्या अकेली दुःख दे	...	...	...	...	तीलंग-डुमरी.
२१६	जरा कहे हो सांवरियासे आयाकरे	...	...	...	...	दादरा.
२१७	जयो जयो हमसे न आते अनाव	...	...	...	...	पीलु-दादरा.
२१८	रंगाध दीतो राम पीया लावी चुंदरीया	...	...	...	...	सौरठ.
२१९	कवन ढंग तोरा	...	...	...	...	पीहाग-अस्ताध.
२२०	आले जनन	...	...	...	...	आसावरी.
२२१	गोरी नयना न मारे तरप जयगे	...	...	...	...	कालीगडा.
२२२	जगोरे नींदियाकी माती	...	...	...	...	मेरवी-डुमरी.
२२३	इपे रोशनके करीअ जुधक अजर होती हय	...	...	...	...	गजल.

भी. प्राणसुख. (हारमोनीयम भास्तर.)

३६४	जने आपके जेया नही	...	...	...	...	पद.
३७६	अरे हांरे तु लाधयो मेरी नैया कानारे श्याम	...	...	...	...	पडाडी.
३७८	परदेशी ढोला अयतो जगायो मेरी नींदरे	...	...	...	...	देश.
३७९	आवे आवोरे मोहे प्रेमकी कान्सी डारी...	...	...	...	...	तपदीसे-डीसमत.
३८०	हम आशह दीवाने हय	...	...	...	...	मांड.
३८१	मधुअन श्याम सुलाय गयोरे ..	...	...	...	...	पीलु.

अकला मालेका, टी. असे. रामचंद्र अेड अधर्स. मुंअध.

૪

રામા-ફોન ડીસ્ક રેકૉર્ડ ૧૦-૫૦-૨૫.

૩૯૨	એજી જરે પપીયરાં	...	...	...	...	સોરઠ.
૩૯૩	ફોન ખબરીયા લેત હમારી	...	...	...	...	આસાવરી.
૩૯૫	નયના કટારી લાગીરે મોરી જન	...	...	...	...	ખેહાગ.
૩૯૮	ઓ કૂટીરી ઓ અમીરી હોંસલા જતા રહા	...	...	...	...	ખમાચ-જીલ્લા.
૩૯૯	હારે સુરતીયા સાજ રહી	...	...	...	...	ફેશ-સોરઠ.
૪૦૦	કુવર નયનારા લોબીરે	...	...	...	...	પીલુ.

ગુજરાતી નાટકના ગાયનો.

ગાનાર.

મીસ માણુકુ.

૧૧૩	મને રહાય કરશે મોરારી રે	...	...	...	...	વિક્રમ-ચરીત્ર.
૧૧૫	કોઈ દુધ લ્યો દીલરંગી	...	...	...	...	" "
૩૪૫	નજર કરો નાથ જરા ઓળખી લ્યો નારી	...	...	...	...	" "
૧૦૦	પહેરી ચોળી લટકા મટકા કરતા આવ્યા...	...	...	...	...	સોભાગ્ય-સુંદરી.
૧૦૧	ધીમા ધીમા ચાલો મારા પ્રાણુરે	...	...	...	...	" "
૧૦૭	ચાલો સાહેલી ભુવનેશ્વરીના	...	...	...	...	" "
૧૦૮	અરે કોઈ આવો પીયાને મનાવો	...	...	...	...	" "
૧૨૫	ઓ પ્યારા ભરીયા પ્રેમ તળાવ	...	...	...	...	જુગલ-જુગારી.
૧૩૦	રે... અમે અબળાને માયા વહાલીરે	...	...	...	...	" "
૧૦૨	દીલ માર માને નહી મનકુ ઠરે નહી	...	...	...	...	કામલતા.
૧૦૩	પીયુ પરદેશીને કહેજે પ્રણામ હમારા	...	...	...	...	"
૧૦૪	તમારે આશરે હું આવી	...	...	...	...	"
૧૦૫	રસ ભર્યું આ જોખન જય	...	...	...	...	"
૧૬૧	બંસીવાલા આજો હમારે ફેશ	...	...	...	...	સરદારબા.
૧૫૯	જપતી પ્રીતમની જપમાળ	...	...	...	...	અશ્રુમતી.
૧૬૦	શુ નટવર વસંત થઇથઇ નાચી રહ્યો (ગરબો)	...	...	...	...	"
૧૬૬	પ્યારે તોરે અંગમે કુલનકી બહાર હય	...	...	...	...	વિણા-વેલી.
૩૫૧	ચોકને આંગણે ચાંદનીરે (ગરબો)	...	...	...	...	મોહીની-ચંદ્ર.
૧૬૫	થયા છોરે પતી તેજ પ્યારી તનના	...	...	...	...	ચંદ્રહાસ.
૧૪૬	હવે મને હરી નામથી નેહ લાગ્યો (બજન)	...	...	...	...	નરસિંહ-મેહેતો.
૧૪૯	ખુદ હાયોથી જે થયુ કામ થકાવે	...	...	...	...	દોરંગી-દુનીયા.
૧૬૨	લલકારો રસીલા	...	...	...	...	" "
૧૫૮	ગોકુળીએ લઇ ચાલો ઓધવ રાજ હમને	...	...	...	...	ગરબો.

એકલા માલેકો, ટી. એસ. રામચંદર એન્ડ બ્રધર્સ, મુંબઇ.

રામા-ફોન ડીસ્ક રેકર્ડ ૧૦-૬-૨૫.

૫

ત્રીસ માણુકુ અને ત્રીસ કાસો.

૧૨૯ આલોને વહાલા નંદના લાલા (ગરબો)	જયરાજ.
૧૨૮ પુનમ ચાંદની ખીલી પુરી ચહોરે (ગરબો)	ત્રીવીક્રમ.
૨૯૫ વટસાવિત્રી વૃત આજ પુરણુ કરીએરે (ગરબો)	ચંદ્રહાસ.

ત્રીસ માણુકુ અને છબોલ.

૧૦૯ આવી વર્ષા.....પવન મેઘ રસભીના જને	સૌભાગ્ય-સુંદરી.
૧૧૨ મારા તનમા મનમા ભયો છે ઠયો છે	” ”
૧૨૪ વહાલમજી સાડી ગુલાખી મંગાવો	જુગલ-જુગારી.
૧૦૬ મને આવે છે ફેર જુલે માં મન હો સખી	કામલતા.
૧૬૪ ડરમા તુ દીલ સાથ છોકરા	ચંદ્રહાસ.

ત્રીસ કાસો માલપેકરીન.

૧૩૮ આલોને સૈયર હસતા રમતા જળ ભરવાને જમએરે (ગરબો)	જયરાજ.
૩૬૦ અહા: વસંતે શી ખીલીવનવાડીએ (ગરબો)	પુષ્પસેન-પુષ્પાવતી.
૧૧૭ ગરબે રમવાને ગોરી નીસર્યારે લોલ (ગરબો)	સુંદર-વેણી.
૧૧૮ પાણી ભરવાને ગઘતારે સાહેલીની સંગે	માનસીંહ-અભયસીંહ
૧૧૬ સમજ સતકર્મ કરીલે ભાષ કાય આ કાલ જશે કરમાઇ (ભજન) કરણુ-ધેલો.	
૧૧૪ હે..... માથે મુટકી લઇ જાઉ	વિક્રમ-સરીત.
૧૧૦ તાત શાને કરોછો આવુ કુડુ કામ	સૌભાગ્ય-સુંદરી.
૧૧૧ બાઇરે કપટી ના મન માં	” ”
૩૬૩ એ સુંદર સુરતવાલા કહા દીલ દેકે ચલા... ..	સરદારબા.
૧૪૦ રૂડી રઢીયાળી રાત (ગરબો)	ઉમા-દેવડી.
૩૬૨ નર્થી જગતમા સાથ સંબંધી વીના ત્રીભોવન નાથ	”
૧૧૯ ઉગ્યો સખી સઘિનો શૃંગાર (ગરબો)	વિણા-વેલી.
૩૬૧ હઠીલુ માં મન હરખાવેરે	દોરંગી-દુનીયા.

ત્રી. દયાશંકર.

મુંબઈ ગુજરાતી નાટક મંડળી.

૩૧૨ તુ જને હર દુર હય (ભજન)	પુષ્પસેન-પુષ્પાવતી.
૩૧૩ જનમ આ ચાલ્યો માનવનો એજ (ભજન)	મુળરાજ-સોલંકી.

એક્લા માલેકા, ટી. એસ. રામચંદર એન્ડ પ્રધર્સ. મુંબઈ.

રામા-ફોન ડીસ્ક રેકર્ડ ૧૦-૬૦૦.

મી. યાપુલાલ.

મુખ્ય ગુજરાતી નાટક મંડળી.

૩૧૪ છે અબળ પ્રાંત ગુજરાત	...	...	...	...	કરણ-ધેલો.
૩૧૫ ઠહાં સુલેમાં ઠહાં સીંદર	...	...	...	...	” ”
૨૯૩ ઝુટી તાઅરીફ હય કબ ઠીરને પરસ્તાં દેખા	” ”

મી. જયશંકર.

મુખ્ય ગુજરાતી નાટક મંડળી.

૩૧૬ નેણમા નોંદ્રા ન આવે જરી	વિક્રમ-ચરીત્ર.
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મેસર્સ યાપુલાલ અને જયશંકર.

૩૧૭ પીયુંજી આને આવો તો સાચા સુખ માણીયેરે	ખારીસ્તર.
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મી. હીમત (શ્રી દેશી નાટક સમાજ.)

૧૫૫ અરે શું માનવનો અભિમાન	વિણા-વેલી.
૧૫૬ સુંદર શામળીયા નામ જપીસ નીત્ય તાર	” ”
૧૫૧ અલખેલા લટકાળા	ઉદય-બાણ.
૧૫૨ મન માયાના કરનારારે	...	...	...	...	” ”
૧૫૩ ખોલો મારા પ્રેમી પોપટજી ખોલ ખોલો	...	...	...	...	” ”
૧૫૪ અહો દીલદાર જરી દેદાર દીવાનીને દેખાડોને	” ”

મેસર્સ હીમત અને બી. રાવ.

૧૫૦ સાહેબા સલુણા નાની નણદલના વીરા (રમુજી ભાષણ સાથે.)	ઉદય-બાણ.
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મી. બી. રાવ.

૩૦૨ દામની છે દુનીયા તમામ (રમુજી ગાયન-હસવા તથા ખોલવા સાથે) નવલ-કુસુમ.	” ”
૩૦૩ દમડી (રમુજી ગાયન-ભાષણ સાથે)	” ”
૩૦૪ ચેહરો બેવાદે ચતુરા (રમુજી ભાષણ સાથે)	ઉમા-દેવડી.
૩૦૫ બનુ હુ ફાંકડો એ ભામાનો ભરથાર (રમુજી ભાષણ સાથે)	...	...	...	...	વિણા-વેલી.
૩૦૬ બેઠ બેઠે જગના બાવા (રમુજી ભાષણ સાથે)	...	...	...	...	” ”

માસ્તર છબીલ.

૩૧૦ ઠાયારે કાહે રોઠ તજ દીનો પ્રાણ (સજન)	...	...	...	...	પ્રતાપીચંદ.
૩૧૧ કોઠ પીયો પીયાલા રામરસદા	...	...	...	...	પુષ્પસેન-પુષ્પાવતી.

એકલા માલેકા, ટી. એસ. રામચંદર એન્ડ બ્રધર્સ, મુંબઇ.

રામા-ફાન ડીસ્ક રેકર્ડ ૧૦-૬૦૨.

૭

મી. ચતરભુજ અને માસ્તર અમથા. (સુ. ગુ. નાટક મં.)

૪૫૮ લંગર સેનાના પહેરૂ (ફારસ)... .. પ્રેમ-કથા.

મી. નેહાલાલ. (સુ. ગુ. નાટક મહળી.)

૪૫૯ કુવરને હાલરડુ વહાલુ વિક્રમ-ચરિત્ર.

મી. ભગુ. (નવી આલફ્રેડ નાટક કું.)

૩૩૫ ભજ મન રામનો આધાર ભજન.

મી. મુરાદઅલી.

(જાણીતા રમુજી ગાયનના ગાનાર.)

૧૭૧ હોકા વહાલો લાગે (ફારસ) સુંદર-વેણી.
 ૧૭૨ મારવાડકો ખીનીયારે ,, કનક-તારા.
 ૧૯૮ ઢીંગલો—ઢીંગલી ફારસ.
 ૨૯૯ જળ કમળ તુ છાંડ બાળા પ્રભાતીયુ.
 ૩૦૦ છે અજબ એ ખુખી તારી ભારી (રમુજી બાપજ સાથે) દોરંગી-દુનીયા.

મી. પ્રાણસુખ.

હારમોનીયમ માસ્તર

૩૮૯ કાનુકો શુ જાણે મારી પ્રીત ભજન.

મી. મુરાદઅલી અને માસ્તર કાનજી.

૧૯૧ મને રોકોના રસીલા છેલા મુકો ને હાથ વિક્રમ-ચરિત્ર.

કચ્છી ગાયનો.**મી. મુરાદઅલી.**

૧૫૯ તો ધારા દીલ કી ટીકે કચ્છી-કાશી.
 ૩૦૭ દાંતરો (રમુજી) કચ્છી-ગાયન.
 ૩૦૮ આંધ સુણો મુજ ગાલ (રમુજી) ,, ,,
 ૨૯૬ નીંદ્રા આયે તા નીમાણી જગો મુંજ જાની કચ્છી-કાશી.

એકલા માલેકો, ડી. એસ. રામચંદર એન્ડ અધર્સ. મુંબઈ.

८

रामा-इन डीस्क रेकॉर्ड १०-४-८५.

नैन रतवन.

भी. प्राणसुष्प.

३७७	क्रेम लुसे छे भान	...	...	...	...	नैन-स्तवन
३८०	हे छलुंछु करी प्रीत	...	...	...	...	" "
३८१	अरे मेरो जनम सकुण प्रभु करदे	...	...	...	...	" "
३८२	लाल तोरे नयनकी गत न्यारी	...	...	...	...	" "
३८३	मुझो गाडी देभी मलकाय	...	...	...	...	" "
३८४	छह भवमे मेरो कोछ नही सार्थी	...	...	...	...	" "
३८५	विमणाचणवासी भारा वहाला...	...	...	...	...	" "
३८६	अरे माछ मेरो मन तेरो नंद हरे	...	...	...	...	" "
३८७	माता मइ देवीनो नंद	...	...	...	...	" "
३८८	सदगुने मोहे भांग पीलाछ	...	...	...	...	" "
३८९	ज्या तु अण करसे अरछ	...	...	...	...	" "
३९७	सांवरसे कहीयो मेरी	...	...	...	...	" "

हॉदुस्तानी नाटकना वगेरे परचुटन गायनो.

गानार.

भीस भाणुकु.

३१८	भय अन यली हु मालनीया	...	...	...	...	आभे-छमलीस.
३५५	हांशरया सीतभगरा	...	...	...	...	पुरशीहे-जरनीगार.
३५४	इरभावो शरभावो नहो	...	...	...	...	" "
३५३	भजेदारी गीदोरी भरी लालीया...	...	...	...	...	" "
१४८	दीले नादानको हम समन्य जयेंगे	...	...	...	...	दील-इरोश.
१६९	भ्यार मोहनीया नीलाना होगा...	...	...	...	...	" "
३४६	मेरा सैंया मीलत नाही गुंभया...	...	...	...	...	" "
१४४	अद कीसमतीसे हो गये सांभां नये नये	...	...	...	...	लुल-लुलधयां.
१४७	मन परदेशी छांड यसे	...	...	...	...	" "
३१८	दीलदार यार छयलासे नयना लगायेंगे	...	...	...	...	" "
३४७	जे पीया आयना मोसे सहा दुःख जयेंना	...	...	...	...	" "
३४८	नीधांहे इर कर दीलपर यलाहय	...	...	...	...	" "
१६८	भय आऊ आछ दीलके लगानेसे	...	...	...	...	" "
१४२	नाये छुम छुम छुम भ्यारी गुलशन हय सण हरा	...	...	...	...	भुने-नाहक.

अहला मालिका, टी. एस. रामचंद्र एन्ड प्रधर्स. मुंभेध.

રામા-ફોન ડીસ્ક રેકર્ડ ૧૦-૬-૧૯૫૬.

૯

૧૪૧ હે હે હે-મનતુ કાહે જલે	...	...	...	...	પુને-નાહક.
૩૪૮ છાંડો છાંડોજી મોરી કલૈયા	...	...	...	...	મુરદે-શક.
૧૪૩ પ્યારે પરદેસ ન જવોરે ઓ સાજનારે	...	...	...	...	બઝમે-કાની.
૧૨૨ ચલતી ચપલા ચંચલ ચાલ	...	...	...	...	અસીરે-હીસ.
૩૫૨ અમ્મવાકી ડાલી તલે આલીરી ઝુલના ડલાદે	...	...	...	...	” ”
૧૨૩ હાય મુજે દેદે જીગરને સતાયા	...	...	...	...	” ”
૧૬૩ મઝા દેતે હંચ કયા યાર તેરે બાલ ધુંગરવાલે	...	...	...	...	” ”
૩૫૦ પરદેશી સૈયા નેહા લગાય દુઃખ દે ગયો	...	...	...	...	શહીદે-નાઝ.
૩૪૨ જય જય ઈંદ્રાસન (કોરસ)	...	...	...	...	હરીઅંદ્ર.
૧૨૭ પ્યારા હમારા તુ હમે દે અગીયા જાનેકી...	...	...	...	...	હરીઅંદ્ર.
૧૪૫ જવોજી જવ કીસ નાદાનકો સમજને આયે	...	...	...	...	ગોપીઅંદ્ર.
૩૪૧ તુને પ્રીતકા વાયદા કરકે પીયા મોસે પ્રીત લાગાના છોડ દીયા	...	...	...	...	કવાલી-ગઝલ.
૩૪૩ અગીયા લાગી સુંદર તન જલ ગયો	...	...	...	...	ગઝલ.
૩૪૪ અજમેરકે ખાસી મોહેના મને દીજે દરસ દીખાય	...	...	...	...	માન્ડ.
૩૫૬ મારો જોખન પીતો જય	...	...	...	...	”
૩૫૭ એ કયસે બાલ પીખડે હંચ	કવાલી.
૩૫૮ કોઇ અયસી સખી ચાતુરના મીલી મોહે પીકે ઘારે પીઠાદેતી	”

મોસ માણકુ અને મો. જગુ.

૧૬૯ તુમસો લાગી નઝરીયા હમારીરે...	શહીદે-નાઝ.
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મોસ કાશી માલપેકરીન.

૩૬૮ વાંકી ખખરીયા ન પાઇ મોરી ગુંધયા	દીલ-ફરોશ.
૩૬૯ નયના લગાય કોઇ મોહેના પીસાર ગયો	ભુલ-ભુલધયાં.
૩૬૬ નાયે ગાએ નારી	પુને-નાહક.
૧૩૭ દાવર દાદાર કાદીર સતાર	...	...	...	...	” ”
૧૩૬ ઇશ્કમે ખેકલ હુ મનહરવા	...	...	...	...	” ”
૩૬૪ ન છોડોરે મતવાલો મદવા પીયો પીયો	...	...	...	...	બઝમે-કાની.
૩૬૫ એ કમર પતલી	...	...	...	...	” ”
૧૨૦ રાત એક સપના મયને બદ અય પ્યારે આજ દેખા	...	...	...	...	હરીઅંદ્ર.
૧૨૧ હો ન દીલારામ તો કયા દીલકો આરામ	...	...	...	...	”
૧૩૧ અપને ખવાજી જોગન બની	...	...	...	...	ગઝલ-હકાની.
૧૩૨ ખવાજ મોરી નૈયા પાર લગાદે...	...	...	...	...	કવાલી.
૧૩૩ આયા કરો ઇધરભી મેરી જન કભી કભી...	...	...	...	...	ગઝલ.

એકલા માલેકો, ટી. એસ. રામચંદર એન્ડ કમ્પર્સ. મુંબઇ.

૧૦

રામા-દ્વેન ડીસ્ક રેકર્ડ ૧૦-૪-૨૫.

૧૩૪	આહે ખોલો યા ન ખોલો	...	...	...	...	દવાલી-ગઝલ.
૧૩૯	નાવમે નદીયા ડુખી જાય	...	...	...	...	લાવણી.
૩૬૭	નયના કચુંખી રંગ હો ગયે	...	...	...	...	કાહારવો.
૧૩૫	કથ ખીના રહી એકેલી મેરી જન	...	...	...	...	દુમરી.

મીસ કાતના.

૪૦૬	હુવા જીના મહાલ હમારા	...	...	...	...	ધુપ-છાંવ.
૪૦૭	આશક શખે વીસાલમે ઘબરાયે જાતેહય	...	...	...	...	ગઝલ.
૪૦૮	દફન કરના મુજકો કુચે યારમે	...	...	...	...	”
૪૦૯	મેરી ઐયા ન પકડ ગીરધારી શ્યામ	...	...	...	...	દુમરી.
૪૧૦	હમને કુછ દહેરકો સમજથા મગર કુછલી નહી	...	...	...	...	ધુપ-છાંવ.
૪૧૧	સંસારવામે કોઠરે અતલાવો કહી સુખીયાજી	...	...	...	...	”
૪૧૨	કહાં લે જાઉ દીલ દોત	...	...	...	...	ગઝલ.
૪૧૩	બટવા ગુંદન દેરે મીજાજડા બટવા ગુંદન દે	...	...	...	...	દાદરા.
૪૧૪	દીલ બેકરાર કરે કયા મય પુલબારીયા	...	...	...	...	”
૪૧૫	જન મેરી અબ હય ઘબરાતી	...	...	...	...	”
૨૯૪	નેહા તુમસે લગાકે સૈયા હારીરે.	...	...	...	...	કાલી-નાગન.
૨૯૫	અલે આતે હંચ ડેરે મેરે બાકે તીરછે રંગીલે જવાન	...	...	...	...	”

ગંગા માલપેકરીન.

૪૧૬	મેરા સૈયાકુ મનાવુ મય ક્યસ્તી સજની	...	...	...	...	દુમરી.
૪૧૭	પુદા જાનેકે કીસમતમે હમારે કયા સીખાહોંગા	...	...	...	...	ગઝલ.

મી. મુરાદઅલી.

(રમુજી ગાયનોના જાણીતા ગાનાર.)

૧૭૫	આલમ્મે હય ખુખી સારી પૈસેકી	...	...	...	...	ખુરશીદે-ઝરનીગાર.
૧૭૮	ધુવેકી ગાડી (રેલગાડી) (ફારસ)	...	...	...	...	”
૧૭૪	સારી પૈસેકી બહાર (ફારસ)	...	...	...	...	અલીબાબા.
૧૮૨	કમાકે લાયા સોનેકા દલ્લા (ફારસ)	...	...	...	...	”
૧૭૭	મય દીલ્લીસે હુ આયા (ચુરન)	...	...	...	...	”
૧૭૩	યારો મય દો જોરવાલા (ફારસ)	...	...	...	...	”
૧૮૦	હાં ખીખીજન સુનીયે જરી	...	...	...	...	અલાઉદ્દીન.
૩૦૯	બનકે તવંગર મીસ્લે સીકંદર (ફારસ)	...	...	...	...	”
૧૯૬	દુલ્હન જવાન કરે પુદાતો ખાય લાત જુતીયા (ફારસ)	...	...	...	...	ખીમારે-પુલપુલ.

એકલા માલેકો, ટી. એસ. રામચંદર એન્ડ પ્રિન્ટર્સ. મુંબઈ.

રામા-ફોન ડીસ્ક રેકર્ડ ૧૦૦૪-૨.

૧૧

૧૮૭ એક એક દીનમે છે છે અંડે (મુરઘી ચોર )	...	...	તાળે-નેકી.
૧૮૭ ચલો જંગ કરે (ભાષણુ, ખ્યુગલતથાં ડૂમની સાથે )	...	...	લુલ-લુલધયાં.
૧૭૬ સખ ધર પાગલ (ફારસ)	...	...	"
૧૮૮ ઘોડા ગાડીમે ખીઠાઉ	...	...	ખજમે-ફાની.
૧૮૧ મેરી જની શરાખ (રમુજી ભાષણુ સાથે )	...	...	અસીરે-હીસં.
૧૮૫ ચલ ધોડે અસવારે	...	...	સંગીન-ખકાવલી.
૧૭૯ રંગ ભંગકા લોટા (રમુજી ભાષણુ તથા હસવા સાથે)	...	...	હરીશંદ.
૧૭૦ મુખડા કયા દેખુ દરપનમે	...	...	કખીરી-પદ.

મી. મુરાદઅલી અને મીસ શીત્લા.

૨૯૭ સુનો મેરે યારો (રમુજી ભાષણુ સાથે)...	...	...	નાઝા.
૨૯૮ સૈયા મુજે હાયોકે કંગન ખના દે (રમુજી )	...	...	જુદમે-વહેસી.
૨૮૬ માનો માનો માનોરે ખ્યારી ખતીયા	...	...	ખુને-નાહક.
૨૮૭ દુર દુર જા પડે હો દુર ખેશકુરતુ	...	...	" "
૨૮૯ ચલી'નાવ મજેદાર	...	...	શહીદે-નાઝ
૨૯૦ સુન દીલખર સુદર જાન જાન	...	...	લુલ-લુલધયાં.
૨૯૧ જારેજા જારેજા જા ખાતનવાલા ધાતનવાલા	...	...	હુસ્તખ્યારા.
૨૯૨ એજી ખાઓ ખીલાઓ મજેસે ઉડાઓ રૂપૈયા	મારે-ખ્યારતીન.

મી. પ્રાણુસુખ અને મીસ શીત્લા.

૨૮૮ બહાર આઘ બરદે બાદએ ગુલગુસે પયમાના	સયદે-હવસ
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મી. મુરાદઅલી અને મારેતર કાનજી.

૧૯૨ લોકુલજની અને ગજરા ખેચનવાલી (રમુજી)	તાળે-નેકી.
૧૯૩ તેરી મેરી જોડી ખની	લુલ-લુલધયાં.
૧૮૯ મોહો રેશમકી સાડી દીલાવ (રમુજી)	ખજમે-ફાની.
૧૮૬ તેરી હલખલ હમ ન્યારી	...	...	અસીરે-હીસં.
૧૯૪ જવાં દુલહેપે હુ મય નીસાર	...	...	" "
૧૮૪ કયસા માલનકા નખરા (રમુજી ભાષણુ સાથે)	...	...	માલન આશકનો ઝગડો.
૧૮૫ ગજરા ખેચનવાલી	"	"	"
૧૯૦ દેખ તેરા મુખડા મય વારી વારી જાઉ	"	"	મીયા-ખીખીનો ઝગડો.

મેસર્સ મુરાદઅલી, કાસીરામ, અને પુરૂષોત્તમ.

૧૮૩ ખુટી પીલાકે લુખા ગયા (રમુજી)	મુરીદે-શક.
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એકલા માલેકા, ટી. એસ. રામચંદર એન્ડ કમર્સ. મુંબઈ.

૧૨

રામા-ફોન ડીસ્ક રેકૉર્ડ ૧૦-૬-૨૫.

મી. સોરાબજી કાતરક.

(નવી આલફ્રેડ નાટક કંપની.)

૪૨૧	અય ખુદા જાઉં કુરખાં તેરે નાંમકે	...	...	...	ખુશરો-હસીના.
૪૧૮	તાંઅરે જાં તીરે મીજગાકા નીશાના હો ગયા	...	...	...	કમરલ-જમાન.
૪૨૩	સીમ ખદન ખન કરના	...	...	...	લયલા.
૪૨૦	મલીયા હરગુન ગાવોરી	...	...	...	તાજે-નેકી.
૪૨૮	ખ્યારી ખ્યારી કુરખાન તોહુપે જાન	...	...	...	” ”
૪૨૨	ખુદાયા સરપર ધ્યા તોજાન	...	...	...	દીલ-ફરોશ.
૪૨૪	કલપાયે નહી જગર જાન	...	...	...	ભુલ-ભુલધયાં.
૪૨૬	જગરકી આગ ખુજે જરસે જલદ વો શયલા	...	...	...	ખવાબે-હસ્તી.
૪૨૭	તસદુક કમસીનીકાં વાસ્તા જોશે જવાનીકા	...	...	...	” ”
૪૨૯	તન મન જાન ઝાર નઝાર	...	...	...	” ”
૪૧૯	લાગી લાગી મોરી ખ્યારસે નઝરીયા	...	...	...	યમન-કલ્યાણ.

મી. લગુ.

(નવી આલફ્રેડ નાટક કંપની.)

૩૨૩	નઝરીયા મીલાઇ જાવો રે મોરે સૈયા	...	...	...	લયલા.
૩૨૪	કાના કાહે અચનકે ખોલ ભુલાયે કીની ચાતુરીયા	...	...	...	”
૩૨૫	ચલો ગુંદેરી હાર	...	...	...	”
૩૩૨	સાવરીયાપે જ્યા મય વાર	...	...	...	”
૩૩૩	આલી તુ જરા નઝર તુ	...	...	...	”
૩૨૬	દીલજાની મેરે મેરી તુને કુદરખી ન જાની	...	...	...	દીલ-ફરોશ.
૩૭૫	દુનીયાકી આહમે જો રહેતે હંચ સરશાર	...	...	...	દાવ-પેચ.
૩૨૧	કૈસી ખ્યારી ઝારી ભધ છાંડ નગરીયા	...	...	...	ખવાબે-હસ્તી.
૩૨૨	ઓ ખ્યારે મહારાજા દુલારે	...	...	...	” ”
૩૩૦	આવો દીલખર ખ્યારાજી મયતો તુંમપર વારીયાં	...	...	...	” ”
૩૩૧	તન પ્રેમકી રાખ લગાસે તુ વાં જોગન ખનકર જાના હય	...	...	...	” ”
૩૩૪	પીયા ખીન ખ્મરોગન ભધ	...	...	...	” ”
૩૩૯	હાય સૈયા મય ગરવા ડાર તોહે	...	...	...	” ”
૪૩૦	જાકે ચીતમે ચીતા ખસે	...	...	...	” ”
૪૩૬	દીલજાન કર કુરખાન	...	...	...	હુસ્નખ્યારા.
૪૩૩	એજી તાક તાક સીનેમે	...	...	...	મીઠા-ઝહર.
૩૨૦	જાવો જાવો હસે ટેર લાવો કરાર જરા પાયંગે	...	...	...	માંડ.

એકલા માલિકા, ડી. એસ. રામચંદર એન્ડ પ્રિન્ટર્સ. મુંબઈ.

રામા-ફોન ડીસ્ક રેકર્ડ ૧૦ ધન્ય.

૧૩

૪૩૧ મોહો આજ રાજીય એન ન.આવે:	...	...	...	માંડ.
૪૩૨ રાજ તેહારી નજરીઆ મારેજ મોહો બાત	...	...	...	કવાલી-કુમરો.
૪૩૫ કહાં લગાયે દો દો નયના	...	...	...	કુમરો.

મેશર્સ. ભગુ, મુરાદઅલી અને રામચંદર.

૩૩૭ અલખેલા ઇયલા અયસા રંગીલા લાદે	“મોટરકાર”
				(રમુજ ભાષણ સાથે) ખ્વાબે-હસ્તી.

મેશર્સ. ભગુ અને સોરાબજી કાતરક.

૪૨૫ હમેદમ દેકે સોતન ધર જના	ભુલ-ભુલધ્યાં.
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મેશર્સ. ભગુ અને રામચંદર.

૩૨૭ તુમે દુંગા મય વાકી ખબરીયા જન (રમુજ)	દીલ-ફરોશ.
૩૩૬ એજ લાવો મુંદરીયા (રમુજ)	” ”

મી. રામચંદર.

(નવો આલફેડ નાટક કંપની.)

૩૨૯ જટપટ ચલુ અગીનખોટવરી (રમુજ)	...	...	...	દીલ-ફરોશ.
૪૩૪ યે ઇંગ્લીશ ખાડી હય	”	...	...	” ”
૩૨૮ માલા મુંબઇલા જયયા	”	...	...	ભુલ-ભુલધ્યાં.
૩૩૮ દીલસે ભુલાયા ન યાદ કીયા	”	...	...	લયલા.

માસ્તર મહમદઅશ્રીફ.

(પારસી નાટક કંપની.)

૩૭૦ હમ વારીયા ખાહી ન ખાહી યે અસ્કખારીયા	...	...	...	ઝહરી-સાંપ.
૩૭૧ કહુ કહાંસે શરમકી હય ખાત	...	...	...	” ”
૩૭૨ ખ્યારી ખ્યારી હારે મોરે સાજના	...	...	...	” ”
૩૭૩ સાંવલ બાંકે નઝર મોરી આ ગયે	” ”
૩૭૪ ચલા બ્યારે ખેદદાં સીપૈયા હરજૈયા	” ”

માસ્તર નાગર.

(પારસી નાટક કંપની.)

૩૪૦ અટારીઓપે ગીરારે ખખુતર આધી રાત	મીઠા-ઝહર.
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એક્લા માલેકા, ટી. એસ. રામચંદર એન્ડ પ્રિન્ટર્સ. મુંબઇ.

१४

रामा-फोन डीस्क रेकॉर्ड १० धन्य.

मि. पुरशोतम.

३०१ नार गझी पतीवरता वोही श्राद्ध जगमे... ... अहरी-सांप.

सैयद अब्दुल हाशी.

४०१ सुरे यासीन कुरानेशरीक्ष.
 ४०२ अरर रहेमान
 ४०३ अज आन
 ४०४ असेदु लाम भीम
 ४०५ धन्डा इताडना

मराठी गायनों.

मी. डी. अ. बापट.

५११ स्वार्थी शारदा.
 ५१२ जरी करीन
 ५१३ जी लोक कल्याण
 ५१४ तुम्हातो शंकर सुखकर हो सौमद्र.
 ५१५ नाही सौमद्रा
 ५१६ नच सुंदरी
 ५१७ लाललाल जोडी
 ५१८ कवणें तुज गांजीले रामराज्यवियोग.
 ५१९ जातेकी मम शंकुतला शाकुंतला.
 ५२० दाडुनी दीधळे चाप-संभ्रम.



રામાન્શૉન ડીસ્ક રેકૉર્ડ ૮-૬-૫૨.

૧૫

રામાન્શૉન ડીસ્ક રેકૉર્ડો ૮-૬-૫૨.

મી. પ્રાણસુખ.

૫૦૮	છમ દીખલાળ બાંકે સાવરીયા	..	...	...	દેસ.
૫૦૯	નયનાવાલે સીપૈયા વ્રને મારી બરછી	...	...	...	ભેરવી.
૫૧૦	હાથ બેડુ તારા ચરન પડી	...	...	...	ખમાચ-જલ્લા.

મીસ પ્રાણકુ.

૪૫૩	સીપાઇ તોરી નાલીશ કૂંગી પોલીસમે	...	...	...	સુંદર-વેણી.
૪૬૨	મને સ્થાય દરશે મોરારીરે	...	...	...	વિક્રમ-ચરીત્ર.
૪૫૬	પહેરી ચોળી લટકા મટકા કરતા આવ્યા	...	...	...	સોભાગ્ય-સુંદરી.
૪૫૭	ધીમા ધીમા ચાલો મારા પ્રાણુરે	...	...	...	" "
૪૬૦	ખ્યારીને પંથે પધારો પીધુ	...	...	...	કામલતા.
૪૫૧	દહીલાલીકા તોર દીખાના	...	...	...	તાલ-નેકી.
૪૫૨	કુવે પાની ન જઇયો નઝર લાગે	...	...	...	સુલ-સુલધયાં.
૪૫૪	ઘટ છાંટો સાંવરીયા ભરૂ ગગરી	...	...	...	" "
૪૫૫	સુન ખ્યારી મોહેના	...	...	...	" "
૪૬૧	વારો જાઉરે સાંવરીયા	...	...	...	" "

મીસ કાસી માલપેકરીન.

૪૬૪	પીલે શરામ મઝદાર મેરે ચાર	...	...	...	સોભાગ્ય-સુંદરી.
૪૬૩	વરમાળ હાથે ઝાલી	...	...	...	કામલતા.
૪૬૫	રાગ તોરો પાનીડો	...	...	...	કહારવા.

મી. મુરાદઅલી.

૫૦૧	આલમમે હય ખુખી સારો	...	...	...	પુરશીદે-ઝરનીગાર.
૫૦૬	કુવેટી ગાડી (રમુજ)	...	...	...	" "
૫૦૨	સારી પૈસેટી બહાર...	...	...	...	અલીબાબા.
૫૦૫	સબ ધર પાગલ (રમુજ)	સુલ-સુલધયાં.
૫૦૭	ભંગકા લોટા (રમુજ)	હરીશ્વર.

મી. મુરાદઅલી અને માસ્તર કાનજી.

૫૦૩	તોરી છલબલ હય ન્યારી (રમુજ)	અસીરે-હીસ.
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માસ્તર કાનજી.

૫૦૪	કર ગોર ગર હય દાના	સુદે-ખુન.
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એક્લા માલેકો, ટી. એસ. રામચંદર એન્ડ કમ્પર્સ. મુંબઇ.



શ્રી કોજા મુરદાલી જુમાભાઈ.

બહુતા રમુજ ગાયનો “ રામા-ગ્રાફ ” રેકૉર્ડમાં ભરનાર.

Khoja Muradali Jumabhai
A wellknown "Ramagraph" singer
: recording comic songs.

----- RAMA-PHONE -----

Editor's note and an appeal

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Michael Kinnear's exhaustive research has produced a detailed article on 'RAMAGRAPH' published in this issue. Ramagraph story ends in about 1945 when the record related activities had almost stopped.

A quick look at the catalogue published reveals several names of the great artists. These include - Miss Chanda Karvarkarin alias Bablibai of Goa (about fifty songs), Miss Acchan, Miss Manku, Miss Kasi Malpekarin, Miss Fitna, Harmonium master Mr. Pransukh, Mr. Dayashankar, Mr. Bapulal, Master Bhagu, Master Nagar and Master Mohan, Mr. Muradali, Mr. Himmat, Mr. D.A. Bapat. Also Master Jatashankar and Jayshankar's (Sundari ?) records, records of Gujrati and Parsi drama songs are found on Ramagraph label.

It is possible to reissue these historic and rare recordings of old artists of repute on audio cassettes and on compact discs. For this co-operation of the members and record collectors is necessary. It will not only help in enriching our individual collections but also will help in preserving our rich musical heritage for generations to come.

Mr. Kinnear has remarked on page 25 that Miss Chanda Karvarkarin is said to have an early influence on Kesarbai Kerkar. It is quite possible to reissue a compact disc of all the available songs of Miss Chanda Karvarkarin if we can get the records in a reasonably good condition.

Members and well-wishers who are willing to help and co-operate in this venture are requested to send information/records/recordings etc. either to me on the SIRC address or to -

Mr. Michael S. Kinnear, Discographer
17 Leicester Street, Heidelberg Heights
Victoria, Australia 3081

Phone / Fax : 61 3 - 9459 6774

Suresh Chandvankar
[Editor]

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'BAL GANDHARVA' REVISITED

In THE RECORD NEWS - Vol. 10 (April 1993) I have presented the discography of Bal Gandharva (Narayan Shripad Rajhans) on pages 21 through to 53. The discography was prepared with the assistance and co-operation of several persons acknowledged on page 53, particularly Prabhakar Datar and Suresh Chandvankar.

Since the publication of the discography some documents have been found which now call for a revision of the discography, particularly in regard to the SUN DISC RECORD listing (page 24 and 25) and also the listing of 'Gramophone' recordings listed on pages 33 to 35.

In preparing the discography, Prabhakar Datar, had remarked that the tone of the voice in the recordings was suspect - in comparison with recordings of the same period - for the other labels. However since the song titles and record labels indicated the repertoire of 'Bal Gandharva' we have all accepted that the SUN DISC RECORD releases were genuine.

The information provided in the newly discovered documents confirms that the recordings listed under SUN DISC RECORD - are in NOT by Bal Gandharva - but recorded for The Sun Record Co., Bombay - by Anant Narayan Barodkar - but issued under the name of Mr. BALGANDHARWA.

Anant Narayan Barodkar

On 19 March 1914, Anant Narayan Barodkar, residing at Elephant Building, Kalbadevi Road, Bombay, entered into a contract with The Gramophone Co., Ltd., to provide recordings for a period of one year dating from 1 February 1914, to the company. Anant Narayan Barodkar was required to make 16 recordings during the time of the agreement. Prior to this agreement, Anant Narayan Barodkar had given recordings to The Gramophone Co., Ltd., during August 1912, under a cash payment arrangement, which were issued on the ZONOPHONE RECORD label.

Prior to the recordings for The Gramophone Co., Ltd., in August 1912, Anant Narayan Barodkar had given a number of recordings to The Sun Record Co., of Bombay, (F.B. Thanewale & Co) during 1911, some of which had already been placed on the market in the name of Mr. BALGHANDHARWA - but majority of the recordings had still not been issued by The Sun Record Co., Bombay.

As Anant Narayan Barodkar had only received a cash payment for the recordings he had given to The Gramophone Co., Ltd., in August 1912, he was not obliged to disclose the fact that he had previously given recordings to any other company. A provision of the contract drawn up on 19 March 1914 between Anant Narayan Barodkar and The Gramophone Co., Ltd., was the declaration that besides making recordings for the company (during August 1912) he had also made records for The Sun Record Co., of Bombay, the titles of which were appended to the contract.

A significant aspect of the agreement between Anant Narayan Barodkar and The Gramophone Co., Ltd., was the fact that the company were finalizing an agreement with Narayan Shripad Rajhans (alias Balgandharva) of the Bharat Gayan Samaj, Shukarwar Peth, Poona, to provide recordings for the company.



Various labels of the records cut by Balgandharva. Note the spelling in all these labels. Only 'Sun Disc record' spells it as BalgandharWa.

Narayan Shripad Rajhans

The agreement between Narayan Shripad Rajhans and The Gramophone Co., Ltd., was finalised on 26 May 1914, calling for Narayan Shripad Rajhans to provide the company with 18 recordings during the course of one year for a salary of Rs.750. Narayan Shripad Rajhans as Proprietor of the Gandharva Natak Mandali, also granted the rights of publication (in recordings) of the selections from the play 'Vidhya Ratna' to the company.

As far as can be determined Anant Narayan Barodkar did not duplicate any of the recordings given to The Sun Record Co., Bombay, in his recordings for The Gramophone Co., Ltd., during 1914. Several titles from the 1914 recording session conducted by Arthur Spottiswoode Clarke were issued in September 1914, while the balance of titles were issued between late 1914 and up to the end of 1916. The recordings of this session were mainly of Gujarati and Sanskrit repertoires and issued in the name of A.N. Barodkar, while a couple of Marathi recordings were issued simply in the name of - Barodkar.

The recordings made by Narayan Shripad Rajhans in about May - June 1914, were issued on the ZONOPHONE RECORD label in September 1914, in the name of BALGANDHARVA [No. N-760 through to N-767] (see pages 27 to 29 of The Record News, No. 10]. In August 1919, all of these recordings were transferred to the higher priced HIS MASTER'S VOICE' label, recognising the popularity of Balgandharva.

While very little is known about Anant Narayan Barodkar, the performing and recording careers of Bal Gandharva have been well documented, however the Sanskrit recordings of A.N. Barodkar were kept on the catalogues for many years after their initial release. The main point about this article has been to correct the - discography of Bal Gandharva - in the light of this evidence, rather than to detail the recordings made by Anant Narayan Barodkar,



Many different faces of Balgandharva

THE 'SHOLAPUR' RECORDINGS - 1925

The second part of this revision of the discography of Bal Gandharva concerns the details of a number of recordings that he made at - Sholapur - in September 1925. In The Record News, Volume 10, April 1993, pages 33 through to 36, a listing has been given of recordings that were believed to have been taken at Bombay (about May 1925) in the BL matrix series used by Douglas Ewen Larter for The Gramophone Co., Ltd..

That listing provided the known details of all issued recordings numbered between - BL 798 and up to BL 851. It will be noted that there were many blank entries, and there has been no evidence that any of the missing or 'blank entries' were ever issued. At the time of presenting the listing - nothing was known about the 'blank entries' and due to the fact that these recordings were surrounded by other recording of Bombay or near-by artists it was presumed that the recordings of Bal Gandharva were also taken at Bombay, as there was no suggestion that the recordings in this block might have been taken elsewhere.

The Bombay block of recordings taken by Douglas Ewen Larter between August and October 1925, begins at BL- 616 in early 1925 and concludes at matrix BL - 878, from there the next recording session was held at Madras beginning in October 1925. The various recordings between BL - 616 and BL - 797 were taken at Bombay, at 28 Rampart Row, Fort, Bombay. Although the dating of recordings seems to indicate that the sessions in Bombay occupied several months - it is known that Douglas Ewen Larter had taken leave during this time and had returned to England for experimental work.

The recordings taken by Douglas Ewen Larter at Sholapur in September 1925 had been recorded by the 'acoustic' method, and although about half of the titles from these sessions were issued during the course of 1926, the rest of the titles were held in reserve - for the time being at least. During early 1926, The Gramophone Co., Ltd., furnished their recording operators with the new 'electric' recording machines, and it is partly due to the introduction of the new type of recording machine that Douglas Ewen Larter had returned to England for training with the new 'electric' method of recording.

During September 1926, Arthur James Twine arrived in Bombay to take up his duties as recording operator, equipped with the new 'electric' recording machine, while Douglas Ewen Larter was posted to Burma and then onto Siam and Singapore. Between October 1926 and about March 1927, Arthur James Twine was engaged in taking recordings at Bombay, using his BX- matrix series - from BX- 1 up to BX- 498.

Between January and February 1927, Narayan Shripad Rajhans had given recordings to The Gramophone Co., Ltd., in two long recording sessions allocated matrix numbers BX-304 to BX-365, and BX-431 to BX-445. Several of these recordings were re-makes of songs that he had previously recorded and replacement recordings for other titles that he had recorded at Sholapur in September 1925.

Bal Gandharva was at the height of his popularity as a recording celebrity and performing artist on the stage so The Gramophone Co., Ltd., ensured that they had an extensive range of titles to select their release from, but they were also prompted to marketing several new recordings of Bal Gandharva by reports that he had been approached by Valabhdas Runchordas, of The Veil-o-phone Co., Ltd.,

Valabhdas Runchordas had been in the process of re-constructing his company named The Veil-o-phone Co., Ltd., of Mahim, Bombay, with the assistance of J.E. Hough, Ltd., during 1926 and subsequently with it's successor Edison Bell, Ltd., during 1927. Valabhdas Runchdas is reported to have made approaches to Bal Gandharva, Master Vishnu, of the Gandharva Natak Mandali, and also Vinayakrao Patwardhan and others with inducements to provide recordings for 'VEIL-O-PHONE'

There is no evidence that Bal Gandharva had given any recordings to The Veil-o-phone Co., Ltd., either under his own name or any assumed name or pseudonym, however it is interesting to note that The Twin Record Co., Calcutta, (a subsidiary of The Gramophone Co.,Ltd.,) had reissued an old recording of Bal Gandharva (T-179 - originally - ZONOPHONE RECORD N-766 - transferred to HMV P-5059) - under the name of 'Balaji' in May 1928.

The following list of the 'blank numbers' in the BL- series taken at Sholapur in September 1925 adds some detail to a comprehensive discography of Bal Gandharva. Despite the fact that these 'blank numbers' were not issued to the public there remains the possibility that 'sample' pressings were made - and that some may have survived - hidden away with a collector or associate of Narayan Shripad Rajhans's family.

The only identifying clue to such 'sample' pressings would be that these - white - label discs could - NOW - be identified by the matrix number given in the listing.

Although Bal Gandharva was one of the most popular recording artists on the catalogues of The Gramophone Co., Ltd., he made no further recordings for the company after early 1927. The next recordings of Bal Gandharva were made for the Ruby Record Co., Bombay, during 1934, and issued on the ODEON label.



From - Marathi drama 'Manapman' - Act 3.

 ANANT NARAYAN BARODKER

[Issued as by]

Mr. BALGANDHARWA

SUN DISC RECORD	The Sun Record Co., Bombay	1911
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Recordings taken at BOMBAY - by an expert of Polyphon Musikwerke, A.G.

930-	930	Mr. BALGANDHARWA Pandu Nripati Janaka Jaya c/w [-931] .SUN DISC RECORD 930 - 931	[MARATHI]
931-	931	Mr. BALGANDHARWA Pooshp Prag Soongdhit Shital - "Saubhadra" c/w [-930] .SUN DISC RECORD 931 / 930 c/w [-943] .SUN DISC RECORD 931 / 943	[MARATHI]
<hr/>			
932			
933-	933	Mr. BALGANDHARWA Avachit Gele Kinker Kari c/w [-943] .SUN DISC RECORD 933 / 943	[MARATHI]
<hr/>			
934			
935			
<hr/>			
936-	936	Mr. BALGANDHARWA Srimant Patichi Rani - From SHARDA c/w [-937] .SUN DISC RECORD 936 / 937	[MARATHI]
937-	937	Mr. BALGANDHARWA Arjuni Khula Ha Nad Puresa - From SHARDA c/w [-936] .SUN DISC RECORD 937 / 936	[MARATHI]
938-	938	Mr. BALGANDHARWA Ish Chinta Nivareel Saree c/w [-939] .SUN DISC RECORD 938 / 939	[MARATHI]
939-	939	Mr. BALGANDHARWA Swarthi Ji Priti Manujachi c/w [-938] .SUN DISC RECORD 939 / 938	[MARATHI]
940-	940	Mr. BALGANDHARWA Kante Faar Tula Maj Sathin c/w [-942] .SUN DISC RECORD 940 / 942	[MARATHI]
941-	941	Mr. BALGANDHARWA Mhatara Itka Na Avaghen c/w [-948] .SUN DISC RECORD 941 / 948	[MARATHI]
942-	942	Mr. BALGANDHARWA Dhanya Jahala Maza Ram - From RAMARAJYAVIYOG c/w [-940] .SUN DISC RECORD 942 / 940	[MARATHI]
943-	943	Mr. BALGANDHARWA Man Maze Bhadkuni Gele - From RAMRAJYA c/w [-933] .SUN DISC RECORD 943 / 933 c/w [-931] .SUN DISC RECORD 943 / 931	[MARATHI]

- 944- 944 Mr. BALGANDHARWA
Vyarth Mi Janmale Thor Kuli - From SAUBHADRA [MARATHI]
c/w [-945] .SUN DISC RECORD 944 / 945
- 945- 945 Mr. BALGANDHARWA
Kandhi Karisi Lagan Maze - From SHARDA [MARATHI]
c/w [-944] .SUN DISC RECORD 945 / 944
- 946- 946 Mr. BALGANDHARWA
Gheyuni Ye Pankha Valyacha - From SHARDA [MARATHI]
c/w [-947] .SUN DISC RECORD 946 / 947
- 947- 947 Mr. BALGANDHARWA
Mhatara Itka Na Avaghe - From SHARDA [MARATHI]
c/w [-946] .SUN DISC RECORD 947 / 946
- 948- 948 Mr. BALGANDHARWA
Hoy Savsar Turro Mugudh - From MOOKNAYAK [MARATHI]
c/w [941] .SUN DISC RECORD 948 / 941
-
- 949
-
- 950- 950 Mr. BALGANDHARWA
Bhola Disla Masi [MARATHI]
c/w [-951] .SUN DISC RECORD 950 / 951
- 951- 951 Mr. BALGANDHARWA
Sakhya Chal Palangavari [MARATHI]
c/w [-950] .SUN DISC RECORD 951 / 950

NOTE (This listing revises and corrects the listing given on page 24 of
The Record News, Vol. 10, - but is subject to further correction)

CAUTION
Cautions should be taken in the use of this record. It should be kept in a safe place and not be used in a public place. It should be kept in a safe place and not be used in a public place. It should be kept in a safe place and not be used in a public place.

नाल गंधर्व

आपल्या गोड आवाजाने व स्टेजररील अभिनयाने
सुन्य करणारे नाल गंधर्व यांचे रेकॉर्ड्स ऐकावयाचे
असल्यास ते " हिज मास्टर्स व्हॉइस " मशिनवरच ऐका.

" हिज मास्टर्स व्हॉइस " रेकॉर्ड्स " हिज मास्टर्स व्हॉइस "
मशिनवर जमे गाईले आहेत तसेच ऐकावयास मिळतील.

 ANANT NARAYAN BARODKAR - Unissued - SUN DISC RECORD

Recordings made by Anant Narayan Barodkar for The Sun Record Co., Bombay, but not issued as of March 1914. None have been traced as issued so far.

1	Maya Bap Save	-	[MARATHI]
2	Dhehanachya Sange Heera	- Bhangala	[MARATHI]
3	Prem Naya Sangata	Geet	[MARATHI]
4	Ye Asha Badhdha	"	[MARATHI]
5	Kela Maticha Pashupati	"	[MARATHI]
6	Bhogto Na Ghade	"	[MARATHI]
7	Virchine Kele	"	[MARATHI]
8	Tumha Pashi Amhi	"	[MARATHI]
9	Aysi Majhi Vani	"	[MARATHI]
10	Ata Ek Yoga	"	[MARATHI]
11	Ata He Vinvani	"	[MARATHI]
12	Raya Chhatrapati	"	[MARATHI]
13	Ram Mhne Grasso Grasi	"	[MARATHI]
14	Sanduni Ya Pandhari Rav	"	[MARATHI]
15	Bahut Geli	"	[MARATHI]
16	Matechi Avastha	"	[MARATHI]
17	Nako Deu Deva Poti He	"	[MARATHI]
18	Ale Deva Jyachya Mana	"	[MARATHI]
19	Ha Taka Maka Pahi	- Manapman	[MARATHI]
20	Mi Andhanan Na Shive	- Manapman	[MARATHI]
21	Ya Nava Naval	- Manapman	[MARATHI]
22	Nayane Lajvita	- Manapman	[MARATHI]
23	Mala Madan Bhase	- Manapman	[MARATHI]
24	Dhan Rashi Distan	- Manapman	[MARATHI]
25	Aji Takun Gade	- Manapman	[MARATHI]
26	Savatchi Bhase	- Manapman	[MARATHI]
27	Parmarthacha	-	[MARATHI]
28	Na Dei Chitti Thara	- Manovijay	[MARATHI]
29	Jo Kamel Nayen	- Ram Rajya Viyog	[MARATHI]
30	Ram Smarava Ram	-	[MARATHI]
31	Majhya Patanga	Lavni	[MARATHI]
32	Raj Haunsa Pakhara	"	[MARATHI]
33	Tumhi Majhe Savkar	"	[MARATHI]
34	Dipi Patanga	"	[MARATHI]
35	Chitta Choruni	"	[MARATHI]
36	Sajan Gele	"	[MARATHI]
37	Mandka Jaye	-	[MARATHI]
38	Savayya Ne	-	[MARATHI]
39	Manha More	-	[MARATHI]
40	Saiyan Maito	Thumri	[MARATHI]
41	Tujha Jhala Svayanvar	- Sharda ?	[MARATHI]
42	Sharda	- Sharda ?	[MARATHI]

HIS MASTER'S VOICE

The Gramophone Co.Ltd. Bombay

Recordings taken at SHOLAPUR by DOUGLAS EWEN LARTER 15-16 September 1925

Matrix	Coupling	Catalogue	
BL 798	20-12147	Majha Ram Pahila - BHAIKRAVI "Ramarajyaviyog" [MARATHI] c/w 20-12146 .HMV P 7637	Aug 1926
BL 799	rejected	Maj Bhy Na Trasha - BHAIKRAVI "Draupadi"	
BL 800	20-12142	Timeer Patal Bhar - BHIMPALAS "Nandkumar" [MARATHI] c/w 20-12143 .HMV P 7635	Aug 1926
BL 801	20-12140	Tyag Bhag Sang - MAND "Nandkumar" [MARATHI] c/w 20-12141 .HMV P 7634	Aug 1926
BL 802	20-12143	Varit Ha Devancha - JHILLA KAFI "Nandkumar" [MARATHI] c/w 20-12142 .HMV P 7635 c/w 20-12146 .TWIN FT 2403	Aug 1926 Jan 1933
BL 803	20-12141	Dahan Swar Hridaya - TILAK KAMOD "Nandkumar" [MARATHI] c/w 20-12140 .HMV P 7634	Aug 1926
BL 804	19-12753	Mudit Savat Nach Ya - BEHAG "Draupadi" [MARATHI] c/w 19-12760 .HMV P 7363	Apr 1926
BL 805	20-12144	Mangal Dharma Maha - PILOO "Nandkumar" [MARATHI] c/w 20-12145 .HMV P 7636	Aug 1926
BL 806	19-12754	Ladhvun Gurala - JHILLA PAHADI "Draupadi" [MARATHI] c/w 19-12755 .HMV P 7364	Apr 1926
BL 807	19-12755	Sahas Karma Naka Karun Aata - POORIYA DHANASRI "Draupadi" [MARATHI] c/w 19-12754 .HMV P 7364	Apr 1926
BL 808	19-12756	Virat Dnyani - PAHADI "Draupadi" [MARATHI] c/w 19-12762 .HMV P 7361	Apr 1926
BL 809	19-12757	Pandava Samrat Padala - PAHADI "Draupadi" [MARATHI] c/w 19-12761 .HMV P 7360	Apr 1926
BL 810	rejected	Dhan Rashi Jana - PAHADI "Manapman"	
BL 811	19-12758	Ramvaya Jaun - JANGALA THOOMRI "Mricchakatik" [MARATHI] c/w 19-12759 .HMV P 7365	Apr 1926
BL 812	rejected	Majvari Nayan Vin Prem - PAHADI "Vidyaharan"	
BL 813	FT-2453	Dolat Jiv Doha Kaya - PAHADI "Vidyaharana" [MARATHI] c/w [BL 832] .TWIN FT 2453	Mar 1933
BL 814	rejected	Sharva Shadgushi Jaya - LAVSHI "Mricchakatik"	
BL 815	19-12759	Madivari Chal Ge Haday - PILOO - "Mricchakatik" [MARATHI] c/w 19-12758 .HMV P 7365 c/w 20-12150 .TWIN FT 2391	Apr 1926 Dec 1932
BL 816	rejected	Kay Purasp Lakle Bahi - PILU "Sharda"	
BL 817	rejected	Prajuni Khula Ha Nad - JHINJOTI "Sharda"	
BL 818	rejected	Manatlamasi - PILU "Shakuntal"	

BL 819	20-12150	*Dilruba Ha Va Jivacha - PILOO c/w 20-12151 .HMV P 7639 c/w 19-12759 .TWIN FT 2391	"Ashanirasha"	[MARATHI] Aug 1926 Dec 1932
BL 820	rejected	Kasi Dhauv Khelate - PILU	"Mooknayak"	
BL 821	rejected	Nisasha Vyapi Jivala - PILU	"Mooknayak"	
BL 822	rejected	Vasagiasriba - MAND	"Manapman"	
BL 823	rejected	Tak Mak Pahi - YAMAN	"Manapman"	
BL 824	rejected	Shri Navanavri - PAHADI	"Manapman"	
BL 825	rejected	Bhi Pradhana - PILU	"Manapman"	
BL 826		(Not traced)		
BL 827	19-12760	Dharma May Hi Kaya - JHINJHOTI c/w 19-12753 .HMV P 7363	"Draupadi"	[MARATHI] Apr 1926
BL 828	19-12761	Ha Hinval Jari Phar - JHILLA c/w 19-12757 .HMV P 7360	"Draupadi"	[MARATHI] Apr 1926
BL 829	19-12762	Tarla Janun Matsar - BAGESRI c/w 19-12756 .HMV P 7361	"Draupadi"	[MARATHI] Apr 1926
BL 830	20-12145	Ka Sakal Hi Jagin - BAGESRI c/w 20-12144 .HMV P 7636	"Nandkumar"	[MARATHI] Aug 1926
BL 831	20-12149	Manya Kant Varila - DHANI c/w 20-12148 .HMV P 7638	"Ashanirasha"	[MARATHI] Aug 1926
BL 832	FT-2453	Janani Chala Chala - DHANI c/w [BL 813] .TWIN FT 2453	"Vidyaharana"	[MARATHI] Mar 1933
BL 833	rejected	Bhi Samju Tare Kaye - JIVANPURI	"Sharda"	
BL 834	rejected	Bala Jai Partoni - JIVANPURI	"Sakuntala"	
BL 835	rejected	Dharit Asha Man Aas - JIVANPURI	"Nandkumar"	
BL 836	rejected	Priya Aparadhee - BHAIIRVI	"Manapman"	
BL 837	rejected	Gun Ganbheera - BHAIIRVI	"Ekach Pyala"	
BL 838	rejected	Natha Bahut Chaliyade - DADRA	"Saubhadra"	
BL 839	20-12146	Nach Mansa - BHAIIRAVI c/w 20-12147 .HMV P 7637 c/w 20-12147 .TWIN FT 2403	"Nandkumar"	[MARATHI] Aug 1926 Jan 1933
BL 840	FT-2577	Vad Jau Kunala Sharana - JOGIYA c/w [BL 842] .TWIN FT 2577	"Saubhadra"	[MARATHI] Jun 1933
BL 841	rejected	Majhya Maniche Hit Guj Khar - JOGI	"Saubhadra"	
BL 842	FT-2577	Narvar Krishna Saman - MAND c/w [BL 840] .TWIN FT 2577	"Swayamvar"	[MARATHI] Jun 1933
BL 843	rejected	Ala Jo Maj Preme - SINDHURA	"Vidyaharan"	
BL 844	19-12763	Lajvilen Vairyana - BHOOP c/w 19-12764 .HMV P 7362	"Draupadi"	[MARATHI] Apr 1926
BL 845	19-12764	Thad Samarincha - HAMIR c/w 19-12763 .HMV P 7362	"Draupadi"	[MARATHI] Apr 1926
BL 846	20-12148	Nachat Rasa Rasika - PAHADI c/w 20-12149 .HMV P 7638	"Ashanirasha"	[MARATHI] Aug 1926

BL 847	rejected	Arasik Kiti Ha Shala - PAHADI	"Saubhadra"
BL 848	rejected	Lagna Vidhital Khare - PAHADI	"Sanshay Kallol"
BL 849	rejected	Ghans Gherere Tanhya Bala - PAHADI	"Ekach Pyala"
BL 850	20-12151	Tat Karee Dhoohita (PAHADI) - GAZAL (KAWALI)	"Ashanirasha" [MARATHI] c/w 20-12150 .HMV P 7639 Aug 1926
BL 851	rejected	Hrudayi Dhara -	"Sanshay Kallol"

Inlay card of HMV STHV 40219 - from the collection of Mr.K.R.Tembe who pointed out this missing entry soon after the Balgandharva discography was published in TRN-10.

SUPERICA
STHV 40219

बालगंधर्व
भक्तिसंगीत

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 - पतित नू पावना - सत काहोपात्रा 073
 - देवा धरितले सारा - सत काहोपात्रा 133
 - अवघाबि-संसार - सत काहोपात्रा 188
 - भक्तिभाव हा, ज्या सेवा - संगीत मेनका 239
 - सन्निध जी सेवा - संगीत मेनका 282
 - धन्य जाहला, माझा राम पाहिला - संगीत रामराज्यवियोग 324
- दुसरी बाजू:
- सुंदर ते ध्यान - फिल्म : विठ्ठल लखुमाई 005
 - गभते सदा मजला दारका बंधा - फिल्म : माधो मंगराबाई 074
 - धनवाने भाळविला - संगीत माधोबाई 137
 - आशा राधा नारायण - फिल्म : विठ्ठल लखुमाई 190
 - धाखत बडे स्वल्पा धंद्याया - अमृतमंदिर 240
 - विष्णुसुख जग - फिल्म : विठ्ठल लखुमाई 286
 - आपही जातो आपल्या गावा - फिल्म : विठ्ठल लखुमाई 317
- पहिली बाजूची वरपुढील बाजूची नुसती नुसती कावली पुरविली आहे. याचा उपयोग करून घ्यावा.

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 BAL GANDHARVA - Unissued - ODEON recordings

The final aspect of this revision of the Bal Gandharva discography concerns four recordings which at present remain un-traced in any issue - except that they appear in a Long Play and parallel Cassette release issued by The Gramophone Company of India, Ltd., in 1988. It will be noted that the known issues of recordings made by Bal Gandharva for The Ruby Record Co., Bombay and detailed in the original discography on pages 23 through to 26 (The Record News - pages 43 - 46) - and that some matrix numbers between the issued sides have yet to be accounted for. For this compilation The Gramophone Company of India, Ltd., had prepared the master tapes at their Bombay recording studios, from actual disc copies in the possession of private collectors. As far as can be ascertained the 78 rpm discs used for the compilation were white labelled - single-sided discs - that bore no identifying markings - (except that the matrix number would have been imprinted on the label face) - the four songs from the drama 'Sant Kanhopatra' included on side one of the LP-Cassette issues - appear to lie in the matrix number section ... s-727 through to s-757 -however this has yet to be confirmed. That the recordings are by Bal Gandharva is not in doubt - but their matrix numbers - and possible recording date(s) have yet to be verified.

BAL GANDHARVA - BHAKTI SANGEET	.HMV	PMLP 1495	1988
	:HMV	STHV 40219	1988
	:HMV	SPHO 45094	1988

Side One: Matrix 2XJW 1199

SANT KANHOPATRA	Aga Vaikunthichya Raya	ODEON - Test Pressing
SANT KANHOPATRA	Patit Too Pavna	ODEON - Test Pressing
SANT KANHOPATRA	Deva Dharile Charan	ODEON - Test Pressing
SANT KANHOPATRA	Avghachi Sansar	ODEON - Test Pressing
SANGEET MENAKA	Bhaktibhav Ha, Ghya Seva	HMV P 8738
SANGEET MENAKA	Sannidh Ji Seva	HMV P 8738
RAMRAJYA VIYOG	Dhanya Jahala, Maza Ram Pahila	HMV P 7637

Side Two: Matrix 2XJW 1200

"VITTHAL RAKHUMAI"	Sundar Te Dhyam	COLUMBIA GE-8804
"SADHWI MEERABAI"	Gamte Sada Majala Dwarka Vandhya	ODEON SB-2272
SANGEET SAVITRI	Bhajanane Aalavila	ODEON SB-2325
"VITTHAL RACHUMAI"	Sharan Sharan Narayan	COLUMBIA GE-8804
AMRIT SIDHI	Dhavat Yei, Sakhya Yaduraya	ODEON SA-3005
"VITTHAL RAKHUMAI"	Vishnumay Jag	COLUMBIA GE-8803
"VITTHAL RAKHUMAI"	Aamhi Jato Aapulya Gava	COLUMBIA GE-8805

Acknowledgmnets: I would like to thank Ruth Edge, Suresh Chandvarkar, Prabhakar Datar, Mr. Athalye, Mr. Jaiswal (formerly of HMV, Bombay) and especially Smruti Sodagar of HMV, Bombay, for their assistance in this matter.

MICHAEL KINNEAR

REPORT ON SIRC ACTIVITIES (JULY 1994 - JUNE 1995)

Dear Member,

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

" THE RECORD NEWS "

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

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

- 1) July 94 - Old Marathi film songs on gramophone records
- Mr.Sharad Dalvi
- 2) August 94 - Annual General Body Meeting of SIRC
and The Records Bazaar.
- 3) September 94 - An Illustrated Talk on 'Pt.Omkarnath Thakur'
- with some of his gramophone records and live recordings.
- Prof.S.R.Mehta,Nadiad,Gujrat
- 4) October 94 - Gramophone records of 'Mr.G.M.Londhe'
[* on account of Mr.G.M.Londhe's 50th death anniversary]
- Mr.Prabhakar Datar
- 5) November 94 - Records of music composed by 'Roshan'
- Mr.Pradeep Acharya
- 6) December 94 - Western Music and Hindi Film Songs
- Mr.Suresh Chandvankar

- Records of Master Deenanath Mangeshkar
: A new perspective - Part I
- Dr.Prabhakar Jathar and Mr.Prabhakar Datar
- 7) January 95 - Records of Master Deenanath Mangeshkar
: A new perspective - Part II
- Dr.Prabhakar Jathar and Mr.Prabhakar Datar
- 8) February 95 - An Illustrated Talk on -
'Ustad Bade Gulam Ali Khanm'
- with some of his gramophone records.
- Prof.S.R.Mehta,Nadiad,Gujrat

- 9) March 95 - Records of music composed by Vasant Desai
- Mr.Ram Page and Vikas Desai
- 10) April 95 - Gramophone records of Pandit Ravishankar
- Mr.K.R.Tembe,Dombivli.
[* On account of 75th birth anniversary of Pt.Ravishankar]
- Old Marathi songs from gramophone records.
- Mr.Moreshwar Patwardhan and
Mr.Prabhakar Datar
[* On account of the publication of two books of Marathi songs
by Sahitya Prasar Kendra,Bombay.]
- An Illustrated talk on 'Vilayat Hussain Khan'
[Old records / recordings were played.]
- Prof.S.R.Mehta,Nadiad,Gujrat
- 11) May 95 - Records of songs by Mr.Majrooh Sultanpuri.
[in the presence of Mr.Majrooh Sultanpuri]
Compered by : Mr.Gopal Sharma.
Assisted by - Mr.Pradeep Acharya & Mr.Chogle.
- 12) June 95 - Records of Mr.J.L.Ranade and
his contemporaries.
- Mr.J.L.Ranade (at the age of 90 years)
and Mr.Prabhakar Datar
- Appreciating the Indian Classical music
through old melodies :
An informal discussion with Pandit Ram Narayan.
[Wellknown musician and name associated with - Sarangi]
Assisted by - Mr.Suresh Chandvankar

*** SIRC branches at Nanded and Solapur are functioning very well. The details of their activities are published in TRN. We are very much thankful to the office bearers and the music lovers at Nanded and Solapur. Also collectors and music lovers at Calcutta and Goa have come forward to begin such activities and we hope to hear from them soon.
=====

During the period of this report SIRC activities were reported -

- 1] 'Recapturing Youthful memories' - By Mr.Rohit Pillai in -
'The Afternoon' - Despatch and Courier. July 4,1994
- 2] 'Aaspas' - By Mr.Siddharth Shah in -
'Daily Gujrat Samachar' - August 24,1994
- 3] 'They are playing our song' - By Mr.S.Ramchandran in -
'The Bombay Tribune' April 16-22,1995.p.6

** Mr.Hemant Desai of 'Maharashtra Times' and Mr.Shreekant Bojewar of 'Loksatta' have helped us in announcing the programme notices and writing reports.

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

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- 5] MR. GERALD SHORT, UK

Total number of members - (117)

Life members - in India [44]
 overseas [24]
Annual members - India [44]
 overseas [05]
Total..... [117]

**** OBITUARY -**

- 1] Mr. G. N. Joshi, Bombay - September 1994
- 2] Mr. Madhav Moholkar, Bombay - December 13, 1994
- 3] Mr. S. T. Athalye, Thane - June 4, 1995

- Our deep condolences to the bereved family members of
Mr. Joshi, Mr. Moholkar and Mr. Athalye.

August 15, 1995

- Suresh Chandvankar, Hon. Secretary, SIRC, Bombay.

THE RECORD COLLECTOR: [MR. BILL DEAN MYATT]

50 YEARS OF COLLECTING

by Bill Dean-Myatt

My first purchases, in 1945, were the popular records of their day by artists such as Danny Kaye, but when I was about 14 I was introduced to jazz and big band swing records by an older cousin and quickly lost interest in 'pop' music. I quickly acquired records by Muggsy Spanier, Bob Crosby, King Oliver, Woody Herman, Harry James, etc; but the turning point in my collecting life was when I discovered the records of the jazz cornetist Bix Beiderbecke. I bought everything I could find by him that was available at that time, but my appetite for his music remained unsatisfied and I determined to find out as much as I could about the man and his records. This led me to my first discographical research.

At that time (1949) very few jazz records were available and information about them was very sparse. Only a handful of books were known to me, and only two magazines. However, from this unpromising beginning began my lifelong fascination with records and discography, and a consequent correspondence with fellow devotees, some of whom I have written to for nearly 45 years.

I discovered the joys of "junkshopping" (buying from second-hand shops) and bought every old record that seemed remotely connected with jazz. My tastes were very, very narrow and I am sure, in retrospect, that I missed many fine items, both in the jazz and other fields. But I did buy a number of "exotic" items on foreign labels and in this small way I first started to get interested in world music. Some of the first foreign items I bought were on French and German labels, but gradually Indian, African, Japanese and South American records were added to my ever growing collection.

As a consequence of all my forays into second-hand shops I bought many unusual British record labels and now have a collection of some 350, plus about 500 foreign makes. Obviously I gained a knowledge of discography in all its forms and engaged in much correspondence with other enthusiasts as we all strived to document jazz performances and the history of British record labels.

Over the years I have handled hundreds of thousands of records and have bought and sold tens of thousands. I find that you can look at a record in the same way as an expert looks at a painting or a piece of porcelain and give an opinion as to its age and provenance. Information is soaked in as a sponge soaks in water, you don't remember everything but if you learn a thousand facts and remember 50% of them you are on the way to becoming an expert.

I have contributed information to many books and magazines dealing with such diverse subjects as jazz, folk music, operatic vocalists, label listings and World music. Through this activity I have met, by correspondence in the main, many collectors and researchers whom I am proud to call friends.

Record collecting and discography together can preserve music and speech that reflects a country's ever changing culture. Musical styles, dialects, humour, etc; can still be heard decades after the event. What a wonderful glimpse into the past. In Britain we can still hear the voice of the poet Alfred, Lord Tennyson who was born as long ago as 1809! I wonder who was the earliest born Indian artist to record? Does anyone know?

My hope is that through the medium of Record News I will make friends with some of its readers.

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.Shastrri)
- 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)

VOLUME 17 - JANUARY 1995

- Lecture notes on Great Thumri Exponent - 'Siddheshwari Devi' (Prof.S.R.Mehta)
- 'The Romance of Recording'-India-Articles I,II and III (William C.Gaisberg)
- Notes on the articles [I-III] - 'The Romance of Recording' (Michael Kinnear)

VOLUME 18 - APRIL 1995

- Lecture notes on Ustad Bade Ghulam Ali Khan:Life,Gayaki and records (Prof.S.R.Mehta)
- Notes on Late Mr.V.B.Alias Bapurao Pendharkar (Suresh Chandvankar)
- Discography of Late Mr.V.B.Alias Bapurao Pendharkar (Michael Kinnear)
- Letters to the Editor
- Collector's Items (Mr.S.K.Chatterjee)

VOLUME 19 - JULY 1995

- Rare record of Late Mr.Morarjibhai Desai
- Note on Pandit Ram Narayan (Suresh Chandvankar)
- Discography of Ustad Allaudin Khan (Michael Kinnear)
- Lecture notes on : Vilayat Hussein Khan (Prof.S.R.Mehta)
- Discography of Vilayat Hussein Khan (Michael Kinnear)
- Letters to the Editor