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

FROM THE EDITOR

The Record News (TRN)-22 contains report from SIRC Mumbai for the period - 'January-March 1996'. Mr. Jayant Raleraskar of SIRC, Solapur has presented a biographical note on Mehboobjan of Solapur after a very long and serious research. Mr. Michael S. Kinnear has presented the scientific discography of her gramophone records known so far. She has recorded over seventy songs (35 records) during 1931-1936. Until about 1950 these records appeared in HMV record catalogues. Not a single record/song has been reissued by gramophone company in last forty-five years.

In October 1996, Emile Berliner's commercially released flat disc (RECORD) will be one hundred and one years old. This flat disc format lived quite long and provided lot of business to gramophone companies all over the world. And yet, it appears that this event passed without any celebrations. There was no ceremony / function held anywhere in the world to mark this important historical event.

**SURESH CHANDVANKAR
EDITOR**

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Cover : The Twin record label of Miss Mehboobjan of Solapur. She too was fortunate to have recorded by the method of 'electrical recordings'. Thus the quality of the recording and sound are far better.

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

On Friday January 26, 1996, 16.30 hrs. onwards -

Subject - 'Master Vasant Amrut of Surat'
Life and gramophone records
By - Mr. Narendra Kamal, Vadodra



■ बोलपट संगीताचा कार्यक्रम

प्रसिद्ध संगीतकार स्नेहल भाटकर यांचा बोलपटसंगीत या विषयावर रविवार, २८ जानेवारी रोजी दुपारी साडेचार वाजता येथे एक खास कार्यक्रम होणार आहे. 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या बत्तीने गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात होणाऱ्या या कार्यक्रमात भाटकर यांच्या दुर्मिळ ध्वनिमुद्रिका ऐकता येतील.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : स्नेहल भाटकर यांच्या उपस्थितीत त्यांच्या ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम, पुरंदरे हॉल, साहित्य संघ मंदिर, गिरगाव सायं. ४.३०.

स्नेहल भाटकर यांची गाणी

संगीतकार स्नेहल भाटकर यांनी संगीतबद्ध केलेल्या गाण्यांपैकी निवडक गाण्यांच्या ध्वनिमुद्रिका ऐकविण्याचा एक कार्यक्रम सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सतर्फे रविवार, २८ जानेवारी रोजी सायंकाळी ४.३० वाजता आयोजित करण्यात आलेला आहे.

गिरगाव येथील साहित्य संघ मंदिराच्या पाचव्या मजल्यावरील पुरंदरे सभागृहात होणार असलेल्या या कार्यक्रमाला स्वतः भाटकर उपस्थित राहणार आहेत. सर्व रसिकांसाठी हा कार्यक्रम खुला आहे.



V.G. alias 'Snehal Bhatkar'

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : पार्श्वगायक वाटवे, श्री. गजाननराव वाटवे यांच्या प्रमुख उपस्थितीत त्यांच्या काही जुन्या दुर्मिळ ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम, पुरंदरे सभागृह, पाचवा मजला, साहित्य संघ मंदिर, गिरगाव, दु. ४-३० वा.

गजानन वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका

मुंबई, गुरुवार (प्रतिनिधी) - 'दोन धुवावर दोघे आपण', 'राधे तुझा सैल अंबाडा', 'मोहुनिया तुज संगे' अशा आपल्या मनमोहक व मधुमधुर गाण्यांनी अनेक पिढ्यांना आनंद देणारे भावगीतगायक गजानन वाटवे यांचे तुलनेने कमी माहीत असलेले कलेचे अंग लौकरच रसिकांसमोर सादर होणार आहे.

दहा वाजता, गरिबांचे राज्य, ब्रह्मघोटाळा, एक होता राजा, वर पाहिजे, पहिले प्रेम, राजा गोसावीची गोष्ट अशा अनेक चित्रपटांसाठी पार्श्वगायन करणाऱ्या वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका रविवार, ११ फेब्रुवारी रोजी दुपारी साडेचार वाजता ऐकविण्यात येणार आहेत.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'ने गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात हा कार्यक्रम आयोजित केला आहे.

प्रसिद्ध संगीतकारांच्या मूळ बंगाली रचनांचा कार्यक्रम

मुंबई, बुधवार (प्रतिनिधी) - हिंदी चित्रपटसंगीताच्या सुवर्णकाळाचे मानकरी सर्वश्री अनिल विश्वास, सचिनदेव बर्मन, हेमंतकुमार, सलिल चौधरी व राहुलदेव बर्मन यांच्या अप्रत्यक्ष भेटीचा अनुभव लौकरच रसिकांना घेता येणार आहे.

या संगीतकारांनी स्वरबद्ध केलेल्या बोलपटसंगीतांच्या मूळ बंगाली रचना ऐकण्याचा कार्यक्रम दादर सार्वजनिक वाचनालय व सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सने आयोजित केला आहे. हिंदी गीतांचे स्मरण करत मूळ बंगाली गाण्यांचे शब्द-माधुर्य श्रवण करण्याचा हा योग ४ फेब्रुवारी रोजी दुपारी साडेचार वाजता दादरच्या धुरु हॉलमध्ये जुळून येणार आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : गजानन वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका ऐकण्याचा कार्यक्रम, पुरंदरे सभागृह, साहित्य संघमंदिर, गिरगाव, दु. ४-३०.

वाटवे यांची दुर्मिळ गाणी ऐकण्याचा योग

गजानन वाटवे यांनी मराठी चित्रपटांसाठी गायलेल्या गाण्यांच्या व गैरफिल्मी भावगीतांच्या दुर्मिळ ध्वनिमुद्रिका ऐकण्याचा योग रसिकांसाठी जुळून आला असून, हा कार्यक्रम वाटवे यांच्या उपस्थितीत येत्या रविवारी ११ फेब्रुवारी रोजी दुपारी साडेचार वाजता होणार आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स या संस्थेने हा कार्यक्रम आयोजित केलेला असून, साहित्य संघ मंदिराच्या पुरंदरे सभागृहात हा कार्यक्रम होणार आहे. सर्व रसिकांना कार्यक्रमास विनामूल्य प्रवेश असून, या कार्यक्रमात वाटवे यांनी गायलेली 'दहा वाजता' (१९४२), 'गरिबांचे राज्य', 'ब्रह्मघोटाळा', एक होता राजा, वर पाहिजे, पहिले प्रेम, राजा गोसावीची गोष्ट (१९५८) आदी चित्रपटांमधील गाणी ऐकविली जाणार आहेत.

बंगाली संगीताशी नाते

हिंदी चित्रपट गीते ऐकताना त्यांवरचा लोकसंगीताचा प्रभाव प्रकर्षाने

जाणवतो. त्यातही बंगाली संगीताचा विशेषत्वाने, कदाचित गायक-

संगीतकारांमध्ये बंगाली लोकांचे प्रमाण अधिक असल्याचा तो परिणाम असावा. पण बंगाली संगीत व हिंदी चित्रपटगीतांचे नाते नेमके काय आहे, हे जुन्या दुर्मिळ ध्वनिमुद्रिकांच्या माध्यमातून सोदाहरण सांगणार आहेत सुरेश चांदवणकर, सुदर्शन हॉल, (अहिल्यादेवी शाळेंजवळ, शनिवार पेठ) येथे हा कार्यक्रम मंगळवारी (ता. २६) संध्याकाळी साडेसहा वाजता होणार आहे.

SIRC NEWS FROM MUMBAI

During the period of this report viz. January-March 1996 we presented following programmes and the details of the songs played are given elsewhere -

1] January 14, 1996 : On account of 50th death anniversary of late K.L. alias Kundanlal Saigal a listening session titled - 'Records of Mr. K.L. Saigal' was organised at the Chhabildas High school's experimental theatre. Mr. Narayan Mulani and Suresh Chandvankar presented the programme. The hall was full with mostly senior citizens and the presentation was very well received by the music lovers.

2] January 26, 1996 : Mr. Narendra Kamal, SIRC member from Baroda presented a programme - 'Life and gramophone records of Master Vasant Amrut of Surat' at the residence of Mr. Narayan Mulani. Attended by ten music lovers this session gave us lot of information about this veteran musician of yesteryears.

3] January 28, 1996 : Mr. A.G. Thakurdesai, well-wisher of SIRC presented a programme - 'Records of songs composed, written and sung by V.G. alias Snehal Bhatkar'. Attended by over 200 music lovers the programme was very well received. Mr. Bhatkar (75) was also present and told many incidences related with the records and the recordings. The songs selected were mostly the Marathi ones which are now very rare to find.

4] February 4, 1996 : Mr. Suresh Chandvankar and Mr. Amiya Chakravarti presented the programme - 'Bengali music and Hindi film songs' at the Dhuru Hall in collaboration with Dadar Sarvajanic Vachanalaya. This was the edited and revised version of the programme presented by Mr. Chakravarti in December last year. Same version was presented at Solapur and at Pune in the last week of December 1995. We are thankful to Mr. Vilas Gurjar for his help and support.

5] February 11, 1996 : Mr. Suresh Chandvankar presented the programme - 'Playback singer Watve'. Mr. Watve (80) was present along with his friend - musician Mr. Datta Davjekar (75). All the music lovers were sitting on ground and the hall was packed to the extent that many had to sit on the stage behind us and many were standing at the place wherever available. Mr. Watve was very much pleased with the response and narrated several incidences during his career as a singer and as a recording artist.

6] March 31, 1996 : Mr. K.R. Tembe and family members, Dombivli presented the programme - 'Records of late Dr. Vasantrao Deshpande' at the Dhuru Hall in collaboration with Dadar Sarvajanic Vachanalaya. Over 150 music lovers attended it and they liked the selection and the presentation of the songs. It was a thrilling experience for the organisers when the listeners clapped after listening to the short pieces played from old gramophone records.

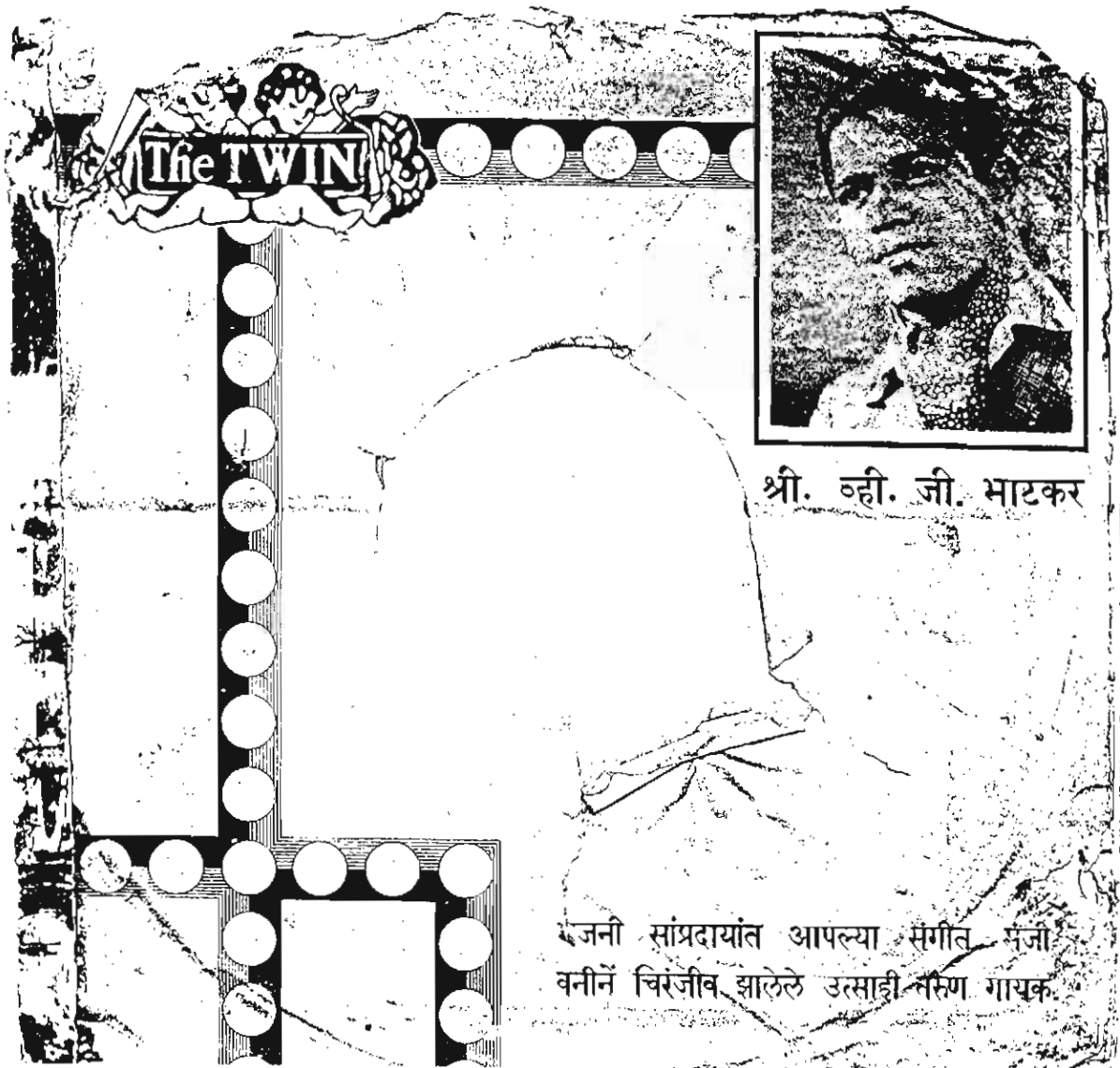
- Suresh Chandvankar

Details of the songs played in the listening session on -
 'Records of V.G. alias Snehal Bhatkar' by Mr.A.G.Thakurdesai in
 the programme presented on January 28,1976.

 SONG TITLE / OTHER DETAILS LIKE FILM (f),DRAMA (d),SINGER
 (s),LYRIC (l) / MUSIC (m) ETC.
 =====

- 1] Roop Pahata Lochani / Abhang / Saint Dnyaneshwar / (s/m) -
Snehal Bhatkar
- 2] Panya Nighali Sundari / Gavlan / Saint Tukaram / (s/m) -
Snehal Bhatkar
- 3] Divas Sarala Raat Patali / Bhavgeet / (l) -
Mr.G.D.Madgulkar / (s/m) - Snehal Bhatkar
- 4] Rom Romi Surangi Phule / Bhavgeet / (l) - Mr.G.D.Madgulkar
/ (s/m) - Snehal Bhatkar
- 5] Anandi Anand Bharala / Bhavgeet / (l) - Mr.S.A.Shukla /
(s/m) - Snehal Bhatkar
- 6] Shaluvarti Aale Pakhru / Lavni / (l) - Mr.Raja Badhe / (s)
- Lalita Parulekar / (m) - Snehal Bhatkar
- 7] Majhya Vadilanchi Mirashi / Abhang / Saint Tukaram / (s) -
Asha Bhosle
- 8] Katyachya Aanivar Vasale Teen Gaon / Saint Dnyaneshwar /
(s/m) - Snehal Bhatkar
- 9] Tum Kyun Meri Mehfilmen / Gazal / (l) - Deevan Sharar / (s)
- Madan Mohan / (m) - Snehal Bhatkar
- 10] Kuhu Kuhu Bol Ga Kokile / (f) - Rukhmini Swayamvar (1946)
/ (l) - Mr.G.D.Madgulkar / (s) - Lalita Phadke / (m) -
Snehal Bhatkar
- 11] Jashil Manatun Saang Kasa / (f) - Maya Machhindra (1951)
(Gorakhnath) / (l) - Raja Badhe / (s) - Vasantao
Deshpande / (m) - Snehal Bhatkar
- 12] Datale Kalajat Kahur / (f) - Nandkishore (1951) / (l) -
Mr.S.A.Shukla / (s) - Lata Mangeshkar / (m)-Snehal Bhatkar
- 13] Aale Devagharche Taat / (f) - Shree Gurudev Dutt (1952) /
(l) - Shantaram Athavale / (s/m) - Snehal Bhatkar
- 14] Uthi Re Hi Pahat Jhali / (f) - Sant Bahinabai (1953) / (l)
- Raja Badhe / (s) - Snehal Bhatkar and Lata Mangeshkar /
(m) - Snehal Bhatkar
- 15] Mavaltya Kirananche Pade Paul Darat / (f) - Yaa Malak
(1964) / (s) - Asha Bhosle / (m) - Snehal Bhatkar
- 16] Pahatechya Ya Prahari / (f) - Tuka Jhalase Kalas (1964) /
(l) -Raja Badhe / (s/m) - Snehal Bhatkar
- 17] Hale Jhulat Dulat Palana / (f) - Chimukala Pahuna (1967) /
(l) - P.Savalaram / (s) - Lata Mangeshkar / (m) - Snehal
Bhatkar
- 18] Maj Nakot Aashru Gham Hava / (f) - Aannapoorna (1968) /
(l) -Mr.G.D.Madgulkar / (s) -Suman Kalyanpur / (m) -
Snehal Bhatkar
- 19] Roj Tula Mi Ithe Bhetate / (f) - Manla Tar Dev (1970) /
(l) - P.Savalaram / (s) - Asha Bhosle and Dasharath Pujari
/ (m) - Snehal Bhatkar
- 20] Brahamachari Mhanavito Mi / (f) - Bahaklela Brahamachari
(1971) / (l) - Vinayak Rahteker / (s/m) - Snehal Bhatkar
- 21] Nachu Keertanache Rangi / (f) - Sant Namdeo (1994) /
Abhang(l) - Sant Namdeo / (s) - Suresh Wadkar

- 22] Khelel Kan Ga Dev Majhiya Aangani / (d) - Radhamai / (l) -
G.N.Dandekar / (s) - Jyotsna Bhole
- 23] Manasi Rajhans Pohato / (d) - Bhumikanya Seeta / (l) -
G.D.Madgulkar / (s) - Jyotsna Bhole
- 24] Daru Navhe He Taru / (f) - Me Daru Sodali / (l) - Bhalji
Pendharkar / (s) - Snehal Bhatkar / (m) - Shankarrao Vyas
- 25] Meelanas Aapulya Saksha / (d) - Geet Shankutal / (l) -
G.D.Madgulkar / (s) - Snehal Bhatkar / (m) - Prabhakar
Pandit
- 26] Bahu Aasot Sunder Sampan / Maharashtra Geet / (s) -
Snehal Bhatkar, Lalita Deulkar / (m) - Shankarrao Vyas.
- =====



Rare record jacket of Mr.V.G.Bhatkar
with his photograph [C.1950]



श्री. व्ही. जी. भाटकर



Mr.V.G.alias Snehal Bhatkar - THEN & NOW.



संगीत भास्कर भारतर वसंत

Sangeet Bhaskar Master Vasant Amrut of Surat

From the collection of Mr.Narendra Kamal,Vadodara,Gujrat.

त्या 'सोनेरी' आवाजाच्या हिंदीव्यावर सर्व मनसोक्त झुलले

(सामच्या प्रतिनिधीकडून)
मुंबई, मंगळवार - 'मै क्याऽऽऽऽ जानु क्याऽऽऽऽ जादू है' या 'निंदीती तल्या गाण्याची त्या प्रसिद्ध आवाजाची लोकर कानी पडली... सर्व लक्ष देऊन ऐकू लागले, असाच सिलसिला दोन तास चालू राहिला अन् शेवटी एक सवाल सर्वांनाच निःशब्द करून गेला की, आज ५० वर्षांनंतर ती कोणती जादू आहे की ज्याचे बलय कुंदनलाल साँगल या नवाभोवती अकूती कायम आहे.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' या संस्थेचा नेहमीच्या पडोवेल्या ध्वनिमुद्रिका ऐकवण्याचा हा कार्यक्रम, २८ जानेवारीला येणाऱ्या साँगलच्या पन्नासाव्या पुण्यतिथीनिमित्त हा सोहळा दरदरच्या छिंदवादासमवेत भरला होता. संयोगकांना प्रथम या कार्यक्रमाकडे कुणी दुकून्ही पहाणार नाही, असे वाटले होते. पण साँगल ही चीज काही वेगळी होती हे श्रोत्यांच्या लक्षणीय उपस्थितीने पुन्हा एकदा सिद्ध केले. कारण प्रत्येकाला त्याच्याबद्दल काही ना काही सांगायचे होते आणि वेळ देता संस्थेच्या सुरेश नांदवणकरांच्या नाकीनक आले.

साँगलची चित्रपटील प्रसिद्ध दुर्मिळ गोते, त्याची खासगी फॅनने तसेच गझला व त्याच्या दोन पर्सियन, फंजाबी व दोन बंगाली भाषेतील गीतांचा श्रोत्यांनी मनमुराद आस्वाद घेतला. प्रेयसीच्या 'डेव्डीना' 'मतवाले' म्हणून साँगल पुढे म्हणतो की, 'जब मैं मिले नैनें ये कहीं, अब मैं न बसो नैनें मे...' 'मै क्या जानू क्या जादू है.' 'नंतर सुरुवात होते 'देवदास' मधल्या 'बालम आये बसो मोरे मन मे.' 'सावत आया तूम...



साँगल

ना आये', अशी प्रेयसीच्या आगमनाची अपेक्षा करणार देवदास पुढे 'दुख के दिन अब बिनत नही', असे आर्त रदन करतो तेव्हा साँगलने तो किती परिणामकारक साकारला होता याची कल्पना येतेच. न्य एक्टर्सच्या या देवदासने उगाच काय सर्वांना वेढ लावले होते?

दिया जलाओ... जग मा जग माग असे 'दीपक' मध्ये सांगणार साँगल शंकरमध्ये 'रूम झूम रूम झूम चाल तिहारे' गाऊन तिचे गुणगान करतो. 'मैया मोरी मै नही माखण खायो', 'मोरे बालापन के साथी छैला', अशा ठमाशिबरोबर नटखट पावना व्यक्त करून 'चाहे बरबाद करोगी हमे मालूम न था' अशी जीवनावर आगपाखंड करतो. एक बंगला बने न्यार, अशी इच्छा असलेला हा सूरच शेवटी 'जब दिल ही टूट गया' म्हणून आपली जीवनयात्रा संपवतो. प्रत्येक गीतात वेगळ्या-सा सुरवातीच्या गुणगुणत स्पष्ट असणार तो

'शाहजहान' मध्ये कंथ पावतो. पण साँगलचे श्रेष्ठत्व तो कायमच मनावर बिंबवतो. त्याचे समकालीन असलेले संगीतकार पंकज मलिक व मन्ना डे यांचे ज्येष्ठ बंधू के. सी. डे यांची दोन गाणीही त्या अजरामर मूरला साधसोबत करीत होती.

'फिल्म सोसायटी'चे संस्थापक व 'साँगल' मूक्त अलीभाई आपले अनुभव सांगतात व शहरत त्याच्या नावे चौक तसेच एखादे सभागृह असावे, अशी पालिकेला पत्र पाठवून विनंती करणंला सर्वांना गळ घालतात. माग प्रत्येकालाच त्याच्याविषयी भरमरून बोलायचे असते. दहा-बारा जण भाषणून सर्व काही ऐकवतात पण संयोगकांना हात आडवता घेणे भाग पडते.

TITLE

Babul Mora Naihar
Andhe Ki Lathi
Yeh Tassaruf
Ek Bangla Bane Nyara
Madhukar Shyam Hamare
Balam Aye Baso

FILM

"Street Singer"
"Dhoop Chhaon"
"Yehudi Ki Ladki"
"President"
"Bhagat Surdas"
"Devdas"

PRODUCERS

The New Theatres Ltd.
The New Theatres Ltd.
The New Theatres Ltd.
The New Theatres Ltd.
Ranjit Movietone
The New Theatres Ltd.

Saigal still touches a chord in Mumbai

BY GIA FERNANDES

Mumbai, Jan. 14: *Jab dil hi roo* gony, churned out the gramophone, at what seemed like an even slower pace than the song was sung. But to the 100-odd people gathered around the old record-player, the song had a magnetic quality. Each and every listener was lost in time as one song replaced another.

January 18 is the death anniversary of K.L. Saigal. About 100 nostalgic fans gathered on Sunday in a nondescript school hall in central Mumbai to pay their tribute to the maestro by listening to his songs during the evening organised by the Society of Indian Record Collectors.

The die-hard record collectors were lost in the scratchy sounds coming out of the record player. In between the songs, there were reminiscences and valuable information about the singing legend. A minute of silence was observed in the memory of the two grandsons of K.L. Saigal, both of whom died

in an accident on January 6. The session which was divided into four sections: classical, ghazals, *bhakri* and the magic of Saigal's voice, transported the ardent fans into the grace and glory of a bygone era.

The group, which comprised mainly of older people, was ecstatic as heads moved and feet tapped according to the rhythm. An elderly couple nodded at each other and sang along as they recognised old, familiar tunes.

Speaking to *The Asian Age*, Mr Ashok Patil, a lawyer, said he came for the sheer devotion that he observed among music lovers. Mrs Joshi, an elderly housewife who generally listens to the radio, however, was not too pleased with the session as she had expected to listen to all her favourite Saigal songs at a go.

Mr Suresh Chandvankar, the secretary of the Society of Indian Record Collectors, said each member possessed a record collection whose number ran into thousands. **ASIAN AGE**

TITLE

Aye Dil-E-Begarar
Lag Gai Chot
Main Nahi Makhhan
Tedpata Beete
Do Naina Matware
Soja Rajkumari

FILM

"Shah Jehan"
"Bhagat Surdas"
"Chandidas"
"My Sister"
"Zindagi"

PRODUCERS

Kardar Productions.
Ranjit Movietone.
The New Theatres Ltd.
The New Theatres Ltd.
The New Theatres Ltd.

15-1-96

□ कुंदनलाल सैगल यांच्या पुण्यतिथीनिमित्त कार्यक्रम

आपल्या आर्त व भावमधुर स्वराने कोट्यवधी जनांना पिढ्यानपिढ्या वेड लावणारे अभिजात गायक व अभिनेते कुंदनलाल सैगल यांच्या पन्नासाव्या पुण्यतिथीनिमित्त येथे एक खास कार्यक्रम सादर केला जाणार आहे.



'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार, १४ जानेवारी रोजी दुपारी साडेचार वाजता छबिलदास रंगमंच, छबिलदास मुलांची शाळा, दादर (पश्चिम) येथे होणाऱ्या या कार्यक्रमात सैगल यांच्या दुर्मिळ ध्वनिमुद्रिका एकावयास मिळणार आहेत. सैगल यांची चित्रपटगीते, पॅरिशियन व इतर काही भाषतील गाणी, गझला यांचे मनमुराद श्रवण करता येणार आहे.

Society of Indian Record Collectors: Listening session on "Records of Kundanlal Saigal" at Chhabildas Rangmanch, Chhabildas Boys' School, Dadar (W) near Fly. station. 4.30 p.m.

4.30. Society of Indian Record Collectors: Listening session on "Records of Kundanlal Saigal" to mark 50th death anniversary of Mr K.L. Saigal, Chhabildas Boys School, Dadar (west).

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : कुंदनलाल एवं के. एल. सहगल की पचासवी पुण्यतिथि पर कार्यक्रम, छबीलदास रंगमंच, छबीलदास पाठशाला, दादर (पश्चिम), शाम ४.३० बजे।

सायगलना नीतो आशेय हिलना तार

मि३-३ संवा६६ता

पोलीवुडना सुरसप्रत कुंदनलाल सायगलनी १८मी जन्मुआरीये आवती पुण्यतिथि निमित्ते तेमने अंगलि आपरा सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स तर्फे सविवादे योजवामा आवेला. अशे इत्येभमा सहजतना अमर नीत आशेय हिलनी २२ नयांनी रेकॉर्ड वरती खली खली तपरे सायगलनी २२२ तरफेक यश नया हला. आ प्रसने सायगलना ये योजनी स्मृतिमा ये विनिदनु योन पाजवामा आयुं सु.

जादू कायम असल्याचं हे प्रमाण होय.

एक आगळीवेळी ध्वनिमुद्रिका ऑगस्ट १९५९ मध्ये वितरित करण्यात आली.

ग्राहकांना चकित करून सोडण्यासाठी, १९२५ साली वितरित केलेल्या या मूळ ध्वनिमुद्रिकेत आधुनिक तंत्रज्ञानाने इला चक्रवर्ती (बोस) चा आवाज बेमालूम मिसळून आता युगलगाण रूपात सादर करण्यात आले आहे.

आजच्या गणकयंत्राच्या युगात व वेगाने होणाऱ्या पुढच्या प्रगतीमध्ये भविष्यात होईल असा अंदाज आपण बांधू शकतो. उद्या

गणकयंत्रातूनच सैगलचा आवाज हुबेहुब येऊन त्या आवाजात आपलंच काव्य आपल्याच

संगीतदिग्दर्शनाखाली गाऊन घेण्याचीही सोय घराबसल्याच उपलब्ध होऊ शकेल.

संदर्भ- के. एल. सैगल- डिस्कोग्राफी (मायकेल किस्त्रियकृत) 'दि रेकॉर्ड न्यू' अंक आठवा. ऑक्टो. १९९२- 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'चे त्रैमासिक.

रेकॉर्डवरती वितरित केली.

पुढे कॅसेटस्चा जमाना आल्यावर ती सीरिजने १९८३ मध्ये प्राच कॅसेटस्चा संघ बाजारात आणला व त्यापाठोपाठ याच गाण्यांच्या सिंगापूर व दुबईहून बनणाऱ्या कॅसेट्सी बाजारात



हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड कंपनीच्या होत्या.

धुमाकूळ घालायला सुरुवात केली. तीच अवस्था आज कॉम्पॅक्ट डिस्कबाबत झालेली आहे. सैगलच्या गाण्यांची अधिकृत सीडी (कॉम्पॅक्ट डिस्क) इंग्लंडमधून प्रसिद्ध करण्यात आली असून (१९९०) तिच्यात यासष्ट मिनिटांचे ध्वनिमुद्रण आहे.

पन्नास वर्षांनंतरही सैगलच्या गाण्यांची

महाराष्ट्र टाइम्स १८ जानेवारी १९९६

सैगलचे चित्रपट दाखवावेत

१८ जानेवारी ही स्वर्गीय कुंदनलाल सैगल यांची पुण्यतिथी आहे. स्वतःच्या दर्दभन्त्या, मधुर, भावनाप्रधान व गोड आवाजाने सैगल ह्यांनी स्वतःचा असा एक स्वतंत्र कालखंड निर्माण केला होता.

अशा अमर गायक व कलाकाराचे अनेक चित्रपट फिल्म अर्कोइव्ह ऑफ इंडिया, पुणे यांच्याकडे सुस्थितीत असताना दूरचित्रवाणी अथवा केबलवर ते दाखविले जात नाहीत, ही दुर्दैवाची गोष्ट आहे. त्याच काळातले दुसऱ्या कलाकाराचे चित्रपट दाखवले जात असताना दूरचित्रवाणीने सैगलचे स्मरण करू नये, ही दुःखद बाब आहे. सैगलच्या पुण्यतिथीच्या निमित्ताने तरी जानेवारी - फेब्रुवारीत सैगलचे चित्रपट दाखवून सैगलला दूरचित्रवाणीने श्रद्धांजली वाहावी.

मंदाकिनी ग. बाघ, ठाणे.

सिंगल प्ले (एस. पी.) व एक्स्ट्रेडेड प्ले (ई. पी.) वरती ४५ गतींच्या न

फुटणाऱ्या स्वरूपात पुन्हा वितरित करण्यात आल्या व १९७७ मध्ये त्यांचे पुन्हा एकदा वितरण करण्यात आले.



सैगलच्या बऱ्याचशा ध्वनिमुद्रिका हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड कंपनीच्या होत्या.

१९७१ ते ७७ या काळात यातील निवडक ध्वनिमुद्रिका दीर्घकाळ वाषाणाऱ्या ३३-१/३ गतींच्या ध्वनिमुद्रिकांवर हिंदुस्तान रेकॉर्डवर वितरित केल्या गेल्या. त्याआधी १९६२, ६३, ६५ साली व नंतर १९७४ व १९८२ साली एच. एम. व्ही. ने यातली अनेक गाणी एल. पी.

व्ही. ने यातली अनेक गाणी एल. पी.

कुंदनलाल सैगल यांची ध्वनिमुद्रिकांवरील उपलब्ध गानसंपदा गायनप्रकार गाण्यांची संख्या १) चित्रपटातील गीते १३० (हिंदी, उर्दू, बंगाली व तामिळ)

- २) गझल ३३
- ३) गीत ३
- ४) होरी २
- ५) भजन १
- ६) शास्त्रीय (गांधारी) १
- ७) बंगाली अक्षुब्ध ३
- ८) पंजाबी २
- ९) पॅरिशियन २
- एकूण गाणी १७६ (सुमारे ८८ ध्वनिमुद्रिका)

सैगल यांच्या बहुतांशी ध्वनिमुद्रिका हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड, बिन-ओ-फोन रेकॉर्ड, कोलंबिया व एच. एम. व्ही. लेबलवर आढळतात व सर्व मूळ ध्वनिमुद्रिका ७८ गतींच्या आहेत.

यापैकी बऱ्याचशा ध्वनिमुद्रिका

Details of the songs played in the programme -
'Records of Mr.K.L.Saigal' in January 1996

The programme was divided into four parts and about twenty-five songs were played -

1] Saigal - a classical singer

Jhulana Jhulaori - Raga Gandhari (Dev Gandhar)
Radhe Rani De (From film - Puran Bhakta) - Raga Yaman
Main Kya Janu (From film - Jindagi) - Raga Yaman
Dukhke Din Aab Bitat Nahin (From film - Devdas) - Raga Des
Balam Aaye Baso Mere (From film - Devdas) - Raga Sindhura
Diya Jalao Jagmag (From film - Tansen) - Raga Deepak
Sapta Sur Teen Taal (From film - Tansen) - Dhrupad
Rumjhum Rumjhum Chal (From film - Tansen) - Raga Shankara

Songs with/of the contemporaries -

More Balapanke Sathi (From film - Tansen) - with Khurshid
Manki Aankhe Khol (From film - Dhupchhaon) - K.C.Dey
Sundar Nari Preetam (From film - Manjhil) - Pankaj Mullick

2] Non-film songs sung by K.L.Saigal

Lakh Sahi Ham Peeki Batiyaan / Lag Gayi Chot / Nuktachi Hai
Game Dil / Ye Tasaaruf Allah Allah / Phir Mujhe Didaye Tar /
Kaun Bujhaye Ram / Matvalepanese Jo / Idhar Phirbhi Aana /
Jaag Aur Dekh Jara / Shukriya Hastika / Har Ek Baatpe

3] Saigal - a singer singing in many different languages

Ekhoni Uthibe Chand - Bengali song
Bengali song from Bengali film - Jiban Maran
O Sohne Sakiya Meri Gali Beech - Punjabi
Mahi Naal Je Aankh Ladadi Kadi Na - Punjabi
Marhaaba Gam Ja / Rangin Tar Aajhun Hasta - Persian

Bhajans and duets -

Maiyaa Mori Main Nahi Makhan Khayo - From film Bhakta Surdas
Suno Suno He Krishna Kala / Panchi Kahe Hot Udas - dubbed with
the voice of Ila Chakravarti.
Duniya Rang Rangoli Baba - From film Dharti Mata
=====

Listeners in the audience were requested to express their feelings and observations on - " Magic of Saigal's voice ". About 20 persons spoke quite emotionally. some of them expressed to form 'Saigal society' in Mumbai and have such listening sessions every year. Finally following songs depicting his magical voice were played -

Do Naina Matware (My sister) / Chah Barbad Karegi, Ae Dile
Bekarar Kyun, Gam Diye Mushtakil, Jab Dilhi Toot Gaya
(Shahjahan) / Ek Bangala Bane Nyara (President) / So Ja
Rajkumari So Ja (Zindagi) / Babul Mora Naihar (Street Singer)

प्रथम दिवस आवरण FIRST DAY COVER

Saigal died in 1946 at the early age of 42 while at the pinnacle of his career and the voice that thrilled millions was muted for ever.



कुन्दन लाल सहगल KUNDAN LAL SAIGAL

500 कुन्दन लाल सहगल K.L. SAIGAL

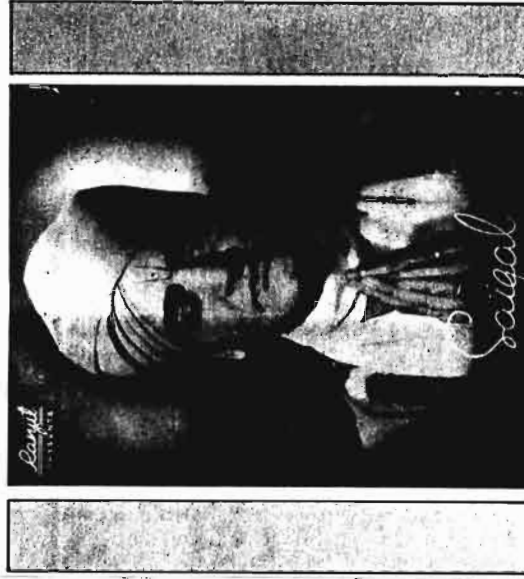


भारत INDIA
1925

Born at Jullundur in the Punjab in 1904, Saigal started life as a Time-Keeper on the railways and thereafter took to selling typewriters for his living. In 1931 or thereabouts he visited Calcutta and was introduced to the Authorities of New Theatres Ltd., the leading film producing organisation of India at the time. He was immediately signed up for a role in film 'SUBAH-KA-SITARA'. This was followed by the title role in film 'POORAN BHAGAT' which at once brought him on the forefront as the greatest singer-actor of the day. Success followed success and his singing roles in films like 'CHANDIDAS', 'DEVIDAS', 'PRESIDENT', 'DHOOP CHHAON', 'ZINDAGI' and 'STREET SINGER' produced by New Theatres Ltd. and 'SOORDAS' and 'SHAHJEHAN' by Ranjit Movietone, Bombay, created a nationwide sensation.

Kundan Lal Saigal, with no orthodox schooling in music, but with magic in his voice and his utterly effortless manner of singing, captured the adoration of the public of his time as an actor-singer to an extent which no other artiste in India before him or after has been able to equal and to-day, sixteen years after his death, Saigal continues to be a name to be conjured with wherever and whenever the language of music is spoken.

१८ जानेवारी. महान गायक के. एल. सैगलचा स्मृतिदिन. सैगलचा मृत्यू १९४६ चा की १९४७ चा याविषयी आजही दुमत आहे. त्यामुळे, १९९६ साल त्याच्या पन्नासाव्या पुण्यतिथी वर्षाचा प्रारंभ आहे की, अखेर आहे, हा वादाचा मुद्दा ठरू शकतो. सैगलच्या थोरवीबाबत मात्र सगळ्यांचंच एकमत आहे. या महान गायकाच्या स्मृतिदिनानिमित्त विशेष लेख.



सैगलची काही अजरामर गाणी

- १) बालम आए बसो मोरे मनमें- राग सिंधुवा (देवदास)
- २) दुखके अब दिन बीतत नाही- राग देस (देवदास)
- ३) राधे रानी दे डारो ना- यमन (पुराण भक्त)
- ४) एक बंगला बने न्यारा (प्रेसिडेंट)
- ५) दुनिया रंग रंगीली बाबा- (धरती माता)
- ६) झुलना झुलावो रे- राग देवगांधार
- ७) करूं क्या आसनिरास भई- (दुष्मन)
- ८) मैं क्या जानूं क्या जादु है- राग यमन (जिंदगी)
- ९) रुम झुम रुमझुम चाल तिहारे- राग शंकरा (तानसेन)
- १०) दिया जलाओ- राग दीपक (तानसेन)
- ११) सप्त सूर तीन ताल- ध्रुपद (तानसेन)
- १२) निस दिन बरसत नैन हमारे (भक्त सुरदास)
- १३) मधुकर शाम हमारे (भक्त सुरदास)
- १४) मैया मोरी मैं नहीं माखन खायो (सुरदास)
- १५) ऐ दिले बेकरार क्यूं (शाहजहाँ)
- १६) चाह बरबाद करेगी (शाहजहाँ)
- १७) गमदिए मुश्तकील कितना नाजुक है दिल (शाहजहाँ)
- १८) जब दिलही टूट गया (शाहजहाँ)
- १९) दो नैना मतवाले- (माय सिस्टर)
- २०) क्या मैंने किया है- (माय सिस्टर)
- २१) पंछी काहे होत उदास/ सुनो सुनो हे कृष्णकाला- (गीत)
- २२) दुनियामें हूँ दुनियाका तलबगार नहीं हूँ (गझल)
- २३) कौन वीरानेमें देखेगा बहार (गझल)
- २४) सो जा राजकुमारी सो जा- (जिंदगी)
- २५) बाबूल मोरा नैहर छूटो ही जाय- (स्ट्रीट सिंगर)

कुंदनलाल सैगल यांचे बोलपट व ध्वनिमुद्रिका (गाणी)	विषयवस्तु	सैगलच्या गाण्यांची संख्या	विषयवस्तुतील इतर गायक/गायिका (गाणी)
१९३२ न्यू थिएटर्स लि., (कलकत्ता)	१) मोहब्बत के आंसू (उर्दू) (अर्थात, टियर्स ऑफ लव्ह) २) मुबह के सिनार (उर्दू) ३) लिव लाव (उर्दू) (ऊर्फ ए लिक्टिंग कॉर्पोरेशन)	-	-
१९३३ न्यू थिएटर्स लि., (कलकत्ता)	१) पूजा फड (हिंदी) २) रजवती मोघ (हिंदी) ३) थूदी को लडकी (उर्दू) ४) डुलारो बिबो (उर्दू) (अवर वॉर्डस्वर आर्वालि)	४	के. सी. डे (२) मिस इंदूबाला (२)
१९३४ न्यू थिएटर्स लि., (कलकत्ता)	१) चंडेदास (हिंदी) २) डकू भन्सू (उर्दू) (किंबा कारिमा-३-कुदरत) ३) रुमलेखा (किंबा मुहब्बत को कसौटी) (हिंदी)	२	उमा व फलडी (सन्ध्याल) (२)
१९३५ न्यू थिएटर्स लि., (कलकत्ता)	१) देवदास (हिंदी) २) देवदास (बंगाली आवृत्ती) ३) पूजा खंड (हिंदी) ४) भाय चक्र (बंगाली) ५) करवान-३-हयात (उर्दू)	४	के. सी. डे (२) के. सी. डे (२) उमा व सन्ध्याल (२)
१९३६ न्यू थिएटर्स लि., (कलकत्ता)	१) देवदास (तामिळ आवृत्ती) २) कोडवती (उर्दू) इंटरनेशनल फिल्म क्राफ्ट/ न्यू थिएटर्स लि. (हि. मिलिअनियर)	४	-
१९३७ न्यू थिएटर्स लि., (कलकत्ता)	१) दि. प्रेसिडेंट (हिंदी) २) दिती (बंगाली) (किंबा बडी बहन)	३	-
१९३८ न्यू थिएटर्स लि., (कलकत्ता)	१) धरती माता (हिंदी) (अर्थात प्रदलंड)	४	-

एकूण बोलपट (हिंदी + बंगाली + उर्दू + तामिळ) = ३७

एकूण चित्रपटांमते- १३०.

सुरेश चंद्रवणकर



पार्श्वगायक श्री. गजाननराव वाटवे यांच्या बोलपटगीतांची यादी-

गीताचे बोल	गीतकार/ संगीतकार	सहगायक/ सहगायिका	बोलपट/ निर्मिती संस्था वर्ष/ आशय
१) तो म्हणाला सांग ना गे २) दिसते सृष्टी आज नवीन	शांताराम आठवले केशवराव भोळे	कु. लीला पाठक/ (नायडू)	दहा वाजता/ प्रभात चित्र (१९४२)/ सामाजिक
३) निर्मळ अमुचं खेडेगाव	बाबूरुव गोखले दादा चांदेकर	मालती अष्टपुत्रे	गरिबांचे राज्य/ मयूर पिक्चर्स (१९४८)/ सामाजिक
४) ती पाहताची बाला ५) तुम्ही पोपट राघू, मी मैना	प्र. के. अत्रे दादा चांदेकर	— सौ. सरस्वती राणे	ब्रह्मघोटाळ/ अत्रे पिक्चर्स (१९४९)/ विनोदी (हा बोलपट अत्र्यांच्या गाजलेल्या 'लग्नाची बेडी' या नाटकावरून केला होता. ध्वनिमुद्रिकेवरती वाटव्यांचे नाव नाही तर बापूरुव माने यांचं नाव आढळतं.)
६) जरी आली आज दिवाळी	बाबूरुव गोखले दत्ता डावजेकर	— —	वर पाहिजे/ माता चित्र (१९५०)/ विनोदी
७) मी डायरेक्टर होणार	बाबूरुव गोखले शंकरराव कुलकर्णी	वसंतराव देशपांडे	एक होता राजा/ श्री. गुरुनाथ चित्र पुणे (१९५२)/ विनोदी
८) कम् कम् रेमियो कम् ९) हे सितारें ही बहारें	मधुसूदन कालेलकर शंकरराव कुलकर्णी	आशा भोसले आशा भोसले	पहिलं प्रेम/ फिल्मिस्तान प्रा. लि. (१९५७)/ सामाजिक
१०) आस्ते कदम रणी सरकार	बाबूरुव गोखले वसंत पवार	आशा भोसले	राजा गोसावीची गोष्ट होमीवाडिया/ पिक्चर्स (१९५८)/ विनोदी (या बोलपटाच्या जाहिरतीत पार्श्वगायक... गजानन वाटवे असा स्पष्ट उल्लेख आढळतो.)

List of the Marathi film songs [with details]
sung by Mr. Gajanan Watve

(श्री. गजाननराव वाटवे यांनी ज्या अभिनेत्यांना बोलपटांत उसना
आवाज दिला त्यांची यादी)

चित्रपट (वर्ष)

अभिनेता (कलाकार)

१) दहा वाजता (१९४२)	शंकर कुलकर्णी
२) गरिबांचे राज्य (१९४८)	प्रथम गीत (टायटल साँग)
३) ब्रह्मघोटाळ (१९४९)	बापूरुव माने
४) वर पाहिजे (१९५०)	राजन जावळे
५) एक होता राजा (१९५२)	राजा गोसावी
६) पहिलं प्रेम (१९५७)	राजन (जावळे)
७) राजा गोसावीची गोष्ट (१९५८)	राजा गोसावी

संदर्भ : (१) मराठी चित्रपटांची समग्रसूची (१९३२ ते १९८९)

'चित्रसंपदा' (१९८९) जागतिक मराठी परिषद प्रकाशन, संपादन-
शशिकांत किणीकर.

(२) सिनेपुस्तिकांचा (बुकलेट) संग्रह- श्री. विश्वास नेरूरकर

(३) श्री. द. भा. सामंत, श्री. प्रभाकर दातार.

Details of the songs played in the programme -
'Records of playback singer Watve' in February 1976

The programme was divided into three parts and following songs were played -

A] Watve as a Bhavgeet singer -

Masta Chandra Ha / Phandyavari Bandhile Ga / Bigi Bigi Malyamandi Jau Jara Ga

B] Watve as a playback singer [in Marathi films] -

SONG TITLE / LYRIC / COMPOSER / CO-SINGER / FILM (YEAR) / PRODUCING COMPANY / TYPE OF THE FILM

- 1] To Mhanala Saang Na Ge / Shantaram Athavale / Keshavrao Bhole / Kumari Leela Pathak (Naidu) / Daha Vajata (1942) / Prabhat Chitra / Social theme.
- 2] Disate Srusti Aaj Navin / Shantaram Athavale / Keshavrao Bhole / Kumari Leela Pathak (Naidu) / Daha Vajata (1942) / Prabhat Chitra / Social theme.
- 3] Nirmal Aamuche Khedegaon / Baburao Gokhale / Dada Chandekar / Malti Ashtaputre / Garibanche Rajya (1948) / Mayur Pictures / Social theme
- 4] Tee Pahatachi Bala / P.K.Atre / Dada Chandekar / - / Bramhaghotala (1949) / Atre Pictures / Comedy
- 5] Tumhi Popat Raghu, Me Maina / P.K.Atre / Dada Chandekar / Sau.Saraswati Rane / - / Bramhaghotala (1949) / Atre Pictures / Comedy
- ** This film was based on 'Lagnachi Bedi' - a famous drama by Mr.P.K.Atre. Record label doesn't have Mr.Watve's name but that of the actor Mr.Bapurao Mane who played the role in film.
- 6] Jari Aali Aaj Diwali / Baburao Gokhale / Datta Davjekar / - / Var Pahije (1950) / Mata Pictures / Comedy
- 7] Me Director Honar / Baburao Gokhale / Shankarrao Kulkarni / Vasanttrao Deshpande / Ek Hota Raja (1952) / Shree Gurunath Chitra,Pune / Comedy
- 8] Kam Kam Romiyo Kam / Madhusudan Kalelkar / Shankarrao Kulkarni / Asha Bhosle / Pahile Prem (1957) / Filmistan Pvt.Ltd. / Social theme
- 9] He Sitaren Hi Baharen / Madhusudan Kalelkar / Shankarrao Kulkarni / Asha Bhosle / Pahile Prem (1957) / Filmistan Pvt.Ltd. / Social theme
- 10] Aaste Kadam Rani Sarkar / Baburao Gokhale / Vasant Pawar / Asha Bhosle / Raja Gosavichi Goshta (1958) / Homi Wadia Pictures / Comedy

** The song booklet as well as the record label give credit to Mr.Watve as - Gajanan Watve.

C] Watve as a Bhavgeet singer -

Radhe Tujha Sail Aambada / Beimaan Jhalo Pura Pura / To Salim Rajputra Nartaki Aanarkali / Yamuna Kathi Tajmahal / Mohuniya Tujsange / Don Dhruvanvar / Gagani Ugavala Sayantara.

श्री. गजानन वाटवे यांनी गायलेली काही लोकप्रिय गाणी

१	गर्जा जयजयकार क्रांतिचा	१	नका गडे माझ्याकडे	४३	दारीच्या देवळीत
२	दोन धुवांवर दोघे	२	गर्जा जयजयकार क्रांतिचा	४४	पाणवठ्यावर जाशी
३	निरांजन पडलें तबकांत	३	उंबरठ्यावर माप ठेविलें	४५	हळूच घर ना हात साजणा
४	ती पहा, ती पहा, बापुजीची	४	दोन धुवांवर दोघे	४६	हे शेत बि माझं
५	माझा पानमळा	५	निरांजन पडलें तबकांत	४७	प्रीत तुझी माझी
६	यमुनाकाठी ताजमहाल	६	ओटी घरा ग, ओटी घरा	४८	हा नाद ओळखीचा !
७	प्रेमस्वरूप आई	७	ती पहा, ती पहा बापुजीची	४९	मी निरांजनांतिल वात
८	मालवत्या नभमंदिरातल्या	८	मी काय तुला वाहू ?	५०	ते कसे ग, ते कसे ?
९	जा रे चंद्रा	९	माझा पानमळा	५१	हासताच नार ती
१०	हळू हळू बोल	१०	यमुनाकाठी ताजमहाल	५२	गगनि उगवला
११	चिरदाहक चिंतनांत	११	चल चल चंद्रा	५३	मला हा प्रिय वाटे
१२	फांशावरी बांधिले ग	१२	रात्र जायची अजुन गडे	५४	राघवा, जपून चाला
१३	वारा फोफावला	१३	जा रे चंद्रा	५५	राहिं सख्या नित्य
१४	रामाला ग चंद्र हवा	१४	हळू हळू बोल	५६	आतां वेणी घाला माझी
१५	बेइमान झालों	१५	आभाळीचा चांद माझा	५७	का नाही हसला
१६	मंदिरांत आलों	१६	चिरदाहक चिंतनांत	५८	नदीकिनारी माझा
१७	झुजमुंजु झालं	१७	फांशावरी बांधिले ग	५९	अशिश कशिश घरांत
१८	घरघनी, गेला दर्यापार	१८	वारा फोफावला	६०	रुसलास कां सख्या
१९	आज जिंकला गौरीशंकर	१९	रामाला ग चंद्र हवा	६१	हीच राघवा हीच पैजणें
२०	परिसा तुलसीरामायण	२०	बेइमान झालों	६२	मी न माझी राहिलें
२१	साद ही नाही तुम्हाला	२१	मंदिरांत आलों	६३	नाखवा, वल्हव वल्हव
२२	यंत्र वदे मातरम्	२२	झुजमुंजु झालं	६४	नयन खेळले जुगार
२३	काका, काका मला वाचवा	२३	घरघनी, गेला दर्यापार	६५	मी तुझी शकुंतला
२४	राघे तुझा सैल अंबाडा	२४	आज जिंकला गौरीशंकर	६६	उठ राजसा घननीळा
२५	त्या गांवी त्या तिथवर	२५	कुणिही पाय नका वाजवू	६७	अंतरिच्या अपुच्या आशा
		२६	साद ही नाही	६८	कसे गंवावलों दोघे
		२७	यंत्र वदे मातरम्	६९	अशी धुंद हवा
		२८	माझ्या मनांत विणितें	७०	ती सलीम राजपुत्र
		२९	कमी कुठें न भेटणार	७१	हलके हलके चाल गधे
		३०	काका, काका मला वाचवा	७२	सांग कधी मम
		३१	राघे तुझा सैल अंबाडा	७३	मानसीच्या माथवाचें
		३२	त्या गांवी त्या तिथवर	७४	जीव तुझा लोभला
		३३	कोणता मनुं चंद्रमा	७५	चिपण्या गोपी, चिमणि वासरे
		३४	सख्या, मी येऊं का	७६	हरिचे प्यारे, हरिजन
		३५	जायचें असेल जरी	७७	गाडिवान दादा
		३६	मस्त रात्र ही		
		३७	खुदकन गैह्नी हसलें		
		३८	या घिलानो, या घिलानो		
		३९	तुझी नि माझी प्रीत		
		४०	नका मीच खडा		

१९८७ पासून निर्वामित प्रकाशित होत असलेले मराठी कविता मासिक

कवितप्री

वार्षिक वर्गाची रु. ५०/-

श्री. गजानन वाटवे यांनी गायलेली काही लोकप्रिय गाणी

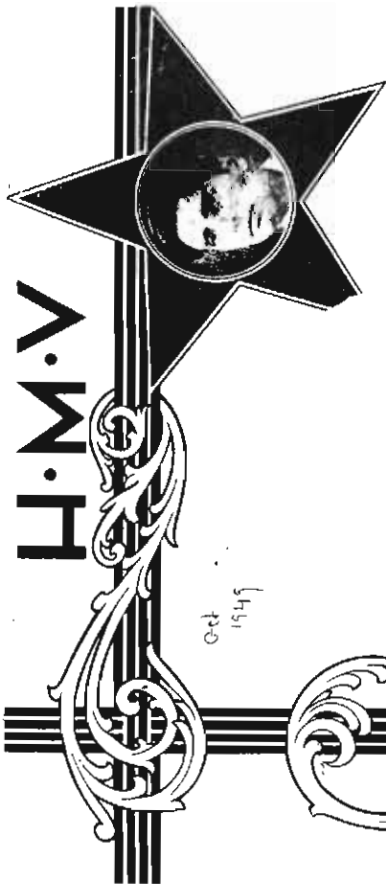
१	गर्जा जयजयकार क्रांतिचा	२६	चंद्रावती दोन गुलाब
२	दोन धुवांवर दोघे	२७	कोणता मनुं चंद्रमा
३	निरांजन पडलें तबकांत	२८	राधिकेच्या राउळीं ये
४	ती पहा, ती पहा, बापुजीची	२९	मस्त रात्र ही
५	माझा पानमळा	३०	या घिलानो, या घिलानो
६	यमुनाकाठी ताजमहाल	३१	नका मारूं खडा
७	प्रेमस्वरूप आई	३२	दारीच्या देवळीत
८	मालवत्या नभमंदिरातल्या	३३	पाणवठ्यावर जाशी ग तूं
९	जा रे चंद्रा	३४	हे शेत बि माझं
१०	हळू हळू बोल	३५	प्रीत तुझी माझी
११	चिरदाहक चिंतनांत	३६	हा नाद ओळखीचा !
१२	फांशावरी बांधिले ग	३७	मी निरांजनांतिल वात
१३	वारा फोफावला	३८	हासताच नार ती
१४	रामाला ग चंद्र हवा	३९	गगनि उगवला
१५	बेइमान झालों	४०	ती पाहतांच बाला
१६	मंदिरांत आलों	४१	कां नाही हंसला
१७	झुजमुंजु झालं	४२	हीच राघवा हीच पैजणें
१८	घरघनी, गेला दर्यापार	४३	नाखवा, वल्हव वल्हव
१९	आज जिंकला गौरीशंकर	४४	नयन खेळले जुगार
२०	परिसा तुलसीरामायण	४५	अशी धुंद हवा
२१	साद ही नाही तुम्हाला	४६	ती सलीम राजपुत्र
२२	यंत्र वदे मातरम्	४७	हलके हलके चाल राघे
२३	काका, काका मला वाचवा	४८	झुजतां रणभूवरी तूं
२४	राघे तुझा सैल अंबाडा	४९	जीव तुझा लोभला
२५	त्या गांवी त्या तिथवर	५०	हरिचे प्यारे, हरिजन

प्रीती जडली तुड्यावर

प्रेमच्या विळिख छटा रंगवणारी
२५० गाजलेली गाणी (भाग १ आणि २) प्रत्येक डेपी १/१६
पुस्तकाचे छापील मूल्य ३९ रु.



निर्वाण
मनातली गद्यतली
गजानन वाटवे यांनी गायलेली काही लोकप्रिय गाणी



मास्टर वाटवे

Rare record jacket of
Mr. Gajanan Watve [October 1949]

“वारा फोफावला” हे एक गीत गाऊन
संगीत-सृष्टीत मानवन्त झालेले प्रतिभयश
गायक.



Booklet of Marathi film
'Raja Gosavichi Goshta' in which
Mr. Watve is mentioned as a playback singer.

राजा गोसावीची गोष्ट

कथा, पटकथा, संवाद, पद्य : बाबुराव गोखले



- | | |
|-----------------------------------|---|
| हृदय चमत्कार ... बाबूभाई मिस्त्री | निर्मिती व्यवस्था ... क. एस. परळकर वी. ए. कला |
| छाया ... जहांगीर मिस्त्री | स्थापत्य ... आचरेकर |
| गीतसुद्रण ... मित्रू टेंपाळ | विद्युत सज ... बच्चूभाई मिस्त्री |
| ध्वनिलेखन ... यशवंत सिंदे | रंगभूषा ... दासगुप्ता |
| संकलन ... रघुनाथ थिटे | वेपभूषा ... गायकवाड |
| प्रसिध्दी ... डी. जी. प्रधान | सिंघर चित्रण ... दुर्गा प्रसाद |
| | सिंघर चित्रण ... परेरा, किशन मिस्त्री |

सहाय्यक :

- | | |
|--|-----------------------------|
| दिग्दर्शक व संकलन ... एम्. एल्. अंबाजी | संकलन ... राम लाखे |
| छाया ... परेरा, रहेमान, रविकांत नगायच | ध्वनि ... बासुदेव नायर |
| रंगभूषा ... हरि आगरे, बाबूलाल | निर्मिती ... शिराशी, तिबारी |

पार्श्वगायक ... गजानन वाटवे, रत्नेहलता आणि अशशा भोसले

मेव्हा-कळर-लात्रभी-नर्तिका ... लीला गांधी व लीला गुप्ते

ध्वनियंत्र - वेस्ट्रिकट सिस्टिम ● निर्मितीस्थळ - वसंत पिक्चर्स [चेंबूर]

वितरण - वसंत फिल्म डिस्ट्रीब्युटर्स, मुंबई.

- [गायक-आशा भोसले, गजानन वाटवे]
- विक्रम-भास्ते कदम राणि सरकार ।
निगाह रखो सरकार ॥
कोयना-राज्यामध्ये भरो न माझ्या ।
वेड्यांचा बाजार ॥ पृ० ॥
विक्रम-लंकर अपुल्या संसाराचें ।
सदा खडे राहाणार ॥
कोयना-तुम्ही नुसत्या लंकराच्या का
भाकऱ्या बडविणार ॥२॥
विक्रम-राजा-राणीच्या राज्याचा ।
पाळण्यात परिवार ।
कोयना-परिवाराचा अपुल्या सांगा ।
खर्च कोण वाहाणार ॥२॥
विक्रम-गुं गादीवर मी पायाशी ।
'जी हुजूर' करणार ।
कोयना-प्रीतीच्या राज्यात राजसा ।
हुजूर मजुर-सरकार ॥३॥

विक्रम-संसारापधी भसतो नवरा ।
मानाचा सरदार
कोयना-पुरे अता बरखास्त करा ।
स्वप्नातील दरवा

[हि. मा. व्हॉ. रेकॉर्ड नं. एन्. ६]

Details of the songs played in the programme -
'Records of Dr.Vasantrao Deshpande' on 31st March 1996.

The programme was divided into three parts and following songs were played -

A] Marathi film songs -

Utha Jhala Prataakal / Patit Pavan Naam / Savadhan Hoi Vedy
Iye Marathichiye Nagari / Rangoo Bajarala Jate / Majhya
Kombadyachi Shaan / Jhazibar

B] Classical music -

" Sanvare Aa Jaiyyo " - Raga Raj Kalyan [Live programme]
Tabla by Zakir Hussain

C] Natyageete -

Chandrike Chakor Bhulala / Guljar Naar / Aavadati Vastu / Ya
Bhavanatil Geet / Bimbadhara / Bhali Chandra
Live concert of Natyasangeet from Canada -
Nahi Me Bolat Natha / Ghei Chhand / Prem Seva Sharan
Sukatatchi Jagi Ya



Vasantrao Deshpande

CLASSICAL VOCAL

सैगल-सुरांच्या माधुर्याने रसिक मंत्रमुग्ध

(आमच्या प्रतिनिधीकडून)

पुणे. दि. २८ + जुन्या जमान्यातील श्रेष्ठ गायक-नट कुंदनलाल सैगल यांच्या निधनास अर्धशतक लोटले, तरी त्यांच्या सुरांची मोहिनी संगीतरसिकांवर आजही कायम आहे, याचे प्रत्यंतर आज एका अनोख्या कार्यक्रमात आले.

सैगल यांच्या पत्रासाव्या स्मृतिदिनानिमित्त 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' (सर्क) या संस्थेने त्यांची स्मृती जागविणारा हा कार्यक्रम येथे आयोजित केला होता. सैगल यांची ध्वनिमुद्रित गाणी व आठवणी यांच्यावर आधारित या कार्यक्रमास रसिकांचा उत्स्फूर्त प्रतिसाद मिळाला. चित्रपट संगीताचे सारे रूपच आज बदलून गेले असताना पन्नास वर्षापूर्वीचा 'सैगल' ऐकायला कोण येईल, हा भ्रम रसिकांच्या भ्रमच उपस्थितीने खोटा ठरविला !

पुण्यात वास्तव्यास असलेले के. सैगल यांचे एक भाचे आर. के. पुरी हे या कार्यक्रमास

आवर्जून उपस्थित होते. त्यांनी सैगल यांच्यासंबंधीचा काही वेगळ्या स्मृतीना उजाळ देऊन कार्यक्रमात रंगत आणली. प्रारंभी सैगल यांच्या तसबिरीस श्री. पुरी यांनी पुष्पहार अर्पण केला. त्यानंतर 'सो जा रजकुमारी...' या अजरामर गीताने कार्यक्रमास सुरुवात झाली. मग एकापाठोपाठ एक अशा मधुर गीतांचा 'सिलसिला'च सुरू झाला...

'रुमझुम रुमझुम चाल तिहारी', 'बालम आये बसो मोरे मन मे', 'दुख के अब दिन', 'दुनिया रंगंगीली', 'एक बंगला बने न्यार' यांसारख्या गाजलेल्या गीतांबरोबरच सैगल यांच्या काही दुर्मिळ, अप्रचलित अशा गाण्याचे श्रवण या वेळी घडले. यामध्ये गझल, तुमरी, कजरी आदी प्रकारांचा समावेश होता.

'गुजर हुआ जमाना सोबत घेऊन आलेल्या वृद्धांपासून 'बधू या तरी सैगल एकदा ऐकून' या कुतूहलापोटी आलेल्या तरुणवर्गापर्यंत विविध वयोगटांतील श्रोते दोन सव्वादोन तास

तल्लीन होऊन सुरांचा हा आनंद उपभोगत होते.

आजच्या कॉम्पॅक्ट डिस्कच्या काळात जुन्या काळातल्या, चावीवर चालणाऱ्या ग्रामोफोनवर सैगलच्या जुन्या रेकॉर्ड ऐकवून डॉ. प्रकाश कामत यांनी श्रोत्यांना घेत गतकाळात खेचून नेले, तर दुसरे सादरकर्ते अविनाश चांदवणकर यांनी आपल्या सादरीकरणाला रसील्या, खुसखुशीत निवेदनाची जोड देऊन रंगत वाढविली. श्रोत्यांची जिज्ञासा चाळवीत, एखादी अडलेली माहिती श्रोत्यांनाच विचारून घेत त्यांनी कार्यक्रम जिवंत केला. संस्थेतर्फे श्री. विजय जोशी यांनी प्रास्ताविक व आभारप्रदर्शन केले.

सरतेशेवटी 'जब दिल ही टूट गया' या दर्दभया गीताने व 'बाबुल मोर' या अजरामर भैरवीने या कार्यक्रमाची सांगता झाली. या दोन्ही गाण्यांच्या सुरत आपलाही स्वर मिसळून गुणगुणणारे रसिक- श्रोते घरी परतले ते सैगल-सुरांच्या स्मृतीचा गंध मनात साठवूनच !

“पंकज मलिक - एक कलावंत”

के. कुंदनलाल सैगल यांच्यावरील कार्यक्रमाला लाभ लेकी आपली उत्स्फूर्त उपस्थिती व उत्कट अभिप्राय यांनी प्रेरित होऊन 'सर्क' (SIRC) सादर करित आहे १९९६ मधील आपला दुसरा कार्यक्रम

“पंकज मलिक - एक कलावंत”

आमच्या आवाहनास प्रतिसाद देऊन डॉ. साई मांती हा कार्यक्रम सादर करण्याचे योजले आहे. आपल्या अनेक अभिप्रायांतून संगीत श्रवणाबरोबरच याविषयी अधिक माहिती जाणून घेण्याची आपली इच्छाही या कार्यक्रमापासून पुरी होईल अशी आमची खात्री आहे.



“ हिज मास्टर्स व्हॉईस ”

मार्च १९३२



मिस मेहबूब जान (सोलापुर)

नवीन इलेक्ट्रीक रेकॉर्ड

MARATHI & HINDUSTANI
SUPPLEMENT

MARCH
1932

HMV Catalogues of February and March 1932 show Mehboobjan on the front cover. As claimed she appears to be smart. One notices a Kumkum (round black spot seen on her forehead) at the centre of her forehead. This is quite unusual for a muslim lady following Hindu custom.

Mehboobjan of Solapur

The search for Mehboobjan of Solapur began when Mr. Suresh Chandvankar, Hon. Secretary, SIRC, Mumbai showed us some records with her name on the labels. Mr. Prabhakar Datar, senior record collector from Mumbai told us that she had cut several records for gramophone company and that her records could be seen in the flea markets and in the shops of old record dealers for many many years.

My interest grew further not only because she belonged to my native place but also due to the fact that I could not get much information about her life, music and about the records she has cut. Meanwhile Mr. Michael Kinnear from Australia sent me a draft copy of her discography for confirming the song/matrix etc. details. I was amazed to see the listing of about 70 songs [i.e. thirty-five 78's] recorded during 1931-36 and some of her most popular titles were in HMV catalogues until about 1947.

Mehboobjan as a person -

With so much background, I decided to collect information about her and began to talk to senior citizens from Solapur. To my surprise I came across some personalities who had seen her and had attended her mehfiles [concerts]. Mr. Shantaram Deo (80) remembers one concert (C.1938) that he attended and it was not a successful one for the reasons unknown. He further recalls that she was always ready for singing and had also sung in roadside programmes like Melas and in Jalsas.

Mr. Manikrao Sathe (75) had a small hotel in Muslim area in Solapur in early 40's. He used to attend music concerts and remembers clearly the singing of Mehboobjan. He said that she lived in Navi Peth on first floor in a house opposite Mule Market. She was known with a nick name 'Mhabdi' [some dialect of a Canarese and Urdu word - 'Maha-badi']. She had a clear and voluminous voice, but she didn't receive wealthy patronage.

Another music lover and Tabla player Mr. Bhimrao Kanakdhar (75) - disciple of Daudkhan - said that her father's name was Mahammad Khan and she learnt music from Tupelkhan Sitariya. No one knows about this musician. She was probably a tawaif or dancing / singing girl by profession and music was a part of her profession. This is one reason why people are not willing to talk much about her and her music.

Mr. Gopalrao Deshpande, a senior lawyer from Solapur knew her as a client in connection with some property that she owned in Solapur. He mentioned that she was in Pune in her last days and was living with some Parsi gentleman. This was also supported by Mr. Sathe and Mr. Kanakdhar who had met her in Poona. According to them she had returned to Solapur, had become bit insane and mentally disturbed. She used to visit several Mandirs and Dargas.

Mr.H.R.Kanukurti,Solapur remembers that he had met her in Poona at her residence in about 1964/66 and that her son in law Mr.H.N.Sheikh was also there. It is also said that her another daughter is in Poona and Mr.Sheikh is at Kolhapur.

Mr.K.D.Dixit [former programme executive of Bombay radio] has written about her in his book [in Marathi] - 'Aattar Sugandh' - Mauj Prakashan,Bombay - on page 39 :

"In 1925-26 I had arranged a concert of Mehboobjan at Malshiras [a small township in Solapur district] in Maharashtra. She was living in famous(?) Dandekar's building near Dagdu Halwai's Datta temple at Poona. In the opposite building Vazirbai used to live. The entire area was occupied by prostitutes,tawaifs,baiji's and dancing/singing girls. Her appearance was not much impressive. Black in colour and short built,she had curly hair and her front teeth were projecting out a bit from her mouth. Her voice however was beautiful,medium pitched and melodious."

In contrast to this Mr.P.N.Gatlewar (77) -[former Principal of college of music],Nagpur writes :

"I listened to her riyaz at Nagpur in 1933. I was fifteen years old then and had just begun to learn music. I was very much interested to meet musicians in person and discuss with them. Mehboobjan stayed on the first floor of the building which was owned by Shreemant Dajisaheb Booty. This place was at Sitabardi and was very close to my house. One day I went up there in the corridor and saw her singing in her room. A fat old man was accompanying her on tabla. Even after 60 years I distinctly remember that she had a fair complexion (certainly not black),well built and had very long hair. She was not beautiful and attractive but appeared very smart. She must have been around 30-35 years old then and she was singing Raga Bageshree."

"In those days great musicians like Prof.Abdul Karim Khan,Heerabai Barodekar,Mallikarjun Mansoor,Narayanrao Vyas used to give public performances in theatres with tickets. Mehboobjan also has given several such performances (Jalsas) in theatres and they used to be quite successful."

Yet another facet of her career remains to be explored viz.her work in films. [see last page of the discography]. In 1936 Shalini Cinetone,Kolhapur produced a Marathi talkie named 'Savkari Pash'. She sang few songs and also acted in this film. This is confirmed from several sources like -

- 1] 'Chitrasharada',a compilation of Marathi films,Pune.
- 2] 'Chitrasampada'(1989)-chitra soochi-14.Bombay.
- 3] 'Sangeet-Natak',number 100 [Apr-Jun.1991],New Delhi.

Records of this film may have been issued on Odeon label in SB 2000 series,but so far we have not seen them. Two out of seven

songs have been identified as sung by Mehboobjan. It also remains to be explored whether she acted in any other Marathi / Hindi films, sung songs and whether records were issued.

Nothing much is known about her last days. It is not confirmed but believed that probably she died in Solapur in late 70's.

Mehboobjan as a singer / performer

As mentioned above, we have a very blurred, confused and unclear biographical sketch of Mehboobjan of Solapur from the piecewise information collected from several sources. Until recently nothing much was known about her gramophone records. With the help and support of SIRC members and several record collectors Mr. Michael Kinnear, Australia has now prepared discography of all her records known so far. This is the only medium now through which we can listen to her music and make our opinion, judgement, comments etc.

Mehboobjan belonged to the 'JAN' family of singers [like Gauharjan, Malkajan etc.] but was fortunate enough to have 'electrical' recordings as against 'acoustical' ones that were existing upto about 1926. This method of recording has resulted in better quality of sound recording and reproduction as can be ascertained upon listening the records.

A quick look at this discography reveals that she has recorded over 70 songs in the span of just five/six years from 1931-36. She has sung pure Classical ragas, light classical music like thumbri, gazal, bhajans etc. She has sung in many languages like Hindi, Urdu, Canarese (Kannada) and in Marathi. Most of her records are 10" green or plum labeled and few on The Twin label. She has cut only one 12" record in which she has sung Multani raga on both sides. This recording of about ten minutes is really wonderful and is a Collector's Item and has now become very very rare to find.

It is not clear whether these recordings were sponsored by someone or gramophone company invited her for the recordings. During 1931-36 of course she was very active in her career. So may be she was on the company's best sellers list and hence was recorded extensively.

By carefully listening to these songs one notices that she is accompanied by a harmonium and tabla player. In some songs one can hear sarangi. "Tom Tan Nan Vajvi Venu" - Ashtapadi Durga (N 5021) and "Datta Guru Datta Guru" - Sohoni Bhajan (N 4126) were most popular songs and these records were deleted after 15 years in 1947 from HMV catalogues. Her voice as heard in these records is bit high pitched but melodious.

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Record labels of
Miss Mehububian of Sholapur

Miss MEHBUB JAN of SHOLAPUR

Discography

BY - MR. MICHAEL S. KINNEAR

10 inch	HIS MASTER'S VOICE N-	PLUM label - DUM DUM pressings	
	HIS MASTER'S VOICE N-	GREEN label - DUM DUM pressings	
	TWIN	FT- YELLOW label - DUM DUM pressings	
12 inch	HIS MASTER'S VOICE HT-	PLUM label - DUM DUM pressings	
Recordings taken at BOMBAY		by GEORGE CORRAN	1931
OC2002	80-5200	MEHBUB JAN	
...1		Sri Girija Jane Shriram - KHAMBAVATI	[HINDUSTANI]
		c/w 80-5201 .HMV N 4126	Feb 1932
OC2003	80-5232	MEHBUB JAN	
...1		Aaj Anand Mudhachandra - KHAMBAVATI	[HINDUSTANI]
		c/w 80-5233 .HMV N 4142	Mar 1932
OC2004	80-5852	MEHBOOB JAN	
		Tum Jhute Des - TILANG - THUMRI	[HINDUSTANI]
		c/w 80-5853 .HMV N 5614	Aug 1932
OC2005	80-5420	MEHBUB JAN	
		Mohe Lina Nek - TILANG	[HINDUSTANI]
		c/w 80-5421 .HMV N 5603	Jun 1932
OC2006	80-5308	MEHBUB JAN	
...1		Bet Jatambar - DES	[HINDUSTANI]
		c/w 80-5309 .HMV N 4180	May 1932
OC2007	80-5201	MEHBUB JAN	
		Dattaguru Dattaguru - SOHANI BHAJAN	[HINDUSTANI]
		c/w 80-5200 .HMV N 4126	Feb 1932
OC2008	80-5421	MEHBUB JAN	
		Aajbai Baje Sainya - BHAIKVI	[HINDUSTANI]
		c/w 80-5420 .HMV N 5603	Jun 1932
Recordings taken at BOMBAY		by GEORGE CORRAN	1931
OC2020 to OC2023	Not Traced		
OC2024	80-5309	MEHBUB JAN	
		Pari Ye Baki Pay Na - JIVANPURI	[HINDUSTANI]
		c/w 80-5308 .HMV N 4180	May 1932
OC2025	MEHBUB JAN		
...1	(Take 1 rejected)		
OC2025	80-5233	MEHBUB JAN	
...2		Hum Jo Ruksare - GAZAL	[HINDUSTANI]
		c/w 80-5232 .HMV N 4142	Mar 1932
OC2026	80-5853	MEHBUB JAN	
		Dinke Dayal - BHAJAN	[HINDUSTANI]
		c/w 80-5852 .HMV N 5614	Aug 1932
OC2027	80-5270	MEHBUB JAN	
		Painya Maika Men Aav - GAZAL	[HINDUSTANI]
		c/w 80-5271 .HMV N 4161	Apr 1932

OC2028	80-5271	MEHBUB JAN		
...1		Hasharmen Laye Gaye - GAZAL	[HINDUSTANI]	
		c/w 80-5270 .HMV N 4161		Apr 1932
OC2029	80-5862	MEHBUB JAN		
		Nirasha Sukhachi Aata	[MARATHI]	
		c/w 80-5863 .HMV N 5013		Sep 1932
OC2030	80-5863	MEHBUB JAN		
		Bhaut Ha Tuj Prarthise	[MARATHI]	
		(Song from - Samarth Samrat Mela of Poona)		
		c/w 80-5862 .HMV N 5013		Sep 1932

Recordings taken at BOMBAY by JAMES EDWARD GEORGE 1932

OE1665	80-6715	MEHBUB JAN		
...1		Ya Chamko - SUR MALHAR	[HINDUSTANI]	
		c/w 80-6714 (a) .HMV N 5635 a		Feb 1933
OE1666	80-6506	MEHBUB JAN		
		Lalat Nahirona - RAJNI	[HINDUSTANI]	
		c/w 80-6507 .HMV N 5621		Nov 1932
OE1667	80-6507	MEHBUB JAN		
		Aaye Badra Kare - MALHAR JALAD	[HINDUSTANI]	
		c/w 80-6506 .HMV N 5621		Nov 1932
OE1668	80-7130	MEHBUB JAN		
		Mounda Yarada - LALAT	[HINDUSTANI]	
		c/w 80-7131 .HMV N 5646		May 1933
OE1669	80-6714	MEHBUB JAN		
		Jaoji Jaoji Sainyaa - THUMRI	[HINDUSTANI]	
		c/w 80-6715 (b) .HMV N 5635 b		Feb 1933

OE1670
...1
MEHBUB JAN
(Take 1 rejected)

OE1670	80-6610	MEHBUB JAN		
...2		Aapkun Chahate - GAZAL	[HINDUSTANI]	
		c/w 80-6611 .HMV N 5626		Dec 1932
OE1671	80-7245	MEHBUB JAN		
...1		Jae Vahe Hasno Hadueekat - GAZAL	[HINDUSTANI]	
		c/w 80-7246 (a) .HMV N 5650 a		Jun 1933
OE1672	80-6611	MEHBUB JAN		
...1		Yeh Aankh Wo Hai Jo - GAZAL	[HINDUSTANI]	
		c/w 80-6610 .HMV N 5626		Dec 1932
OE1673	80-7131	MEHBUB JAN		
...1		Tan Na Dir Dir - TARANA BASANT	[HINDUSTANI]	
		c/w 80-7130 .HMV N 5646		May 1933
OE1674	80-6500	MEHBUB JAN		
		Toam Tana Nana Vajavi Venu - ASHTAPADI DURGA	[MARATHI]	
		c/w 80-6501 .HMV N 5021		Nov 1932

OE1675
...1
MEHBUB JAN
(Take 1 rejected)

OE1675	80-6501	MEHBUB JAN		
...2		Majha Raja Bansirana - KAFI ZILLA	[MARATHI]	
		c/w 80-6500 .HMV N 5021		Nov 1932

OE1676	80-7244	MEHBUB JAN Taras Rahi Aankhiya ^a - BHAIRAVI c/w 80-7245 (b) .HMV N 5650 b	[HINDUSTANI] Jun 1933
OE1677	80-7582	MEHBUB JAN Ab Na Sahun Tori Baat - THUMRI c/w 80-7583 .HMV N 5657	[HINDUSTANI] Jul 1933
OE1678	80-7583	MEHBUB JAN Tum Jo Chaho To More - GAZAL DURGA c/w 80-7582 .HMV N 5657	[HINDUSTANI] Jul 1933

Recordings taken at BOMBAY		by GEORGE CORRAN	1933

OC6017	80-10176	MEHBUB JAN Haans Haans Bale (Composed by K.G. Dixit - alias Kavi Sanjeev) c/w 80-10177 .HMV N 5088	[MARATHI] Nov 1934
OC6018	FT-5148	MEHBUB JAN - c/w [OC-6036] .TWIN FT 5148	[HINDUSTANI] Nov 1934
OC6019	80-10177	MEHBUB JAN Isha Todi Pasha (Composed by P.R. Bhope, Madhukar Mela, Poona) c/w 80-10176 .HMV N 5088	[MARATHI] Nov 1934
OC6020	80-9623	MEHBUB JAN - c/w 80-9622 (a) .HMV N 5708 a	[HINDUSTANI] Jul 1934
OC6021	N-5731	MEHBUB JAN Unki Balako Kya Garaj Hai - GAZAL c/w [OC-6022-1] .HMV N 5731	[HINDUSTANI] Dec 1934
OC6022	N-5731	MEHBUB JAN Shainkado Chakkar Diye Hain - GAZAL c/w [OC-6061] .HMV N 5731	[HINDUSTANI] Dec 1934
OC6023	FT-5067	MEHBUB JAN Krishnani Begane Baro - YAMAN c/w [OC-6038] .TWIN FT 5067	[CANARESE] Dec 1934

OC6036	FT-5148	MEHBUB JAN - c/w [OC-6018] .TWIN FT 5148	[MARATHI] Nov 1934
OC6037	N-5748	MEHBUB JAN - c/w [OC-6058] .HMV N 5748	[HINDUSTANI] Apr 1935
OC6038	FT-5067	MEHBUB JAN Dudhan Prem Kena - BAGESHRI c/w [OC-6023] .TWIN FT 5067	[CANARESE] Dec 1934

OC6055	80-9622	MEHBUB JAN - c/w 80-9623 (b) .HMV N 5708 b	[HINDUSTANI] Jul 1934
OC6056	N-5740	MEHBUB JAN - c/w [OC-6059] .HMV N 5740	[HINDUSTANI] Feb 1935

OC6057		MEHBUB JAN (Not traced as issued)	[HINDUSTANI]

OC6058	N-5748	MEHBUB JAN	-		[HINDUSTANI]
		c/w [OC-6037]	.HMV N 5748		Apr 1935
OC6059	N-5740	MEHBUB JAN	-		[HINDUSTANI]
		c/w [OC-6056]	.HMV N 5740		Feb 1935
Recordings taken at BOMBAY			by GEORGE CORRAN		March 1935
2MC483		MEHBUB JAN			
..1		(Take 1 rejected)			
2MC483	HT-47	MEHBUB JAN			
..2		Rava Mande Abagan - MULTANI KHYAL			[HINDUSTANI]
		c/w [2MC-484]	.HMV HT 47	[12"]	Oct 1935
2MC484	HT-47	MEHBUB JAN			
		Chalo Vrindavan -			[HINDUSTANI]
		c/w [2MC-483-2]	.HMV HT 47	[12"]	Oct 1935
OMC485	FT-5344	MEHBUB JAN			
		Na Mare Pichkare - THUMRI			[HINDUSTANI]
		c/w [OMC-493]	.TWIN FT 5344		Jun 1936
OMC486	N-5767	MEHBUB JAN			
		-	-		[HINDUSTANI]
		c/w [OMC-543]	.HMV N 5767		Aug 1935
OMC493	FT-5344	MEHBUB JAN			
		Piyu Palan Lage - GAUR SARANG			[HINDUSTANI]
		c/w [OMC-485]	.TWIN FT 5344		Jun 1936
OMC494	FT-5269	MEHBUB JAN			
		Dekho Sakhi Kanaiya Roke Tore - BIHAG THUMRI			[HINDUSTANI]
		c/w [OMC-540]	.TWIN FT 5269		Feb 1936
OMC540	FT-5269	MEHBUB JAN			
		Dekho Dekho Aaj Syam - TILAK KAMOD			[HINDUSTANI]
		c/w [OMC-494]	.TWIN FT 5269		Feb 1936
OMC541	FT-5240	MEHBUB JAN			
		Thute Taba Kiya Dilekhana Kharabane - GAZAL			[HINDUSTANI]
		c/w [OMC-542]	.TWIN FT 5240		Dec 1935
OMC542	FT-5240	MEHBUB JAN			
		Aayake Dunmanse Utrfan Ho Jae - GAZAL			[HINDUSTANI]
		c/w [OMC-541]	.TWIN FT 5240		Dec 1935
OMC543	N-5767	MEHBUB JAN			
		-	-		[HINDUSTANI]
		c/w [OMC-486]	.HMV N 5767		Aug 1935
OMC544	N-5129	MEHBUB JAN			
		Murliwala Ha Alaa - DURGA (Kavi Sanjeev)			[MARATHI]
		c/w [OMC-545]	.HMV N 5129		Aug 1935
OMC545	N-5129	MEHBUB JAN			
		Rokhuni Ka Pahata (Kavi Sanjeev)			[MARATHI]
		c/w [OMC-544]	.HMV N 5129		Aug 1935
OMC546	FT-5301	MEHBUB JAN			
		Tujvin Majha Kon Jivacha - BHAJAN PILU			[MARATHI]
		c/w [OMC-547]	.TWIN FT 5301		Apr 1936

OMC547	FT-5301	MEHBUB JAN Madhura Sucha Agra Jiyola - MISHRA MAND c/w [OMC-546] .TWIN FT 5301	[MARATHI] Apr 1936
Recordings taken at BOMBAY		by GEORGE CORRAN	1935
OMC1910	N-5143	MEHBUB JAN Nabhi Hansea To Chand - BHIMPALAS (Lyric composed by - Kumar Sanjeev) c/w [OMC-1912] .HMV N 5143	[MARATHI] Mar 1936
OMC1911	FT-5362	MEHBUB JAN Tore Mana Van Aai - BAGESHRI c/w [OMC-1914] .TWIN FT 5362	[HINDUSTANI] Jul 1936
OMC1912	N-5143	MEHBUB JAN Harinisama Garib Abala - ADANA (Lyric composed by - Kumar Sanjeev) c/w [OMC-1910] .HMV N 5143	[MARATHI] Mar 1936
OMC1913	N-5787	MEHBUB JAN Kaise Kaise Kateri Sajani - TILANG c/w [OMC-1919] .HMV N 5787	[HINDUSTANI] Jan 1936
OMC1914	FT-5362	MEHBUB JAN Piyasing Nisdin Jagi - MALKKAUNS c/w [OMC-1911] .TWIN FT 5362	[HINDUSTANI] Jul 1936
OMC1919	N-5787	MEHBUB JAN Kahan Jate Ho Yaar - GAZAL KEHERWA c/w [OMC-1913] .HMV N 5787	[HINDUSTANI] Jan 1936
OMC1920	N-5808	MEHBUB JAN Bechain Kar Diya Hai c/w [OMC-1938] .HMV N 5808	[HINDUSTANI] May 1936
OMC1937	FT-5402	MEHBUB JAN Udle Chand Ha Pahe (S.A. Shula) c/w [OMC-1940] .TWIN FT 5402	[MARATHI] Sep 1936
OMC1938	N-5808	MEHBUB JAN Sargaste Misle Majnun c/w [OMC-1920] .HMV N 5808	[HINDUSTANI] May 1936
OMC1939	FT-5376	MEHBUB JAN Shabe Firake Ajab - GAZAL c/w [OMC-1941] .TWIN FT 5376	[HINDUSTANI] Aug 1936
OMC1940	FT-5402	MEHBUB JAN Karunadhana Dyalla c/w [OMC-1937] .TWIN FT 5402	[MARATHI] Sep 1936
OMC1941	FT-5376	MEHBUB JAN Unpe Aapk Hoke Aapne - GAZAL c/w [OMC-1939] .TWIN FT 5376	[HINDUSTANI] Aug 1936



मिस मेहबुब जान यांच्या रेकार्डांनी रसोकांश पुरे वेढ बावण्याचा विबाच तचललेला दिसतो. एकापेक्षां एक सरस निवणाऱ्या रेकार्डांचे स्वागतही आहमहीकेने होत असते. नवा रेकार्डही गुणाला सरसच निवणार आहे. ठुंबरी हा एक गायनाचा प्रकार असून तिचा भावनेशी निकट संबंध असतो. तिकमधील भाष आणि प्रत्येक शब्दावरील आंदोलन तेंच सेमेवर येण्याचे कौशल्य यामुळे ठुंबरी ऐकावयास एक प्रकारची मजा येते. मिस मेहबुब जान यांची तिलंग रागातील ठुंबरी 'तुम झुटे दोष' ही एकवार अवश्य ऐका. दुसऱ्या बाजूवर महान भगवद्भक्त तुलसीदासद्वारे भजन मिस मेहबुब जान यांनी मधुर कंठाने आळवून म्हटले आहे. श्रीदाही सणभार भजनांत तशीचन होईल.

एक बाजू:—तुम झुटे ही दोष लगाये । मोरे राजा ।
जित छायला । काही सोतनियाचे । नेहा लगाये ॥धुं॥
विरहाकी आगसे, जली जाती हूँ, मोरे राजा ।
मोरा तन मन । काहे को चलाये ॥१॥

दुसरी बाजू:—दीनेके दयाल छांढ कौन शरण जाऊं, रामा ।
जिल घटमें रामनाम बोही धा साचा
रामनामके प्रताप त्रिभुवनेमें उरचार-दीनेके
तुम गरीधन के नवास नै गरीब तेरो ।
एकवार दया करो-एक वार मुखसे करो ।
तुलसीदास मेरा-दीनेके दयालः



मिस मेहबुब जान या सुप्रसिद्ध गायिका सोलापुरच्या रहिवाशी असून त्यांचे पुण्यासही मधून मधून बराच काळ वास्तव्य करते. यांचा जाहूला वर्ग बन्याच सोळा प्रमाणेवर आहे. त्यांनी मोठ्या परिश्रमाने गायन करेची उपासना चाल. विली आहे. सुबई-पुणा व सोलापुरसारख्या शहरी गांचे जलसे होत असून त्यांच्या गुणांची वाहवा होत आहे. यांचे रेकार्ड केण्यात यावे असे आप्तदाने सुचविल्यामुळे रेकार्ड केण्यात आले आहेत. कामच्या आभयदात्यापुढे मिस मेहबुब जान यांचा रेकार्ड प्रथमच निर्दानास येत आहे. त्यांचा योग्य तो गौरव त्यांजकडून होईल अशी आमची पूर्ण खात्री आहे. "श्री गिरीजा जाने" हे शिवस्तु-तीपर पर "खंबावती" रागांत व "दत्तगुरु दत्तगुरु" हे श्री दत्त स्तवनपर पर "सोहनी" रागांत आढविले आहे. दोन्ही गाणी शिस्तस्वरुप. असल्यामुळे रेकार्डवर भाविक जनांच्या बुझातार पडतीलच. प्रगत गायनकलेचे अभिमानाही त्यास उदार आप्रय देतील असा अर्थवसा आहे.

एक बाजू:—श्रीगिरीजा जाने । श्री सानेमें सोम सोम तौस ॥ धुं॥ ।
मदन साजाजाल का दीली बिपीन करि पा वेदान्त किया ॥

दुसरी बाजू:—दत्तगुरु दत्तगुरु दत्तगुरु सुमर दे ।
और कहु नदी कावे अति तेरे मन ॥ धुं॥ ।
श्रीपार नासिह सरस्वती चरणपर ।
कृष्णकल तुलसीदल दार देरे मना ॥ दत्त ॥
कृष्णातडी निकडीं दक्ष छाया तले
हरी हा करनार जगतको उदार ॥ दत्त ॥
गोपाल कृष्ण के दासके क्षीतपर
हल धरिये महाराज मेरे मना ॥ दत्त ॥

Translation of Marathi text on page no.9

It seems that the records of Mehboobjan have decided to madden the listeners. Newly released records are being accepted and very well received by the listeners. This new release [N 5614] will also be greatly appreciated. Thumbri is a form of light classical music which depicts emotions. The content of the song text and it's presentation will entertain the listener. For this Mehboobjan's Tilang Thumbri - 'Tum Jhute Dosh' is worth listening. On the other side she has sung Tulsidas Bhajan - 'Dinke Dayal' in her melodious voice. Listener will also get involved in singing this bhajan.

* Film:	SAVKARI PASH	Shalini Cinetone, Kolhapur	1936
* Music:	Govindrao Tembe		[MARATHI]
Songs:	Sabse Ram Bhajan Kar Le	- Vishnupant Jaog	
	Garagara Phiravi Netra	- ?	
	Sonyachya Ga Kunchivari	- Ameena	
	Sodi Padar Jande Murari	- ?	
	Yeri Sakhi Aayo Sawan	- Mehbub Jan	
	Preetichi Vat Kateri Bephat	- Mehbub Jan	
	Kopali Bhawani Aai,	- ?	

NOTE: Records may be issued on ODEON - SB-2000 series

ISSUE AND DELETION DATES

N-4126	Feb 1932 - Dec 1948
N-4142	Mar 1932 - Sep 1933
N-4161	Apr 1932 - Sep 1933
N-4180	May 1932 - Sep 1933
N-5013	Sep 1932 - Oct 1942
N-5021	Nov 1932 - Nov 1947
N-5088	Nov 1934 - Oct 1941
N-5129	Aug 1935 - Jun 1939
N-5143	Mar 1936 - Oct 1942
N-5603	Jul 1932 - Sep 1933
N-5614	Aug 1932 - Sep 1933
N-5621	Nov 1932 - Mar 1934
N-5626	Dec 1932 - Mar 1934
N-5635	Feb 1933 - Oct 1941
N-5646	May 1933 - Mar 1934
N-5650	Jun 1933 - Sep 1935
N-5657	Jul 1933 - Nov 1947
N-5708	Jul 1934 - Jul 1938
N-5731	Dec 1934 - Oct 1941
N-5740	Feb 1935 - Oct 1936
N-5748	Apr 1935 - Oct 1936
N-5767	Aug 1935 - Oct 1936
N-5787	Jan 1936 - Jun 1937
N-5808	May 1936 - Jun 1938
HT-47	Oct 1935 - Oct 1936
FT-5067	Dec 1934 - Dec 1953
FT-5148	Jun 1935 - Jun 1937
FT-5240	Dec 1935 - Dec 1939
FT-5269	Feb 1936 - Dec 1946
FT-5301	Apr 1936 - Dec 1939
FT-5344	Jun 1936 - Dec 1947
FT-5362	Jul 1936 - Dec 1947
FT-5376	Aug 1936 - Jun 1941
FT-5402	Sep 1936 - Jun 1942

Translation of Marathi text on page no.18

Miss Mehboobjan is a famous singer from Solapur and she resides at Poona also occasionally. She has a large patronage. She is learning and practising music with great hardship. She holds regular concerts and public programmes at Pune and Solapur. These programmes are very well attended and her music is largely appreciated. Upon recommendations from several music lovers we have taken her records. For the first time we are releasing these records and we are sure that our patrons will extend due respect to these records.

'Shree Girija Jane' is in praise of Lord Shiva and is composed in raga Khambavati whereas the bhajan "Datta Guru Datta Guru" is in praise of Lord Datta and is composed in raga Sohoni. We hope that both these records will be appreciated by devotees as well as lovers of classical music.

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हिज मास्टर्स व्हॉईस

मिस मेहवुव जान
(सोलपुर)



नवीन इलेक्ट्रीक रेकॉर्ड

MARATHI & HINDUSTANI
SUPPLEMENT

FEBRUARY
1932.



તુમ બિન મેરો કૌન ખબર લે

શ્રીકાંત ગોતમ
લુમ થતી જતી પ્રણાલિકા, કે કોઈ જણસનું મૂલ્ય આપણને ત્યારે જ સમજાય છે જ્યારે તેના પદચિહ્ન સાવ ભૂંસાઈ ગયા હોય. પરંતુ અમુક અપવાદો એવા હોય છે, જેઓ આપનારા ભાવિને ભાષીને સભાનતાપૂર્વક, વિસરાતી જતી યાદોને સંચિત કરવાનો પુરુષાર્થ ખેડે છે.

૫ સોસાયટી ઓફ ઇન્ડિયન રેકોર્ડ કલેક્ટર્સ નામની સંસ્થા, સમાન રસ ધરાવતાં લોકોનો આવો એક સમૂહ છે, જેઓ વ્યક્તિગત રીતે, આજે જવલ્લેજ ખબરમાં બેવા મળે તેવી, ગત સમયની ૭૮ આર.પી.એમ. લોગ પ્લે અને ઇ.પી.રેકોર્ડના સંચયકારો છે. જુન ૧૯૯૦માં અસ્તિત્વમાં આવેલી આ સંસ્થાનું પોતાનું કોઈ બંડોળ કે મકાન નથી. આકસ્મિક રીતે શરૂ થયેલી આ સંસ્થાના પ્રણેતા ઓસ્ટ્રેલિયાના માઈકલ કિન્નર નામના ભારતીય સંગીતના એક સંસિકવન હતા. ૧૯૦૩થી લઈને વર્તમાન સમય સુધીની ભારતીય રેકોર્ડ વિશેનો એક જ્ઞાનકોશ તૈયાર કરવા માટે તેમણે મુંબઈના અગ્રણી વર્તમાનપત્રોમાં એક જાહેરાત આપી હતી. આના પ્રતિસાદ રૂપે, નારણદાસ મુલાણી, સુરેશ ચાંદવણકાર અને કૃષ્ણરાવ મરચન્ટ નામની વ્યક્તિઓ તેમને મળી. તેમણે એક એવી સંસ્થા ઊભી કરવાના અનુમાન ઉપર પહોંચ્યા, જેના સભ્યો જુની રેકોર્ડના સંચયકારો હોય, એકબીજા સાથે રેકોર્ડનું આદાનપ્રદાન કરી શકે. ત્રણ જણ રચિત આ વર્તુળ કમરા: વિસ્તરતું ગયું અને બસો મિત્રોને આવરી લેતા આ સમૂહમાં પચાસ, વિદેશસ્થિત સભ્યો પણ છે. અને સમય જતાં, મુંબઈ ઉપરાંત, સોલાપુર, નાંદેડ, ગોવા, જયપુર અને કલકત્તામાં પણ આ સંસ્થાના સ્થાનકો થયાં જેની પ્રવૃત્તિઓ તે વિસ્તાર પૂરતી સીમિત છે.

આજના કેસેટ અને કોમ્પેક્ટ ડિસ્કના યુગમાં, રેકોર્ડ અને તેમાં પણ ૭૮ આર.પી.એમ.ની રેકોર્ડ મળવી તો મુશ્કેલ છે જ, પરંતુ હવે તો કુટપાથ ઉપર કે મુંબઈના ચોરબજારમાં પણ તે જવલ્લેજ બેવા મળે છે. આવા સંગ્રહોમાં કોઈ સંગીતરસિયો એમ કહે કે મારી પાસે ત્રણ હજાર કે પાંચ હજાર રેકોર્ડ છે, ત્યારે સાથે જ સાનંદાચર્ય થાય તે



સોસાયટી ઓફ ઇન્ડિયન રેકોર્ડ કલેક્ટર્સના સભ્યો, કલકત્તા (૧૯૦૬)

દુનિયા રેકોર્ડ કલેક્ટર્સની



આજ પર્યંત ભારતમાં લગભગ પાંચ લાખ રેકોર્ડ બહાર પડી છે. તેમાંથી બે એક લાખ રેકોર્ડ પણ સાચવી શકાય, તો એક મોટું કાર્ય થયું ગણાય. અને આ માટે દેશનાં કોઈ પણ ખૂણેથી રેકોર્ડ પ્રાપ્ત કરવાની નિષ્ઠા અને લગની હોવી આવશ્યક છે." મુલાણીના જણાવ્યા અનુસાર ઘણા લોકો એવી વિનંતી સાથે તેઓને મળે છે કે જુની રેકોર્ડમાંથી ગીતો કેસેટ ઉપર ટેપ કરી આપો. પરંતુ આ માગણી સોસાયટીના દરેક સભ્યને અમાન્ય છે.

આ સોસાયટીની બીજી એક અગત્યની પ્રવૃત્તિમાં, દર ચાર મહિને એકવાર 'રેકોર્ડ ન્યુઝ' નામનું મેગેઝીન પણ નીકળે છે, જેમાં તેના બીજા પાંચ કેન્દ્રોની પ્રવૃત્તિના સમાચાર ઉપરાંત, બજારો દ્વારા સંગીત ઉપરના લેખો અને ગીતસંગીતને લગતી બીજી માહિતીઓનો સ્પષ્ટ બંડાર હોય છે. મંત્રી ચાંદવણકારના જણાવ્યા મુજબ, 'છપાઈ કામ તો મોઢું પડે એટલે લગભગ બસો ઝેરોફ કોપીઓ અને બહાર પાડીએ છીએ, અને તે માટે

વાર્ષિક લવાજમ બસો રૂપિયા રાખ્યું છે, અને રૂપિયા બે હજારમાં આજીવન સભ્યપદ મળી શકે છે.' મુલાણીએ એક પ્રસંગ યાદ કરતાં જણાવ્યું કે, 'જર્મન વિદ્વાન હેન્સ જ્યારે રાગ મારવા અને યમન ઉપર સંશોધનકાર્ય કરતા હતા ત્યારે તેમને આ મેગેઝીન ખૂબ જ ખપમાં આવ્યું હતું.'

આ ઉપરાંત મહિનામાં એકવાર સોસાયટીના ઉપક્રમે સંગીતનો કાર્યક્રમ યોજાય છે, જેનો, સભ્યો ઉપરાંત આમજનતા પણ વિનામૂલ્યે લાભ લઈ શકે છે. દરેક કાર્યક્રમ કોઈ નિશ્ચિત ધ્યેય સાથે યોજાય છે. દા.ત. સ્વીન્દનાય સંગીતના પ્રોગ્રામમાં તેની રેકોર્ડ વગાડવા ઉપરાંત આ સંગીતના કોઈ તજજ્ઞ દ્વારા ભાષણ પણ હોય છે. આવા જ એક કાર્યક્રમમાં નડિયાદના પ્રોફેસર એસ. આર. મહેતાએ પંડિત ઓમકારનાથ ઠાકુર અને બીજા પ્રસંગે કુમરી ગાયિકા સિદ્ધેશ્વરીદેવીની ગાયકીની સુક્રમતા અને તેમાં રહેલા માધુર્યનું વિશ્લેષણ કરીને શ્રોતાઓ માટે એક જુદા જ અર્થઘટનની નવી દિશા ઉઘાડી આપી હતી. 'રેકોર્ડ ન્યુઝ'નું લવાજમ ભરવા માટે અને મહિનામાં એકવાર યોજાતા આ કાર્યક્રમમાં



સ્વાભાવિક છે. આ સોસાયટી ઓફ ઇન્ડિયન રેકોર્ડના સભ્ય થવા માટે પહેલી શરત પણ એ જ છે કે તમે રેકોર્ડ સંગ્રહકાર હોવા બેઠાં બેઠાં કરીને બીજા મિત્રસભ્યો સાથે રેકોર્ડની આપલે કરી શકો. આ સભ્યો પાસે વ્યક્તિગત રીતે, છેક ૧૯૦૦ની સાલથી લઈને ૧૯૭૫ની સાલ સુધીની, એમ લગભગ પંચોતેર વર્ષના રેકોર્ડયુગને આવરી લેતી નાતબતની રેકોર્ડ છે. સંગીત અને નૃત્યના સમીક્ષક રંગારાવ પાસે એકલી ૭૮ આર.પી.એમ.ની જ અંદાજે છત્રીસ હજાર રેકોર્ડ છે. બીજી

એલ.પી. અને ઇ.પી. મળીને પાંચ હજાર રેકોર્ડ તો જુદી. આ વિશાળ સંગ્રહમાં હિંદુસ્તાની અને કંણાટકી શાસ્ત્રીયસંગીત ઉપરાંત મહાત્મા ગાંધી, સ્વીન્દનાય ઠાગોર, ચર્ચિલ, મુસોલિની વગેરે મહાનુભવોના વ્યાખ્યાનોની રેકોર્ડ પણ છે. તથા ૧૯૨૦માં રેકોર્ડ થયેલાં ભિત્ર ભિત્ર પંખીઓનાં કલરવની પણ રેકોર્ડ છે. 'ગ્રામોફોન રેકોર્ડ, એ સમાજનો અરીસો છે.' તેવું માનતા રંગારાવ પૂછે છે કે, "તમને નથી લાગતું કે સમયના વહેવા સાથે કાગડાનાં કો... કો અવાજમાં પણ પરિવર્તન આવતું જાય છે?" આ જ રીતે બીજા સભ્યોના ખબરનામાં પણ ફિલ્મનાં ગીતો ઉપરાંત, બીજા પ્રકારની રેકોર્ડમાં બાબકો મારેની વાર્તા, ધાર્મિક ઉપદેશો, સરોજિની નાયડુના કહેથી પઠન થયેલી કવિતાઓ, લોકસંગીત, નાટ્યસંગીત વગેરે એમ નાતબતની રેકોર્ડ છે.

આ સોસાયટીના માનદમંત્રી ચાંદવણકારના કહેવા પ્રમાણે, "અમુક લોકો પાસે તો એવી રેકોર્ડ છે જે આજે બેવા પણ ન મળે, જેમ કે 'પઝલ' રેકોર્ડ જેમાં એક જ બાજુએ ત્રણ ગીતો હોય અને બિન મૂકવાથી કયું ગીત વાગશે તેની ખબર ન હોય. અથવા તો અંદરની બાજુએથી બહારની બાજુએ બિન સરકતી હોય અને રેકોર્ડ વાગે. તે ઉપરાંત અધુરી ફિલ્મોનાં ગીતોની રેકોર્ડ છે, જે કોઈ કારણવાર ન બની શકી હોય. મારી પાસે એક એવી રેકોર્ડ છે જેના આવરણ ઉપર મશહૂર ચિત્રકાર દાલીનું ચિત્ર છે અને તેઓના હસ્તાક્ષર પણ છે." સોસાયટીના પ્રેસિડન્ટ મુલાણીના કહેવા પ્રમાણે, "મોટા ભાગના સંગ્રહકારો આડેધડ રેકોર્ડ વસાવતા હોય છે, જ્યારે અમુક લોકો એવા પણ છે કે જેઓ અમુક ગાયક કે સંગીતકારની જ બધી રેકોર્ડ વસાવવામાં રસ ધરાવે છે." બંને જણ એક વાત સાથે સંગત થાય છે કે, "૧૯૦૦ની સાલથી



શ્રોતા ખનવા માટે ભલે રેકોર્ડ સંગ્રહકાર હોવું જરૂરી નથી. ૧૯૦૮થી આપણે ત્યાં ગ્રામોફોન કંપની ઓફ ઇન્ડિયા'ના પાયા કલકત્તામાં નાખ્યા, ત્યારથી ૧૯૭૫ સુધી રેકોર્ડની અવિરત યાત્રા રહી. રેકોર્ડને આપણે સાંસ્કૃતિક વારસો ગણાવતા ચાંદવણકાર જણાવે છે કે, "આ વારસાને સાચવી રાખવાની નેમ સાથે જ આ અભિયાન શરૂ કર્યું છે, જે અમારા પછી પણ જળવાઈ રહે તેવી આકાંક્ષા છે."

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ETICHETTA	CODICE	TITOLO	RITMO	MATRICE	STATO	MAX
ALL STAR SWING BAND						
✓ COLUMBIA (IND)	FB40226	ONE DOZEN ROSES	F+	CEI 22188	.	01/09/42
✓ COLUMBIA (IND)	FB40226	JEALOUS	F+	CEI 22189	.	01/09/42
LEQUIME'S GRAND HOTEL ORCHESTRA						
✓ HWY (IND)	P7094	SUNO BLUES	F+	BL 1049	.	01/04/26
✓ HWY (IND)	P7094	HOUSE WHERE THE SHUTTERS ARE GREEN	F+	BL 1050	.	01/04/26
SMITH CRICKETT						
✓ REX (IND)	ME7994	TAJ MAHAL	F+	STB 1	.	/ /
SOLOMON REUBEN						
✓ COLUMBIA (IND)	FB40231	MY GAL SAL	F+	CEI 22201	.	01/09/42
✓ COLUMBIA (IND)	FB40231	LAST CALL FOR TLOVE, THE	F+	CEI 22202	.	01/09/42
WEATHERFORD TEDDY						
✓ COLUMBIA (IND)	FB40154	LAST TIME I SAW PARIS, THE	HP	CEI 22071	.	01/01/42
✓ COLUMBIA (IND)	FB40164	BIRTH OF THE BLUES	HP	CEI 22063	.	01/05/42
✓ COLUMBIA (IND)	FB40164	DARKTOWN STRUTTER'S BALL	HP	CEI 22064	.	01/05/42
✓ COLUMBIA (IND)	FB40172	HOW ABOUT YOU ?	HP	CEI 22110	.	01/06/42
✓ COLUMBIA (IND)	FB40172	HOC DOWN	HP	CEI 22111	.	01/06/42
✓ COLUMBIA (IND)	FB40220	BLUES IN THE NIGHT	HP	CEI 22182	.	01/08/42
✓ COLUMBIA (IND)	FB40220	ST. LOUIS BLUES	HP	CEI 22185	.	01/08/42
✓ COLUMBIA (IND)	FB40225	BASIN STREET BLUES	HP	CEI 22183	.	01/08/42
✓ COLUMBIA (IND)	FB40225	MEMPHIS BLUES	HP	CEI 22184	.	01/08/42
✓ COLUMBIA (IND)	FB40315	LADY WHO DIDN'T BELIEVE IN LOVE, THE	F+	CEI 22342	.	01/05/43
✓ COLUMBIA (IND)	FB40356	SO LONG SORAH JANE	F+	CEI 23665	.	01/01/44
✓ COLUMBIA (IND)	FB40377	DON'T BE A TALKIE	F+	CEI 23598	.	01/02/44
✓ COLUMBIA (IND)	FB40396	ICE COLD KATIE	F+	CEI 22808	.	01/05/44

I know only these few titles, but probably there exist many more. I would be wondred in your country. Could you help me?

Thanks so much

M.P.

The LAST Word

India's oldest music lies in the hands of about 150 people

BY GIA FERNANDES

Mumbai: Once a month a group of people gather around a record player and listen to the sounds of old, scratchy music that transports them back in time. To a place from which they can snatch back a few, forgotten, lost moments, of youth, of love, of life. In a world where audio cassettes are fast becoming a thing of the past and music can be heard by the flick of a button on a CD player, it seems odd that people still listen to gramophone records.

Nevertheless, they do, and they are the Society of Indian Record Collectors. Established in 1990, the Society has 150 members so far, with units in Mumbai, Solapur, Nanded, Pune, Calcutta, and Goa. Each member has a record collection that runs into hundreds and thousands. Incidentally, this Society was formed with the motivation of an Australian gentleman by the name of Michael Kinnair. A discographer by profession, Michael was looking out for information on Indian music records.

It was then that Suresh Chandvankar, secretary of the Society, decided to meet Michael and discuss his own personal collection of records which he had been collecting since childhood. Michael urged him to meet with other such collectors and gather some more information. Since Chandvankar didn't know of anyone else who shared his passion, he placed an advertisement in the newspapers. At the first meeting, about 25 people turned up. It was then that Chandvankar met the others like Narayan Mulani, president of the Society, and Krishnaraj Merchant who is now the treasurer.

This Society is the first of its kind in India and the only one so far. When they had their first listening session on the songs from Prabhat films, at Mulani's place, around 50 people turned up. As time went by, a larger crowd turned up at each session which was usually held at the house of one of the members, till they finally had to book a hall. Now most of the sessions are held at a hall in Girgaum, Mumbai. Of the 150 members, 100 are Indians and the rest are spread across the US, Australia, Germany, England, Russia and Japan. Most of them are foreigners who are interested in the historical aspect of the Society's studies.

Some well-known members of the Society include radio presenter Amin Sayani, singers Snehal Bhatkar and Sudhir Phadke. A very important patron member of the society is 68-year-old Prabhakar Datar. He is the seniormost record collector in Mumbai, and when he began in the early Fifties, he was the only one.

Datar's interest in music grew when he was a young boy and he accompanied his father to Marathi musical dramas. His father was an amateur theatre artist and their house was always full of actors.

Datar's main interest is Marathi stage music and light classical music and his record collection runs into an impressive 7,000. He is famous for his knowledge in music, and over the years he has been approached by many people doing research in music. There have been many Americans and Germans who have benefitted from his vast collection. He has also contributed to research that is involved in movies and audio cassette releases.

Interestingly enough, Datar's collection is not restricted to just songs, he even has speeches of Winston Churchill, C K Naidu, King George V and Pandit Madan Mohan Malviya. He has records of Lipton tea commercials. The oldest records that Datar has is a clas-

THE HUMAN FACTOR

Datar's collection is not restricted to just songs, he even has speeches of Winston Churchill, C K Naidu and King George V

sical music recording of Ustadji Soman in 1902.

Datar bought most of his records from Bachchu recordwalla who used to have a shop at Fort, Mumbai. "Mulani and me have known each other for 40 years and we always bought our records from either Bachchu or from Chor Bazaar," recollects Datar, "in those days we used to get records for a few annas."

His craze for collecting records also earned Datar criticism from friends and relatives. "When I was first interviewed by *The Maharashtra Times* in 1967, people said that the standard of the newspaper had gone down because they were interviewing such *faltu* people," laughs the veteran collector.

Even though the Society has managed to grow over the years, it is a fact that its members are not going to be around forever. Their valuable records, painstakingly collected over the years, should not get lost in time. "It pains us to see records lying around collecting dust or being sold for throwaway prices on pavements," says Mulani. A long-cherished dream of the Society, especially of Chandvankar and Mulani is to see a National Sound Archives in India. Since it requires a lot of money and manpower to build up something like this, they hope that someone with the financial resources comes forward. They hope to see a place where the history of sound recording in India is preserved under one roof.

A hobby which later turned into a passion and has now become a specialised field of knowledge, is what they describe it as. "Records have nostalgic value for us, but at the same time they provide us with knowledge that would otherwise have been lost," says Mulani.

In the few years that it has been operative, the Society has become well-known even abroad for the work that it does. It receives newsletters from other societies of the same kind on the international scene. Recently, even the BBC has sent them feelers about doing a programme on them.

"Even so, we keep a low profile," says Mulani, "we don't wish to attract attention. We just want our rich heritage to be preserved."

And preserved it should be. There is a record company in the US that has compiled a CD of the songs of Gauhar Jaan of Calcutta, the first female singer to be recorded in 1902, and another one that has recorded the songs of a 12th Century Sufi saint. While, here in India, on the death anniversary of the singing legend, K.L. Saigal, not even a single song of his is played on television or radio.

Although the Society has a treasury of old records, it does not undertake recording or transferring of music of any kind. "However, anyone with a sincere interest in music is always welcome to come and listen at our sessions," invites Chandvankar.

The Society not only listens to music and discusses various artists, they also do comparative studies about the transition-in music styles over the years or the influence of Western music of the Forties and Fifties on Hindi film songs. It also tries to chronicle the history of sound recording in India by collecting information about various record companies through the different kinds of record labels.

"Between 1902 and the present day there have been a number of record companies but not much is known about all of them," says Chandvankar. "For example, we are trying to collect more information about Young India, a company started by V. Shantaram, of which not much is known." Since its inception, the Society has presented about 75 programmes, which have been interspersed with commentaries and stories about how a particular record was obtained or information about how the song was composed. At one session, lyricist Majrooh Sultanpuri was present, and he narrated the situations in which he composed the songs, making it very interesting for those in the audience "Our sessions always provide entertainment as well as information," says Mulani, "and they are always based on a particular subject." The Society strives to bring together people and institutions that are interested in the "Preservation, Promotion, and Research," of all aspects of Indian musical culture. It intends to bring together music lovers for social communication by way of listening to music records. The Society also publishes a quarterly journal, *The Record News*, in which research articles, reviews, notices, reports, new releases, small advertisements and so on are published. Besides this the Society also tries to disseminate information between members about other collectors of old records and their collections, with an emphasis on the preservation of old records and recordings.

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15 November 1995

Mr Suresh Chandvankar,
Hon. Secretary,
S.I.R.C.

Dear Suresh

I was pleased to receive recently two more volumes of *Record News*, Nos. 17 and 18. As usual, I found them both most interesting. I have again been encouraged to make a few comments.

1) I was intrigued by a date of April 1939 attributed by Mr Sushanta Kumar Chatterjee in No. 18 to the *Hindustan* catalogue showing the patriotic record on H.1224. I should have thought that it would have been much later, for the following reasons.

a) Pt. Jawaharlal Nehru's appreciation is as from the President of the I.N.C. However, he was not in that position in 1939. Subhas Ch. Bose resigned the Presidency on 29 April 1939, to be followed by Rajendra Prasad who was President in September.

b) One is urged to "Remember Netaji"; but in 1939 it would have been difficult not to have been aware of Subhas Bose! Having been Congress President, he had then become even more active as the leader of the Forward Bloc.

c) Would it have been usual to refer to Subhas Bose as "Netaji" before he had moved from Germany to Malaya?

d) As the successor of the Independence League of India, the INA did not come into existence until February 1942, initially under the leadership of Capt. Mohan Singh.

e) Would it have been permitted by the Government of India to publish on record the I.N.A March Song until after the Red Fort 'show' trials of November/December 1945 and the subsequent release of the defendants?

f) From a discographical point of view, matrix HSB 3525 points to late 1945 and OMC 21105 perhaps to 1944.

I feel that this record is unlikely to have been issued before 1946. By the way, when was *Subh Sukh Chain Ki* considered to have been the Indian National Anthem?

2) I see that Mr Chatterjee writes of G.N. Joshi's book *Down Melody Lane*. Mr Chatterjee would probably be interested to hear that Mr Joshi wrote an article entitled "The Phonograph in India" that was published in *The National Centre for the Performing Arts, Quarterly*, Vol. VI, No. 3, September 1977.

I recall that it covered similar ground to *Down Melody Lane* but was very interesting, nevertheless.

3) Your programme reported in No. 17 of "Western Music and Hindi Film Songs", reminds me of the following song from *Taxi Driver*, (1954) with music by S.D. Burman and lyrics by Sahir Ludhianvi:-

OJE-4855 Dil Se Mila Ke Dil (Lata Mangeshkar) HMV N 50737

This tune is almost a direct copy of the song "The Donkey Serenade" from the 1937 Hollywood film *The Firefly*. The recording from the film by Allan Jones (HMV B 8714 in the U.K.) used to be extremely popular. Incidentally this song appears to be omitted from subsequent compilations from *Taxi Driver*. At least, it is omitted from the two that I have.

4) - You report that the tune "Dil dilse Milakar Dekho" from *Memsaab (Mem Sahib)* was by Anil Biswas. However, on cassette, HMV SSHV 1021, the Asha Bhosle version, and HMV STHV 42613 by Kishore Kumar this tune is credited to Madan Mohan, who is also given credit on -

OJE-7650 Dil Dil Se Mila Kar Dekho (Kishore Kumar)
HMV(Pakistan) KDA 388

On page 35 of No. 17, Anil Biswas is also given as the composer of "Tumne Mujhko Prem Sikhaya" from Manmohan (1936). Ashok Ghosh is usually given as the composer of this song.

Are these two further instances where Anil Biswas did not receive credit for his work, as in *Basant* (1942) where Pannalal Ghosh receives the credit?

5) Pankaj Mullick recorded some songs (1940s?) which are accompanied by Francisco Casanovas and his Orchestra. I have the following:- "Pran Chahe Naina Na Chahe" and "Jab Chand Mera Nikla" on two cassettes, HMV HTC-04F-4242 - "The Genius of Pankaj Mullick" and HMV(Pakistan) TC-HMV-105 - "Memories of Greatness - Pankaj Mullick/Kanan Devi". Credit to Francisco Casanovas is given on the former but not on the latter. There are other reissues of these songs on LP and cassette. This is presumably the same orchestra that Casanovas used for recording dance tunes for Columbia, although it sounds as if his regular orchestra has been augmented with two more violins.

My question is whether there are many instances where Western style dance bands have been used either as the accompaniment for film songs, or for non-film Indian music. Clearly there are instances where individual musicians familiar with playing in a Western 'swing' or dance style have been used, as in "Aana meri jaan meri jaan Sunday ke Sunday" from

Shehnai (1947).

6) I notice something of a curiosity on Columbia FB.45004.

This couples two singers of Western songs:-

PAM CRAIN

Whatever Will Be, Will Be (Matrix CEI.54016-1BTR

PAMELA MCCARTHY

The Gal With The Yaller Shoes (Matrix CEI.54017-1BTR

Both ladies are accompanied by The Lance O'Neil Wagoneers. I assume that this session was in the mid-1950s

The odd thing is that the record also bears HMV matrix numbers, OJE 10075-1BTR and OJE 10076-1BTR respectively, which have been crossed out. Does this indicate that it was originally intended to issue this coupling upon the HMV label?

7) In the article upon Siddheshwari Devi in Volume 17, there is a note on page 32A of the commercial releases of AIR material that suggests that these are to be found on HMV. However, Item (3) is on SCI's "T Series", SVCC 02, which contains recordings from 6 August 1960:

KAJRI - Jab Sudhi Aave Ho rama

DADRA - Paani Bhare Ri Kaun

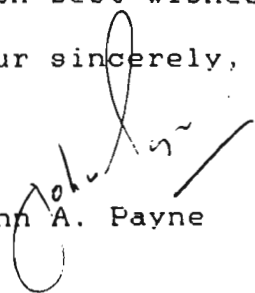
TAPPA (RAAG: JHINJOTI) - O Miyan Main Tande Wari Jaon

For the benefit of those readers who do not live in India, would it be possible to make a brief reference in *Record News* to recent reissues of historical material? I was not aware of the "Chairman's Choice" series that came out on HMV last year until I happened to see some in the bookshop at the Taj Palace Hotel in Delhi and later at Rhythm House. Cassettes or CD of such recordings do not appear to be imported into the U.K. in great numbers.

Finally, I enclose photocopies (reduced size) of some record sleeves. Both sides of a **MARWARI**, both sides of a **VICTORIA PHONE**, and one side of a Bengali **HMV** which has an attractive sketch of a river scene in Bengal. I do not recall having yet seen a reference to Victoria Phone Records in *The Record News*. Unfortunately I do not have a Victoria Phone Record to go with the cover.

With best wishes

Your sincerely,


John A. Payne



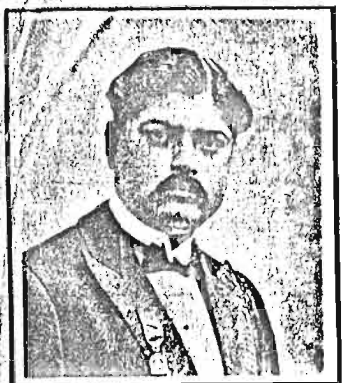
श्री रामदेवजी महाराज
की लीलामृत कथा
N.N. 503 to 510.
पर सुनिये।

DURGA SINGH & SON
THE MARWARI RECORD CO.
JAIPUR JODHPUR

Durga Singh - 1915.
6670

“His Master’s Voice” 99

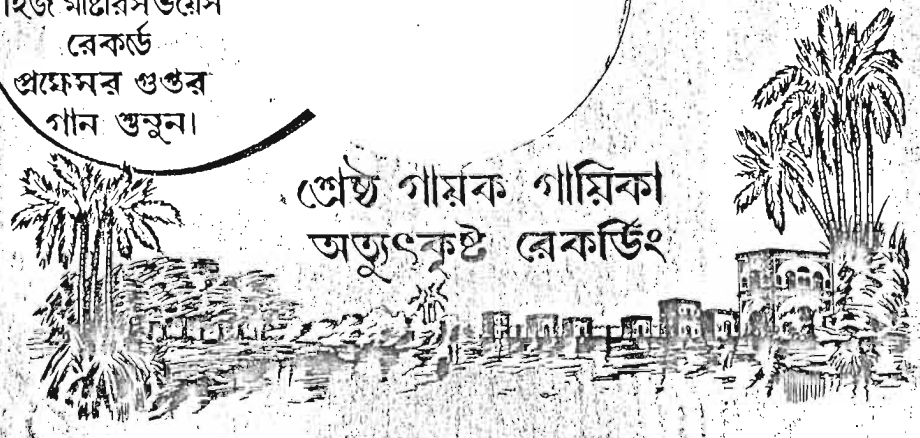
रेकर्ड



“हिज मास्टरस वोजेस”
रेकर्डे
प्रफेसर गुणु
गान सुनू।

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শ্রেষ্ঠ গায়ক গায়িকা
অতুৎকৃষ্ট রেকর্ডিং



From the collection of Mr. John A. Payne, U.K.

From the collection of Mr. John A. Payne, U.K.

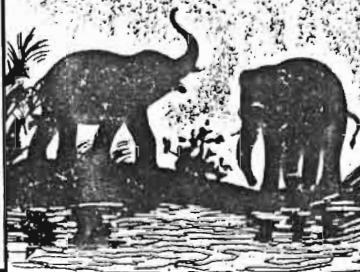
VICTORIA PHONE RECORD



Miss KASTURI BAI



Pt. DWARKA



विक्टोरिया फोन रेकर्ड



Miss BINA BOSE

इलेक्ट्रिकल रेकर्ड



Master ROSHAN



To MR. CHANDVANKAR AND ALL SIRC MEMBERS

SUSHANTA KUMAR CHATTERJEE
RAJABAZAR, CALCUTTA.
7th JAN. 1996.



Rajkumar



The late Saraswati Devi, the first woman composer, with her sister, actress Manek

PANDIT
JAWAHARLAL NEHRU.

President,
Indian National
Congress says.



I have seen and heard the two records of 'Qadam Qadam Barhae Ja' and 'Subh Sukh Chain' prepared by the Hindustani Musical Products and sung by Netaji's nieces and nieces. I am no judge of singing and music except as a layman. I like these records. Both these songs deserve to be well known in India and I hope that they will soon become popular throughout the country as they were in the U. S. A.

Jawaharlal Nehru

MAJOR GENERAL

Shah Nawaz Khan Says:—

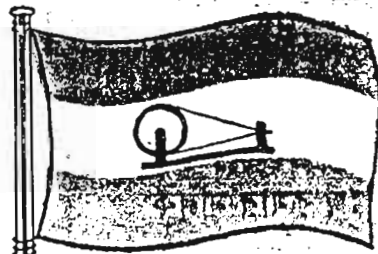
When I heard these songs it brought back many old memories to my mind; the sight of thousands of Indian Soldiers and civilians—Hindus, Muslims, Sikhs, Christians and Parsees alike, standing up before their beloved Netaji in well disciplined ranks and singing with one voice the National Anthem; the sight of determined soldiers, with tricolour held aloft marching towards the sacred soil of India—To almost certain death—Singing happily their favourite marching song. While I listened to these songs I wondered how long it would be before we in India shall be free and would be singing the same songs standing once again before our Netaji as his true soldiers. These songs, especially the "Qadam Qadam Barhae ja," has given me added inspiration to go on and on to...Delhi until the last signs of British Imperialism are evicted from India.

Netaji Zindabad!

JAI HIND.

BUY A COPY TO-DAY

HINDUSTHAN MUSICAL PRODUCTS LTD.



Remember
NETAJI!
KEEP THE FLAG
FLYING!

NOW
AVAILABLE

THE ACTUAL SONG
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SJ. PANKAJ KUMAR MULLICK

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H. 1224 { QADAM QADAM BARHAYE JA — SONG
SUBH SUKH CHAIN KI — ORCHESTRA

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NATIONAL CAUSE.

BUT ONE A CONTRIBUTION TO THE CAUSE



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CALCUTTA.

मैदान जंग में

नेताजी की फौज ने जो गीत एक दिन गाया था आज वही गीत इस
रेकार्ड पर नेताजी के भतीजे और भतीजियों ने गाया है।

H. 1224 { कदम कदम बढ़ाये जा — गीत
शुभ सुख चैन की बरखा — आर्केस्ट्रा

मिथुजिक डायरेक्शन

पंकज कुमार मल्लिक।

— स्पोस्टर —

न्युथियटर्स आर्केस्ट्रा युनिट।

नोट:— इस रेकार्ड की तमाम आमदनी कौम की सेवा में दी जायेगी
आप भी रेकार्ड खरीद कर अपना हिस्सा अदा करें।

कदम कदम बढ़ाये जा	खुशी के गीत गाये जा
यह ज़िन्दगी है कौम की	तु कौम पर लुटाये जा
तू शेर हिन्द आगे बढ़	मरने से फिर भी तु न डर
उड़ाके दुश्मनों के सर	जोशे घतन बढ़ाये जा
तेरी हिम्मत बढ़ती रहे	खोदा तेरी सुनता रहे
जो सामने तेरे चढ़े	तू खाक में मिलाये जा
"बलो दिह्ली" पूकार के	कौमी निशां संभाल के
लाल किले पे गाड़ के	लहराये जा लहराये जा

मूल्यक प्रत्यक रेकार्ड ३॥

— प्रकाशित —

हिन्दुस्थान मिथुजिकल प्रोडक्टस् लिमिटेड

कलकत्ता।

LETTERS TO THE EDITOR

From - Mr.Sushanta Kumar Chatterjee
295/2W,A.P.C.Road,Rajabazar,Calcutta 700 009

Date:January 7,1996

Dear Mr.Chandvankar,

I thankfully acknowledge the receipt of your letter dated December 14th,1995 and also the back issues of TRN. A quick examination of these issues makes me to say -
a CREATION without any FORMER
a PRESENTATION for the FUTURE
an IMPETUS to grow more (SIRC) branches and
THANKS to all those,who have made
a " DREAM COME TRUE ",AND,above all,
Let us " KEEP THE FLAG FLYING."

Regarding the illustration date mistake of H 1224 in TRN vol.18,you have admitted it to be an editorial fault,in your letter dated December 6th,1995 to me. The original copy (as was sent to you) is with you and as such the matter ends here,I think. Let us hope that Mr.Payne's (U.K.) doubt and thought of "INTRIGUENESS" regarding H 1224 illustration date shall be removed after this clarification.

The actual leaphlet (H 1224) is a three fold double sided printed matter. Previously I had given a portion of it for the printout considering the space question in TRN. Now I enclose herewith the full leaphlet, having no date mentioned.

As we have approached the Birth Centenary year of our beloved Netaji,I do hereby send another record label print of Netaji's English speech (H 2176),a photo featuring his broadcasting from Singapore and two Azad Hind stamps photocopies from my collection.

Mr.Payne's opinion of H 1224 record being issued of later period than 1939 is quite justified. He has pointed out that -
" S.C.Bose resigned from Presidency on 29th April 1939....".
Rajendra Prasad who was President in Sept." But the back page of the cover of Young India record booklet June-1939 (in Hindi) refers Subhashchandra as Rashtrapati.[copy enclosed]. This advertisement will also act as a reply to Mr.Payne's query made in a letter dated 18 th April 1992 in TRN-7,page 25,where he had asked about the type of issue of Young India "Sandesh" record by S.C.Bose and others. As the advertisement appears,this was a commercial release (Sandesh/message record) for 'Bharatiya Proja' (Hindi) or 'Indian people' as a whole and not for any party alone. Pandit Jawaharlal Nehru was another person to cut a similar type of disc record.

Subhashchandra Bose was felicitated as 'Netaji' by the Indian residents at Singapore in a mass rally in July 1943,after Mr.Rash Behari Bose declared him the president of "DOKHIN

Gushanta Kumar Chatterjee
 295/2W, A. P. C. Road Calcutta-9.
 Rajebazar.



CHALO DELHI

Netaji Research Bureau Presents Netaji's Call to Battle and INA Songs by Ram Singh Thakur and Orchestra

CHALO DELHI

Netaji Research Bureau Presents Netaji's Call to Battle and INA Songs by Ram Singh Thakur and Orchestra

CPIX 1059 1/89

Side A Introduction: Sisir K. Bose - Netaji's First Broadcast to Indians in East Asia from Tokyo on 26 June 1943. Songs: Subh Chain Ki - Kadam Kadam Barhae Ja - Hum Bharat Ki Bani Hain - Hum Bharat Ki Bani Hain - He Bir Balako - Hind Sipahi - Jai Ho Mahadesh Hamara - Jhande Azad Hind Sena Ne Jab - Sab Se Ucha Hai - Netaji Haste Haste Jeena

© Netaji Research Bureau - Sponsored by United Bank of India - Manufactured by The Gramophone Co. of India Ltd.



CHALO DELHI

Music by Ram Singh Thakur

Side A
 Introduction : Sisir K. Bose
 Netaji's First Broadcast to Indians in East Asia from Tokyo on 26 June 1943
 SUBHASJI SUBHASJI
 Lyric : Mushtaq Husain
 HUM DELHI DELHI JAYENCE
 Lyric : Munitaz Husain
 SUBH SUKH CHAIN KI
 Lyric : Abid Husain & others
 KADAM KADAM BARHAE JA
 Lyric : Ram Singh Thakur
 UTHO SUE BHARAT KE NASIBO
 Lyric : G. S. Dhillon
 HUM BHARAT KI BETI HAIN
 Lyric : Baldev Singh

Side B
 HE BIR BALAKO
 Lyric : Ram Singh Thakur
 HINDI SIPAHI
 Lyric : Kalyan Singh
 JAI HO MAHADESH HAMARA
 Lyric : Prakash Singh
 QUAMI TIRANGE JHANDE
 Lyric : Mushtaq Ahmed
 AZAD HIND SENNA NE JAB
 SAB SE UCHA HAI
 Lyric : Ram Singh Thakur
 NETAJI HASTE HASTE JEENA
 Lyric : Ram Singh Thakur
 Commentary : Sisir K. Bose
 Excerpts from Netaji's Call to his Countrymen in East Asia, Singapore 4 July 1943.

(Instrumentalists: Nair Bahadur Baral, Nair Bahadur Thapa, Rajiv Singh Thakur, Suresh Singh, Prem Bahadur, Vasinder Baral, Priton Bhatnagar, Gulab Singh Thapa, and Kamen Singh)



Netaji broadcasting to India from Singapore—July 1943



PURBA ASIAAR BHARATIYA SWADHINOTA SONGHA". This happened after Mr. Bose came to Japan from Germany and then to Singapore. It is true as stated by Mr. Payne. And on 21st October 1943, Netaji declared the establishment of "SWADHIN BHARAT SARKAR" and the recognition was given by some countries like Germany and Japan. And also when "Delhi Chalo" became the voice of the day, it may be apprehended that this was the time when "Subh Sukh Chayan" was considered to be the National Anthem. The lyric of the said song is by Abid Hasan and others.

Apart from H 1224, "KADAM KADAM" record, my collection includes another record worth mentioning and that is -

HMV N 16757 OMC 21291 - Kadam Kadam Boraey Ja
OMC 21292 - Azad Koro Azad Koro
composed by B.C. Madhur (or Mathur!) Music-Kamal Dasgupta

The artists for 'Kadam Kadam' included Jagonmoy Mitra, Priya Chatterjee, Satya, Anima, Gourikedar, Kalyani and the label reads - "The artists have contributed their royalty to charity. And for the 'Azad Koro' the artists are Jagonmoy, Satya, Amina, Santi Chatterjee, Kalyani and Gaurikedar.

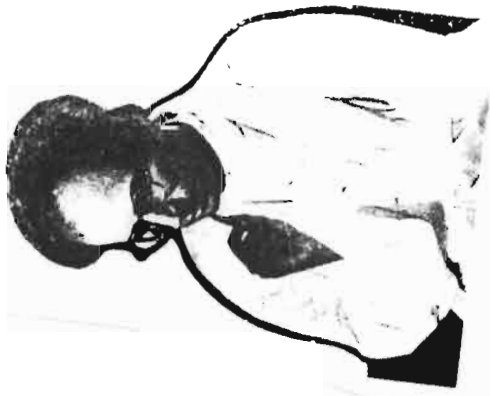
Besides the above mentioned two records, I have also come across a cassette "Chalo Delhi", released by Netaji Research Bureau and sponsored by United Bank of India. It proclaims that the lyric and music of "Kadam Kadam" and some other INA songs were by Ram Singh Thakur. The photocopy of the inlay card of this cassette is enclosed. The song "Kadam Kadam" also appeared in 'Young India' record as 'Chalo Delhi' part I-II. [copy enclosed : Young India TM 8432 NC 8929/8930 - Chalo Delhi Part I & II - In aid of INA relief Fund. Young India Party.]

In reply to Mr. Payne's query - "Whether there are many instances where western style dance bands [as of F. Casanovas!] have been used either as an accompaniment for film songs or for non-film Indian music", I may give two non-film examples in addition to the one on Pankaj Mullick that he has referred.

Artist : Mr. Hemanta Mukherjee
COLUMBIA GE 2917 CEI 26267-Tomar Duarkhani Kholo [BENGALI SONG]
CEI 26268-Madhabir Soponey [BENGALI SONG]
Lyric: Amiya Bagchi, Tune: Self, Music: Casanova and his Orchestra.

Artist : Mr. Hemanta Mukherjee
COLUMBIA GE 2742 CEI 23093-Ob Yaad Humey [HINDI SONG]
CEI 23094-Oho Aankho Sey [HINDI SONG]
Lyric: Faiz Hashmi, Orchestra directed by F. Casanovas.

In TRN-8, page 23 etc. - "K.L. Saigal discography", I find some gaps in the record matrix numbers. Here are some of them and the photocopy enclosed as an offering in memory of K.L. Saigal from Hindustan records, just after his demise.



Illustrations of N.T.H.records



N. T. H. RECORDS ORGANISERS:-

Left & Right - TIMIR BARAN BHATTACHARYA, PAHARI SANYAL,

HARIPADA ROY, PRATAP MUKHERJEE.

UP RIGHT - AJAY BHATTACHARYA.



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সহযোগিতায় নিউ থিয়েটার্স-
হিন্দুস্থান গ্রামোফোন রেকর্ড
বাহির করা সম্ভবপর হইল।

Sr. BIRENDRA NATH SARKAR - FOUNDER & MANAGING DIRECTOR OF NEW THEATRES FILMS.

From the collection of Mr.S.K.Chatterjee,Calcutta

"YOUNG INDIA" RECORD - "SANDESH"
 - RASTRAPATI SUBHASH CH. BOSE
 - Pdt. JAWHARLAL NEHRU.



अवश्य ही सुनो !
 अवश्य ही सुनो !!

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 टी. एम. ८३३७ (इकलिस) टी. एम. ८३३४ (इकलिस)
 टी. एम. ८३३३ (हिन्दी) टी. एम. ८३४३ (हिन्दी)
 टी. एम. ८३३३ (हिन्दी) टी. एम. ८३४१ (बङ्गाली)

रेकार्डों का सूचीपत्र

ली० पी०	१-१२-०
डी. ए. १०" ब्लू लेबल	१-१२-०
एम. एम. १०" चाकलेट लेबल	१-१२-०
टी. एम. १०" ग्रीन लेबल	२-०-०
एम. एम. १०" रेड लेबल	२-०-०
प्रभात फिल्म एम. पी. स्पेशियल लेबल	२-४-०
जयश्री फिल्म एम. पी. स्पेशियल लेबल	२-४-०

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Jayashri Film Special Label MP	Rs. 2-4-0

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 110, Medows Street, Fort, Bombay.

—सृष्टि-तर्पण—



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शोकसन्तुष्ट

हिन्दुस्थान मिडिकाल प्रडाक्ट्स लिमिटेड,

कलिकाता।

Jushanta Kumar Chatterjee
 295/2W, A. P. C. Road Calcutta-9
 Rajshahi.

AN OFFERING IN MEMORY OF K. L. SAIGAL -
 BY HINDUSTHAN MUSICAL PRODUCTS LTD.



श्रीयुक्त यतीन्द्रनाथ मित्र

Sr. JATINDRA NATH MITRA,
 WHOSE BRAIN-CHILD IS

NEW THEATRES HINDUSTHAN RECORDS.

From the collection of Mr. S. K. Chatterjee, Calcutta

North Indian Classical Vocal
AJOY CHAKRABARTY

Live at Philadelphia



Raga Kedar, Hori
Tabla: Samar Saha
Harmonium: Jyoti
Goho
Total time 64:37
NILC 079 DDD

PT. JITENDRA ABHISHEKI

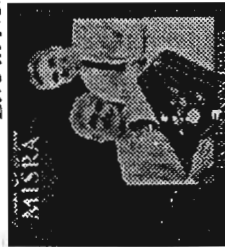


Raga Rageshree,
Bhimpalasi, Kabir
Bhajan - Reheina nahin
des birana hai
Tabla: Shushikant
Mulay

Harmonium: Purushottam Walawalkar
Total time: 56:46
NICV 075 ADD

RAJAN & SAJAN MISRA

Live in New Delhi

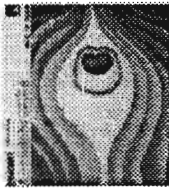


Raga Yaman,
Tarana
Sarangi:
Bharat Bhushan
Goswami
Harmonium:
J.R.Potdar,

Tabla: Vinod Lele
Total Time: 65:01
NILC 082 DDD

Hindi Devotional
ANANDABRAMHA

Music : T. N. Ranade and Keshav Badge
Prabhu Naam Sumar -
Bramhananda -Kavita
Krishnamurthy, Japo
Hari Naam - Bramha-
nanda - Vinay Bhide,
Brijjala ke main -
Meerabai - Aparna



Mayekar, Tum Bin Mori - Meerabai -
Padmaja Phenani, Sahebase Laganiya -
Kabir - Ravindra, Tum Chandan Hum Pani -
Rai Daas - Madhuri Joshi, Mai Maine
Govinda Leeno - Meerabai - Uttara Kelkar,
More Man Chando - Narayan Swami -
Chandrakant Kale, Matavalo, Badal Ayo Re-
Meerabai - Ranjana Joglekar, Jo Ish Ka
Upakar Tha - Bramhananda - Shrikant
Pargaonkar, Total time: 57:45
CDHD 067 ADD

Hari Bhajan Ko Maan Re
AJOY CHAKRABARTY



Chalo Man Ganga Jamuna Teer - Meerabai,
Barase Badariyan -
Meerabai, Kamal
Nayanavale Ram -
Traditional, Moko
Kahan Dhudo - Kabir,
Re Nirmohi - Lalit
Kishori, Aalini Mere
Naina - Meerabai, Sanvara Mhari Preet -
Meerabai, Hari Bhajan Ko Maan - Kabir
Total Time: 48.37
HDCC 080 DDD

Ram Nam Sukha Dham

KAVITA KRISHNAMURTY
SANJEEV RAMBHADRAN



Music : Ram Phatak
Shreeram chandra kripalu
- Tulsidas, Ram teri
rachana - Bramhanand,
Aaya dwar tumhare rama
- Traditional, Dekh sakhi
banako chale - Bramhanand, Bhajo re bhaiya
- Kabir, Bhaja re nar ram charan -
Bramhanand, Ram teri sham chabi -
Bramhanand, Koi vando koi nindo - Jane
Jasawant, Sumar nar Ram nam sukha dham -
Bramhanand,
Total Time: 53:48
HDCC 083 ADD

North Indian Classical
Instrumental

SITAR SAROD DUET
TALENTED TRIO
REENA SHRIVASTAVA
RAJEEB CHAKRABARTY
KOUSIC SEN - TABLA



Raga Bihag,
Kafi, Madhyam
se Pilu
Total Time:
70:38
NICI 081 DDD



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मराठी भाषीते
Marathi Popular

RASIKA TUZYACH SATHI
रसिका तुझ्याच साथी



संगीत : राम फाटक
रसिका तुझ्याच साथी -
अनुराधा मराठे - गंगाधर
महावरे, संगीत : श्रीधर
फडके - गंगा गंग आल
- प्रभाकर करेकर -
शांता शेळके, पहा नभी
मंद मंद तारे - रंजना जोगळेकर - अनिल कांबळे, मन चिंच
पावसाळी - उत्तरा केळकर - श्रीकांत पारगावकर - ना. चो.
महानोर, भोगले जे दुख त्याला - रविंद्र साठे - सुरेश भट.
राजसा व दूर का रे - पवजा फेनानी - शांता शेळके,
बदलीस तू मला की - श्रीकांत पारगावकर - श्रीकृष्ण
वेडेकर, त्या कोवळ्या फुलांचा - श्रीधर फडके - अनिल
कांबळे, वाटेवरून माझ्या - रंजना जोगळेकर - इंदिरा
कुलकर्णी, गौ मजे बाय - उत्तरा केळकर - श्रीकांत
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Brief History and objectives of "SIRC"

- a. Year of inception - 1990
- b. Names of the founder members -
 - 1] Mr.Michael S.Kinnear,Australia
Discographer - Chief motivator of the society.
 - 2] Mr.Narayan Mulani - Businessmen,collects mainly old 78's records (5000) and film song booklets,photos,periodicals.
 - 3] Mr.Suresh Chandvankar - Scientist,collects all types of gramophone records (about 7000),interested in the records of rare,forgotten,less popular artists,liking towards records of classical music. Also collects photos,booklets unusual recordings etc.
 - 4] Mr.Krishnaraj Merchant - Retired bank manager,collects 78's film and western classical records of all formats (2000),also collects books,periodicals,cassettes etc.
 - 5] Mr.Prabhakar Datar - retired bank employee,78's of Marathi stage songs and classical music of old masters and records of Marathi film songs (7000),also collects film booklets.
- d. Current Managing Committee -
 - Mr.Narayan Mulani - President
 - Mr.Suresh Chandvankar - Hon.Secretary
 - Mr.Krishnaraj Merchant - Hon.Treasurer
- e. Total Membership -
About 150 members [80 local,40 out of Mumbai,30 foreign]
- f. Units - at Pune,Solapur,Nanded,Calcutta and Goa.
No affiliations with other associations so far.
- g. Periodical (Monthly) meetings for listening records or some recorded music.
- i. Publish quarterly journal - 'The Record News'. 20 issues have been published so far. This journal is not seperately priced but is included in the annual subscription. All the material published is subjected to copyright.

We want to stress out that -

- ** This Society is a group of record collectors and individually each member has a personal collection and that there is no common collection/archive of the society.
- ** It is an information centre for the collectors and the music lovers.
- ** SIRC membership doesn't mean an access to the collections of other collectors/members but it may help in developing friendship among them.
- ** Society doesn't undertake any job of recording/transfers of songs from one format to another.

sd/-
[Suresh Chandvankar]
Hon.Secretary
January 1996