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## THE RECORD NEWS

*THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS*

VOL.4

OCTOBER 1991



READING INDIAN RECORD LABELS - PART 4

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR-SURESH CHANDVANKAR

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*PLEASE BECOME A MEMBER / RENEW THE MEMBERSHIP OF SIRC*

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FROM THE EDITOR

I am very glad to present this fourth issue of our journal THE RECORD NEWS. Readers might have noticed that from last issue we have started giving some more information & the details of the programs presented during our records/cassettes listening sessions. This will give you some idea of the songs played & the scope to choose for the repeat programs at places other than Bombay. Mr. Kinnear has presented a very long research article on ODEON records in his series on READING INDIAN RECORD LABELS. Also included is our First Annual Report. I wish you all happy festive times.

SURESH CHANDVANKAR  
EDITOR

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SIRC NEWS FROM BOMBAY

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(JULY - SEPTEMBER 1991)

As in the past, we had three meetings during the period of this report. These meetings were mainly for listening to the old gramophone records. Due to very heavy rains the July meeting had to be postponed to August.

1) On August 10, Mr. S. Jayraman, Dombivli presented a program "MELODIES FROM THE OBLIVION" - old film songs by less known composers. This program was held at the TIFR lecture theatre & was jointly organised by Amateur Music Association (AMA) & SIRC. About seventy persons attended this programme. Mr. Jayraman works in the telegraph department of the Central Railway at V.T. Station, & is a senior record collector in Bombay. His interest is Film music from the early period & the composers from Late Gulam Haider's school. In this program he presented about thirty songs composed by the composers who are now almost forgotten. These were the songs originally on 78 rpm, now nicely transferred on the audio cassette. Before each song he gave some interesting information & made some remarks about the composer & the song.

2) On August 17, Mr. Suresh Chandvankar presented a programme at the basement hall of the Bhaskara building in TIFR colony. About twenty-five 78 rpm records on the theme 'OUR NATIONAL SONGS' were played. This programme was attended by about forty persons. After the programme the first Annual General Body Meeting of SIRC was held at the same place. Members expressed their happiness over the developments & progress of SIRC in last one year. Future plans & programmes were discussed at this meeting. The first annual report is included in this issue.

3) On September 28, Mr. Prabhakar Datar, Kurla presented a programme at his residence on 'CLASSICAL MUSIC IN FILM SONGS'. This programme was attended by about eighty persons & Mr. Datar's house was overcrowded with the music lovers.

It seems that these sessions of listening to records is becoming very popular & now we really need a suitable place with equipment installed where we can present these programmes to larger audience.

The lists of the songs/records played at these programmes are compiled & published elsewhere in this issue. If any group Institution, organisation wants to have a repeat programme, they are requested to contact the person presenting the programme at the address given below the list.

SIRC ACTIVISTS ON NETWORK T.V.

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On Saturday July 13,1991,a short programme for about ten minutes was telecast on the National Network of the television. It was in the cultural magazine "SURBHI" covering SIRC activities with emphasis on the collections of old 78 rpm records. This gave some exposure to the collections & the need for the preservations of our musical tresures on old records. We are very much thankful to Mr.Siddharth Kak & his team - the organisers of 'SURBHI'.

In the same programme I had set up one quiz in which two records were played & the audience was asked to identify the male & female voice & the names of both the artists. In reply to this puzzle SURBHI received over 4500 letters out of which only seventeen were correct. Of these 17 correct answers the winner was decided by lottery. Mr.Sharadbhai Mehta of Nadiad in Gujrat state won the award. Mr.Mehta is a welknown record collector from Gujrat & is a researcher. Khayal & Thumri gayaki of old masters is the subject of his study.

The two records played for this quiz were -

1. E 2585 h G.C.-13842 - NAHAK LAYE GAVANAVA  
- BHAIIRVI SUNG BY MISS GAUCHAR JAN. HMV F 17.
2. E 2797 h G.C.-2-12920 - DESH - CHHAB DIKHALAJA  
SINGLE SIDED GRAMOPHONE CONCERT RECORD.  
SUNG BY PEARA SAHEB.

Both the voices are feminine & difficult to differentiate. Both the records were cut in the first decade of this century at Calcutta but several editions of these two very popular songs were issued & reissued until about 1940's. The idea in framing this question was to make the audience aware of our musical wealth & the voices of old masters on old 78 rpm gramophone records. After about fifty years the melodious voices of these great singers were heard by millions of Indians simultaneously through the popular & powerful medium of the Television.

Mr. Sharadbhai Mehta has agreed to give a seminar & an illustrated talk on "KHAYAL & THUMRI GAYAKI OF LATE MISS GAUCHARJAN OF CALCUTTA" sometimes in December this year. Impressed by Mr. Michael Kinnear's articles in The Record News Mr. Mehta has started indexing the records in his collection in the manner Michael has suggested. These artistwise listings along with short biographical notes will be published in the forthcoming issues of our journal.

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On Tuesday July 16,1991 I gave an illustrated talk on the subject 'PRESERVING THE PAST THROUGH OLD GRAMOPHONE RECORDS.' This talk was organised by ROWE DAYAL TRUST,BOMBAY at Rajesh Mansion,140 M.Karve Marg,Opp.Oval Maidan,Churchgate,Bombay. It was raining very heavily on that day & the public transport was almost disorganised. Even in such a situation about twenty-five persons attended the talk.

In this talk I showed slides on early cylinders,talking machines of various kind,gramophones of different types,record labels,records covers & jackets & the photographs of old masters. About twenty-five minutes recorded music from the Acoustic era was played on a cassette player. Details about the songs played & the information circulated is included in this issue.

All the persons appreciated this effort of presenting the history of records & the music. If anybody is interested in arranging this programme I shall be most willing to repeat the same.

SURESH CHANDVANKAR

OCTOBER 26,1991.

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MISS GAURA JAN ALIAS  
GAUHARJAN OF CALCUTTA



प्यारे साहब

PEARA SAHEB

HANDOUT CIRCULATED AT THE ILLUSTRATED TALK BY SECRETARY.

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PRESERVING THE PAST MUSIC THROUGH OLD GRAMOPHONE RECORDS  
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LANDMARKS IN THE HISTORY OF THE SOUND RECORDING  
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1877-Edison's Phonograph-used tin foil wrapped around cylinder  
1887-Bell's phonograph - replaced tin foil by a wax coating.  
1888-Emile Berliner's gramophone-flat discs replaced cylinders  
1898-First recording of Indian songs at London.  
1902-First recording expedition to India led by F.W.Gaisberg,&  
about 550 wax process master recordings were sent to Germany.  
1904-5,1906-7-Two more recording expeditions  
1908-Establishment of the record pressing factory at Calcutta.  
-----

Contemporary companies-upto 1920-Nicole,Pathe,Odeon,Beka.  
Swadeshi companies-H.M.Bose records(cylinders),Royal records  
at Calcutta,(1910),The Viel-O-Phone Co.Mahim,Bombay(1920),and  
National Gramophone Record Mfg.Co.Bombay-(1935)-Young India.  
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1898-1926-"ACOUSTIC ERA",1926-1960-"ELECTRIC ERA"  
-----

1925-26 Radio broadcasting 1931-Cinema (Talkies)  
During World War-II microphones,amplifiers,spool tape  
recorders,Hi-Fi equipments production got momentum.  
-----

1950-Microgroove,unbreakable L.P./E.P.records introduced.  
1970-Polydor India Ltd.-record pressing plant in Bombay.  
1977-Indian Record Mfg.Co.Ltd.-INRECO-pressing in Calcutta.  
=====

THE GRAMOPHONE CO. OF INDIA LTD. HAS PRODUCED MILLIONS OF  
RECORDS ON VARIOUS LABELS-HMV,ODEON,COLUMBIA,AND SEVERAL  
OTHER CUSTOM MADE LABELS.

WHAT IS THE FUTURE OF THESE RECORDS ??????????????????????????????????????

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LIST OF THE ILLUSTRATIONS OF RECORDINGS (1902-1920)  
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COURT/CHAMBER SONGS-THOOMRI,GAZAL,DADRA,KAVALI,HORI ETC.

1.Hamse Na Bolo Raja-sung by Majoodin Khan.

2.Nanadia Jiya Na Mane Mor-sung by Janki Bai.

POPULAR,COMEDY SONGS/SKITS,NOVELTY RECORDINGS

3.Kali Gori Avrat Mori-Hasnanu Gayan-sung by Mr.Muradali

4.MOTORCAR-Albela Chhaila Aysa Lade-by Mr.Bhagoo & Party

5.Ravan and Aangad Ka Samvad-From Ramayan-by Pt.Sunder Lal.

CLASSICAL VOCAL AND INSTRUMENTAL MUSIC

6.Raga Multani Tetala-by Prof.Abdul Karim Khan of Baroda

7.Shahanai-by Talim Hussein.

8.Sitar-Raga Bhoop Kalyan-by Prof.Barkatullah Khan.

DRAMA - DIALOGUES AND SONGS

9.Hindustani Song -From Drama-TASSIR-E -KHUAB

-by Mr.Sorabji R.Dhondi(New Alfred Theatrical Co.)

10.Marathi Stage Song-Baghu Nako Majkade-From EKACH PYALA

-Sung by Mr.Bal Gandharva.  
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COMPILED BY - SURESH CHANDVANKAR,SECRETARY,SIRC,BOMBAY,INDIA

MUSIC COMPOSERS FROM THE OBLIVION (1940-50)

BY

MR.S.JAYRAMAN,DOMBIVLI(W) / SATYRDAY AUGUST 10,1991.

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EXPLANATION - MUSIC DIRECTOR/FILM(YEAR)/SONG TITLE/VOICE/LYRIC  
RECORD LABEL & RECORD NUMBER.

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SIDE A

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- 1) DHIREN MITRA/TWO SISTERS(1942)/BASANT PHIRSE/KANAN DEVI &  
SURESH CHOUDHARY/JIEN-O-PHONE JNG 10022
  - 2) HANUMAN PRASAD/DAWLAT(1947)/TUM EK NAZAR/ZOHRA & SHANKAR  
DASGUPTA/QAMAR JALALABADI/HMV N 35824
  - 3) H.P.DASS/HUM BHI INSAN HAI(1948)/PIYA CHALE/MS.PARVEZ  
KAPADIA/GOPAL SINGH NEPALI/HMV N 35720
  - 4) K.S.SAGAR/SAJAN KA GHAR(1948)/GAIRONKE SANG/SITARABAI/  
S.K.DEEPAK/HMV N35445
  - 5) MASTER MADHAVLAL/TAJ MAHAL(1941)/PREMKI PYARI/S.D.BURMAN/--/  
HINDUSTAN RECORDS H 922
  - 6) AMIR ALI/NAYA TARANA(1943)/O INSAN/KHAN MASTANA/WALLI/  
COLUMBIA GE 3281
  - 7) C.BALAJI/PAISA(1941)/CHHUPAE NA HAMSE/SHAKUNTALA & DEVASKAR  
/--/THE TWIN FT 15309
  - 8) VASANT KUMAR NAIDU/NAI ZINDAGI(1943)/MAN CHILLAVE/ANIS  
KHATDON/HASRAT ARZOO/JIEN-O-PHONE JNG 1259
  - 9) LAL MOHAMMED/TADBIR(1945)/TUMNE NA SUNA/SURAIYA/SWAMI  
RAMANANAND/COLUMBIA VE 5055
  - 10) K.C.DEY/DEVDAASI(1945)/MAIN KSHAMA CHAHATI/PARUL GHOSH/  
/NAROTTAM VYAS/HMV N 26691
  - 11) AMIRBAI KARNATAKI/SHAHNAZ(1948)/TAKDIR NE/AMIRBAI/HASRAT  
AKHTARI FILIBHITI/HMV N 35148
  - 12) ANUPAM GHATAK/SRI RAMANUJ(1943)/AARE O NIRMOHI/RADHA RANI  
NAROTTAM VYAS/COLUMBIA GE 2595
  - 13) NISSAR BAZMI/JEB KATRA(1946)/CHANDANI RAATEN/ZOHRABAI  
AHSAN RIZVI/SHUMS/COLUMBIA GE 3802
  - 14) K.NARAYAN RAD/NAKLI BAAP(1949)/JAN GAI/SHILA SHIRODKAR &  
NALINI MULGADNKAR/C.M.HUNNAR/THE TWIN FT 17134
- =====





MR. S. JAYRAMAN PRESENTING THE PROGRAMME  
"MUSIC COMPOSERS FROM THE OBLIVION (1940-50)"



SIDE B

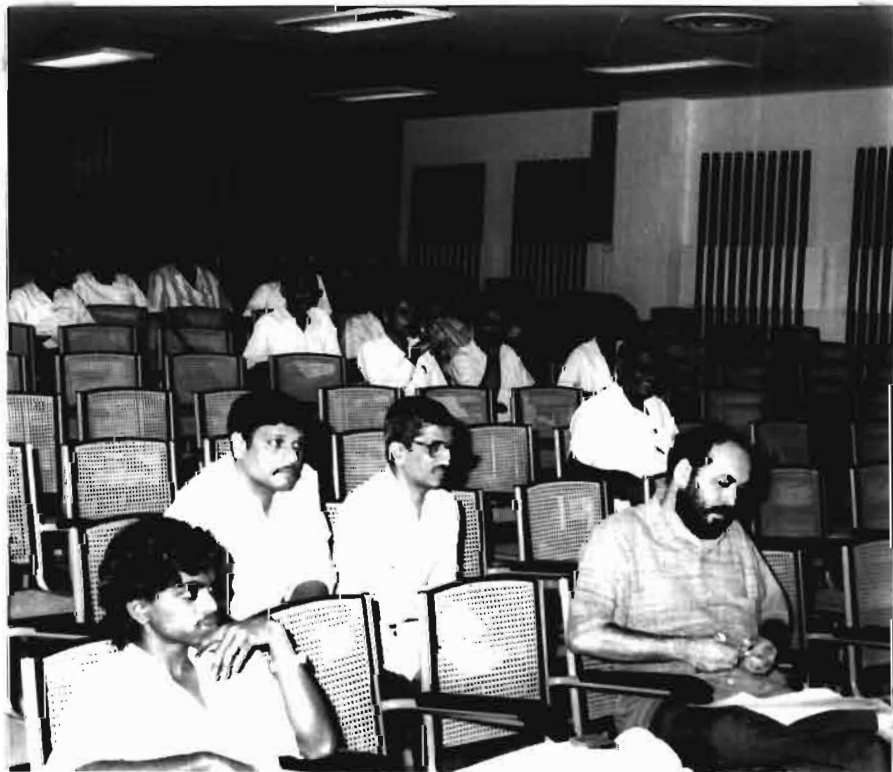
- 
- 1) B.S.THAKUR/SHANTI(1947)/JHDOM JHOOMKAR/B.S.THAKUR/SHAKEEL  
BADAYUNI/HMV N 35108
  - 2) DAMODAR SHARMA/JADUI BANSARI(1948)/DIN BHI HASAAE/CHORUS  
LED BY AMIRBAI/RUPBANI/THE TWIN FT 17009
  - 3) DR.INAYAT/PARDESI BALAM(1947)/SHAM SALONE/MUNAWAR SULTANA  
/--/COLUMBIA GE 5205
  - 4) B.N.BALI/BAHUT DUR(1950)/KISI KO DEKE/PREMLATA/KAISER  
SABAI/HMV N 36304
  - 5) RAJHANS KATARIA/GANDHI MANDIR(1951)/DIL KI DUNIA/ZOHRA  
RAJHANS KATARIA/COLUMBIA GE 8381
  - 6) K.PAWAR/PAK DAMAN(1940)/DADGAR BANI/LEELA & MENKA/---/  
/THE TWIN FT 15190
  - 7) KHAN MASTANA/TALAASH(1943)/RAM TERA/KALYANI/A.KARIM/  
COLUMBIA GE 3503
  - 8) ALI HUSSAIN/KAUN PARDESI(1947)/DIN KHUSHIKE/AMIRBAI  
MUZTAR BEHZAD/COLUMBIA GE 3981
  - 9) RAFIQ GAZNAVI/KAUN KISIKA(1942)/WOH CHANDANI RAATEN/  
KHURSHEED & NAZIR AHMED/COLUMBIA GP 1017
  - 10) DADA CHANDEKAR/DIN RAAT(1945)/HANSANEWALON KO/SNEHAPRABHA/  
/SANTOSH NADEEM/HMV N 26640
  - 11) SHANTI KUMAR/TORPEDO(1941)/CHAL SAJAN/RAJKUMARI/KABIL/  
/THE TWIN FT 15338
  - 12) KADIR FARIDI/ROOMAL(1949)/AE ROTE HUVE/ZEENAT BEGUM/  
/RUPBANI/HMV N 36141
  - 13) G.A.CHISTI/ZID(1945)/AATE NAHIN/RADHA RANI/--/HMV N 16738
  - 14) TUFFAIL FARUKI/DEKHOJEE(1947)/BANSURIYA TOOT/SHAMSHAD/WALLI/  
/HMV N 26859

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PORTION OF THE AUDIENCE ATTENDING THE PROGRAMME, 'MUSIC COMPOSERS FROM THE OBLIVION'.



OUR NATIONAL SONGS

BY - SURESH CHANDVANKAR, COLABA, BOMBAY / 17-08-1991

EXPLANATION - RECORD LABEL, NUMBER / MATRIX NUMBER / SONG  
DETAILS / ARTISTS / LYRIC / COMPOSER

- 1) COLUMBIA GE 7357 / CEI 33366 - 2T 1 / ORCHESTRA TUNE BANDE MATARAM CONDUCTED BY RAJAN SARKAR / SURASHREE ORCHESTRA
- 2) HMV N 16939 / OMC 22780 - 1 P / BANDE MATARAM / JAGANMOY MITRA, DWIJEN CHOUDHURY, DEBBRATA BISWAS, NIHARBINDU SEN, SUCHITRA MUKHERJEE, SM. KANAK DAS, SM. SUPRITI GHOSH & KUM. GEETA NAHA / BANKIM CHATTERJEE / DR. RABINDRA NATH TAGORE.
- 3) HMV 7EPE 4227(1977) / 7TJW 1772-1 / VANDE MATARAM / SANGEET MARTAND PUJYA PANDIT OMKARNATH THAKUR.
- 4) HMV P 13361 / BD 8622 / VANDE MATARAM - SARANG - RASHTRAGEET / MR. VISHNUPANT PAGNIS.
- 5) COLUMBIA GE 17512 / S 2362-1 / VANDE MATARAM - JHINJHOTI (TRITAL) / MASTER KRISHNARAO.
- 6) HMV N 45026 / OJW 1470-1 BTRB / DUM DUMALA AVAGHA HIND / SAU. VINODINI DIXIT / P.S. DIXIT.
- 7) HMV N 45026 / OJW 1471-1 BTR / HE NISHAN AMUCHE / SAU. VINODINI DIXIT / P.S. DIXIT.
- 8) STAR HINDUSTAN RECORD N 5065 G / OMH 3818-1, 3819-1 MERI MATA KE SAR PE TAJ RAHE PART 1 & 2. / MASTER CHANDRA MOHAN.
- 9) HMV P 13520 / BX 8387 / BHARAT HAMARA DESH HAI / PROF. NARAYANRAO VYAS.
- 10) HMV N 3527 / BX 8551 / MARU VATAN-PAHADI KAVALI-GUJARATI / MASTER VASANT.
- 11) HMV N 5745 / OC 6447-1, 6448-1 / SAR FAROSHI KI TAMMANNA - MISHRA GAZAL - WITH PIANO / MASTER VASANT AMRIT.
- 12) HINDUSTAN RECORD H.1224 / HSB 3525-1 / KADAM KADAM BADHAYE JA / I.N.A. MARCH SONG BY NETAJI'S NIECES & NEPHEWS / NEW THEATRES LTD. ORCHESTRA / SJ. PANKAJ MULLICK.
- 13) HMV N 25658 / OML 1410-1 / CHAL CHAL RE NAU JAWAN - FROM HINDI FILM 'BANDHAN' / CHORUS LED BY ASHOK KUMAR / THE BOMBAY TALKIES LTD.
- 14) HMV P 3928 / G.C.- 16 - 12182, 183 (5434 AK, 5435 AK) / SARE JAHANSE AACHA - DR. IQBAL'S NATIONAL SONG / PEARA SAHEB.

- 15) COLUMBIA GE 7002 / CEI 26695-1P / BENGALI NATIONAL SONG - FROM CONGRESS SAHITYA SANGHA'S 'ABHUDAYA' / MUSIC BY SUKRITI SEN.
- 16) ODEON A 245024 a / Ke 193 / AAHA DESH KAISA CHHAN - MARATHI LAVANI / MISS AZAMBAI (FISAL).
- 17) HMV N 88011 / OJW 1381.IBTR / MAHARASHTRA GEET - BAHU ASOT SUNDER / SAU.JYOTSNA BHOLE & CHORUS / SHREEPAD KRISHNA KOLHATKAR.
- 18) HMV N 16939 / OMC 22779-1 P / JANA GANA MANA ADHI NAYAK / BY JAGANMOY, DWIJEN, DEBABRATA, NIHARBINDU, SUCHITRA, SM.KANAK DAS, SM.SUPRITI GHOSH, KUM.GEETA NAHA. / LYRIC & TUNE BY DR. RABINDRANATH TAGORE.
- 19) ODEON CA 711 / MD 1380 / JANA GANA MANA - (AMIR KALYANI) / BY K.ASWATHAMMA (BANGALORE).

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SURESH CHANDVANKAR, 207 FARASHARA TIFR HSG.COLONY, COLABA, BOMBAY - 400 005, INDIA.

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**HARIPURA  
CONGRESS  
1938 SESSION**



Honour for Sm. Sati Devi and Kanak Das



Parasuram

**A NEW  
PRABHAT  
RECORD!**

These artistes were invited to sing VANDE MATARAM at the Congress Session at Haripura. These are the artistes who made the Vande Mataram record in Bengali (N17014).

The Hindi version appears on N6944 which has already become popular.

Keep the record before the public as the demand will increase as time goes on.

Sm. Sati Devi is often referred to as a nightingale in her part of the country and here are some of the records she has made for your benefit :-

- HINDI**
- P10842 { MERA TO GIRDIHAR GOPAL -  
MIRABAI BHAIJAN  
MAINE CHAKRAK BAKHOJI -  
MIRABAI BHAIJAN
  - P11817 { KHILAT HAI GIRDIHARI  
-HORI  
TUUMAK CHALAT RAM-  
CHANDRA
  - P11802 { BARSE BADDIYA SAWANKI  
PVARE BARSAN DEJO
  - N39298 { MAN RE PARAS HARIKA  
CHAIKAN -BHAIJAN -Sati Devi  
and Mr. Dutt  
AO ZULA ZULANE ZULA -  
Sati Devi and Mr. Dutt

**BENGALI**  
P11763, P11786, P11802, N3820, N17905

At least the two songs which appear on this record have not been available on one record before.

Those of you who saw the film "Duniya Na Mane" will remember how very good the song of the little boy was. Hindus, Mahommedans, Parsees—all liked it. This song was put on record No. N15619 on the other side of which appears the very popular Hindu Arti. For Hindus this record was ideal as it had the Arti and the very popular song of the boy. But for non-Hindus, the Arti had no attraction and many of them did not buy the record for this reason.

To meet the demand of non-Hindu buyers, we re-arranged the song of the street-boy-singer :-  
MAN SAE TERA HAI YA NAHIN

The record is :-  
N15651 { MAN SAE TERA HAI YA NAHIN  
- By Parasuram  
SAMJHA KYA HAI DENIYA  
- By Shanta Apte

All the records from this film as they have been available so far will remain unchanged. N15651 is an additional record for those who like the two songs put on it.

CLASSICAL MUSIC IN FILM SONGS

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BY - MR. PRABHAKAR DATAR, KURLA BOMBAY/ SATURDAY 28-09-1991  
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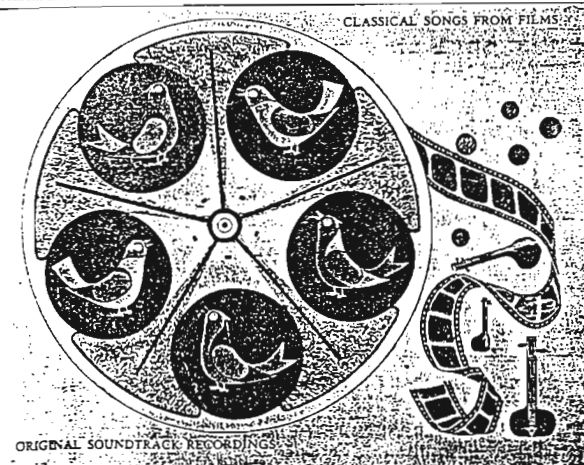
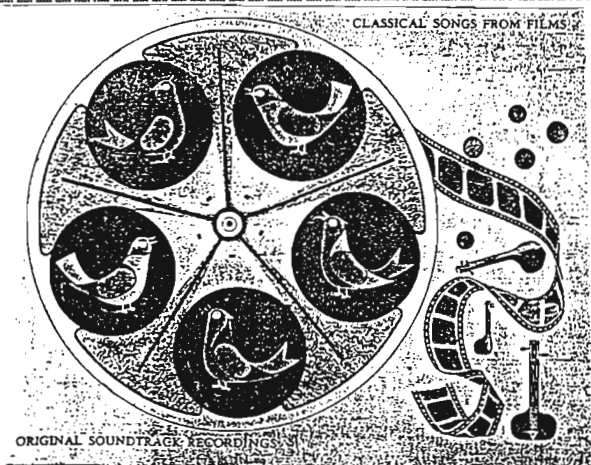
EXPLANATION - RECORD LABEL AND NUMBER/SONG TITLE/RAGA, STYLE/  
FILM(YEAR)/SINGERS/MUSIC COMPOSER.  
=====

- 1] HMV N 92570/JHAN JHAN PAYAL BAJE (SANAI CHOUGHADA)/ - /  
BUJHDIL/GANAPATRAO JADHAV & SALUNKE PARTY/--/
- 2] HMV N 5622/SARITA SUGANDHA/BAHAR/MADHURI(1932)/VINAYAKRAO  
PATWARDHAN/FRANSUKHNAYAK & GADGIL.
- 3] COLUMBIA GE1668/VIPHAL VADAT RIFU/KAFI/RUKHMINI HARAN  
(1933)/MASTER LAHANU NAGPURE/FRANSUKHNAYAK & GADGIL
- 4] HMV N 5086/SAMAR PATH SUKHAD/ADANA/KURUKSHETRA(1933)  
/NILKANTH BOA CHIKHLIKAR/BHURJEE KHAN
- 5] YOUNG INDIA MM 7140/SUHASYA TUJHE/BADHANS(JHINJHOTI)/KRISHNA  
ARJUN YUDHA(1934)/MASTER DEENANATH/MASTER DEENANATH
- 6] HMV N 5189/ADHIDEVATA JAGPALAKA/KARAHARPRIYA/SAVITRI(1936)/  
VEDPATHAK/SURESHBABU MANE.
- 7] HMV N 5318/BARASAT BARASATI HAI/PILU/SHADI KA MAMLA AUR  
VIJAYACHI LAGNE(1936)/BAPURAO PENDHARKAR/BAPURAO PENDHARKAR
- 8] ODEON SB 2047/DILKA RANJ SOHE NAHI/BHIMPALAS/BAGEMISAR(1936)  
PHIROZ DASTUR/MASTER MOHMAD
- 9] ODEON SB 2271/PAYO RE MAINE/DURGA/SADHWI MEERABAI(1937)/  
BALGANDHARVA/MASTER KRISHNARAO
- 10] ODEON SB 2276 /KATU YOJANA/SHANKARA/ SADHWI MEERABAI(1937)  
/ G.M.LONDHE.
- 11] ODEON SB 2201/YERI AAI/THUMBRI/PRATHIBHA(1937)/SAU.HIRABAI  
BARODEKAR / GOVINDRAO TEMBE
- 12] MEGAPHONE JNG 857/PIYA PIYA/BAGESHREE/HIND DEVATA(1936)/  
SHAHU MODAK/HARISHCHANDRA BALI
- 13] HMV N 26037/NACHE SANGEET/TARANA/SARAKARI PAHUNE(1942)/JOG  
DATTA DAVAJEKAR
- 14] HMV N 77010/DHEEMATA DHEEMATA/MEGH/KSHUDHIT PASHAN(BENGALI)  
(1942)/AMIRKHAN/ALI AKBAR KHAN.
- 15] HMV N 53121/JUGALBANDI-SHAHANAI & SITAR/KEDAR/GUNJ UTHI  
SHAHANAI/BISMILAH KHAN & PARTY & ABDUL HALIM JAFAR KHAN/  
VASANT DESAI

- 16] HMV N 26305/BINA MADHUR MADHUR BOL/BHIMPALAS/RAMRAJYA(1943)  
SAU.SARASWATI RANE/SHANKAR RAD VYAS
- 17] HMV N 5858/GHADIYA AAYI SUKHDAI/BHIMPALAS/RAJPUT RAMANI(1934)  
SHANTA APTE/KESHAV RAD BHOLE
- 18] HMV N 62104/SHYAM GHUNGHAT PAT KHOL/THUMBRI/GULACHA GANAPATI  
(1953)/SAU. MANIK VARMA/P.L.DESHPANDE
- 19] HMV N 62124/JOGIA MERE GHAR/LALAT/YERE MAJHYA MAGLYA(1955)  
AMIR KHAN/VASANT DESAI
- 20] HMV N 53273/PIYA BIN NAHI AAVAT NAHI CHAIN/THUMBRI/PATIVRATA  
(1959)/BHIMSEN JOSHI & LAKSHMI SHANKAR/RAM KADAM
- 21] COLUMBIA GE 30291/KALIYAN SANG KARAT/BAHAR/SHAPMOCHAN(BENGALI)  
PANDIT PALUSKAR/HEMANT MUKHRJEE
- 22] COLUMBIA GE 28044/RAGA MALIKA/BAIJU BAWARA/MOHMAAD RAFI/NAUSHAD
- 23] COLUMBIA GE 28044/SARGAM-DARBARI-ALAAP/BAIJU BAWARA/AMIR KHAN  
/NAUSHAD.
- 24] COLUMBIA GE 28007/YERI AALI PIYA BINA/YAMAN/RAAG RANG/  
LATA/ROSHAN
- 25] COLUMBIA GE 27513/TARANA/ - /SHIV BHAKTA/LATA/CHITRAGUPTA
- 26] HMV N 55140/VANDANA KARO/AHIR BHAIRAV/LADKI SAHYADRI KI(1965)  
PANDIT JASARAJ/VASANT DESAI
- 27] HMV P 10724/BARSO RE/MEGH MALHAR/TANSEN(1941)/KHURSHEED/  
KHEMCHAND PRAKASH
- 28] NEW THEATERS RECORD H 325 H/DUKH KE AAB DIN BITAT NAHIN  
DES/DEVDAAS/SAIGAL/TIMIR BARAN
- 29] NEW THEATERS RECORD H 11697/BABUL MORA/BHAIRVI/STREET  
SINGER/ SAIGAL/R.C.BORAL

MR.PRABHAKAR DATAR  
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28 SEPTEMBER, 1991



## READING INDIAN RECORD LABELS

By

**MICHAEL S KINNEAR**

### **Part Four - ODEON RECORD and ODEON**

I have written a comprehensive article on the history of the ODEON RECORD and later ODEON labelled discs that were recorded and placed on the market in India between 1908 and 1940, under the title 'ODEON IN INDIA', in the International Talking Machine Review No. 77, Spring 1990, pages 2260 to 2270, and refer readers to that article for an in depth look at the marketing of the earlier ODEON RECORD labelled discs, and the later issues of the 1930's which were labelled simply as ODEON.

That article traces the long and complicated activities of the 'Odeon' record label and the companies that represented it in India, up to the present, so I do not intend to repeat that whole story here, except to mention the important points of recognizing and indentifying the various series, matrix system, and sizes of the releases on the 'Odeon' label.

Within that article I have also made reference to other articles written by Frank Andrews and published in the same journal under the titles, "A Further look at The International Zonophone Company" along with "Sterling" (a Catalogue compiled by Sydney H. Carter, A History by Frank Andrews) and "A Fonotipia Fragmenta". These series of articles provide what is at present in English, the most comprehensive examination of the beginnings, activities, and corporate structure of the 'Odeon' record label. Any reader wishing to explore the very complex 'Odeon' saga further should refer to those articles.

There are in fact TWO separate and distinctive types of 'Odeon' labelled disc records, the first being marketed in India between 1908 up to 1914. These are known by their proper label name as ODEON RECORD and were manufactured in the unusual sizes of 7½ inch (19cm), whereas most other record companies of the time were marketing 7" (17cm) or 8" (21cm) size discs in the smaller size, and the 10 3/4inch (27cm) size as compared to the 10" (25cm) size of most other companies. Apart from the 7½inch and 10 3/4inch sizes the ODEON RECORD was also marketed in 12" (30cm) and the large, but rare 13 3/4inch (35cm) size.

The later ODEON record label usually depicting 'the Odeon dome' and for the South Indian repertoire, with two elephants, was used in India and other areas between 1928 and 1938. The company controlling the label in Europe was essentially the same corporate structure that had produced and marketed the much earlier ODEON RECORD, but the representation and control of the



later label in India was governed by very different business concerns.

The earlier ODEON RECORD was manufactured either in Germany at the Weissensee factory in Berlin, owned by Carl Lindstroem, A.G., or in England at the disc record pressing factory at Tonbridge, Kent, south of London, owned by The Crystalate Manufacturing Co., Ltd. The later ODEON discs were manufactured at the 'Odeonwerke' in Berlin between 1929 and 1934, but by 1934 the matrix stocks had been transferred to The Gramophone Co., Ltd., factory at Dum Dum, thus it is possible to find some titles issued on the later ODEON releases as both German and Indian pressings.

Having clarified the difference between ODEON RECORD and ODEON labelled discs of two distinct 'eras', we can now move on to describing the styles and life-spans of the labels.

### **The ODEON RECORD**

The first releases of the Indian repertoire of ODEON RECORD in India appeared in March 1908 as the result of a recording expedition to India by the recording expert of the International Talking Machine Co., m.b.H., who controlled the 'Odeon' label.

The recording expedition for 'Odeon' had begun at Calcutta in late 1906, and during the early months of 1907 moved on to take recordings in Benares, Lucknow, Cawnpore, Delhi, Amritsar and Lahore before being concluded at Bombay. Following the recordings taken in India, the 'Odeon' recording team moved onto Siam, Singapore, Hong Kong and China where more recordings were taken.

### **Matrix Series**

The matrix system utilized by the Internatioanl Talking Machine Co., m.b.H., for India is identified by the alphabet letter 'K' which had a further prefix of one, two or three 'x' letters which defined the size of the matrix as follows.

K	for 7½ inch (19cm) discs
xK	for 10 3/4inch (27cm) discs
xxK	for 12 inch (30cm) discs
xxxK	for 13 3/4inch (35cm) discs

Each country or recording centre had its own series of identifying letters, and it is presumed that in most instances, the actual numbering of the matrices was begun at 1. Certainly as far as India is concerned, that was the method of numbering the matrices. The identity of the recording experts who took the recordings on the first 'Odeon' expedition has not been verified, but it is likely to have been John Daniel Smoot who had already taken a considerable number of recordings for the company in Egypt, Syria and Turkey, and would have thus had some knowledge of Oriental musical styles.

The first recording expedition of late 1906 into early 1907

across India, produced some 700 matrices. It seems that there may have been a further continuation of this recording expedition in 1908 by the same or possibly other recording experts of 'Odeon' based in South East Asia, as known matrix numbers seem to indicate three separate divisions in the Bengali repertoire at least. Either as a separate or continued recording tour of India during 1908, approximately 800 more matrices were produced, beginning at Calcutta. It appears to have been confined to northern India only as no recordings were taken at Madras or other southern Indian places.

It is known that the recording expert responsible for the next 'Odeon' recording expedition of 1910 was named Mr. Nagle, and that he was still engaged in taking recordings in the Dutch East Indies during 1911, but there is no means of defining his particular recordings - from the matrix numbers - from those of other recording experts at least at present.

Mr. Nagle is believed to have also been responsible for the recordings taken during late 1911 and early 1912 in India, by which time the number of matrices in the Indian repertoire had reached over 2,600. The Indian recordings taken in early 1912 were in fact the last to be taken by the International Talking Machine Co., m.b.H.

#### **Markings On ODEON RECORD Discs**

As mentioned above the ODEON RECORD was manufactured either in Germany or England. Apart from the matrix and catalogue numbers which are etched and incised into the disc face near the groove run off track, the early releases in the Indian repertoire have no markings to identify their place of manufacture, but the wording - PRESSED ABROAD - printed below the 'Odeon dome' on the top half of the label. The next pressings still retain the wording - PRESSED ABROAD - but also have the stamping of 'Pressed in Germany' and most often - MADE FOR FONOTIPIA COMPANIES - indicating that the label was in fact under the ownership and control of Fonotipia, Ltd. The next variation to appear on the discs pressed for the Indian market is that the wording - PRESSED ABROAD - is replaced by the wording - PRESSED IN GERMANY - printed on the label together with a stamping of the same words near the disc run off groove.

Record collectors who have some early ODEON RECORD discs will notice that some pressings have a - blank track - about half-way through the disc. This device or "recognition line" as it was termed, had been incorporated into the pressings in an attempt to foil the possibility of the company's records being "pirated". This "recognition line" was used exclusively with ODEON RECORD, FONOTIPIA and JUMBO RECORD discs and had been introduced in 1908.

#### **Record and Catalogue numbers**

From its beginnings in mid-1903 at Berlin, the International Talking Machine Co., m.b.H., had developed a numerical system of identifying the repertoires of each country or label configuration by the first digit of the catalogue number of which the first 10,000 appear to have been reserved to the 7½ inch

(19cm) discs. Apart from the ODEON RECORD labelled discs, the company also controlled the FONOTIPIA label, and it is believed to have included the Egyptian BAIDA RECORD and possibly the ORFEON RECORD of Blumenthal Record and Talking Machine Co., Ltd., of Berlin, Cairo and Istanbul, in its numerical system.

The system of numbering 'Odeon' releases still requires further research to determine just how far it went to but it is known that it had already been expanded to over 101,000 by 1910. In brief, the following series are known to have been used for FONITIPIA and/or ODEON RECORD releases: 30,000 (Netherlands), 31,000 (used) 32,000 (British), 33,000 (French), and so on until we reach the 90,000 block of numbers which includes the Asian and Indian blocks, and a couple of FONOTIPIA blocks as follows:

ODEON RECORD	90,000	(Far East and Dutch East Indies)
ODEON RECORD	91,000	(Malay States and China)
FONOTIPIA	92,000	
ODEON RECORD	94,000	INDIA Red label
ODEON RECORD	95,000	INDIA Brown label
ODEON RCORD	96,000	INDIA Koran series
and so on to		
ODEON RECORD	100,000	SIAM Navy label

Whenever a block of numbers had been completely filled up to \*\*999, a new block was opened up for the particular repertoire, but not necessarily the next following block which may already have been in use for some other repertoire or label.

From the known matrix and catalogue numbers of the 10 3/4inch (30cm) discs in the 94,000 (Red label), 95,000 (Brown label) and 96,000 (Koran series), it seems that all three Indian series were opened up simultaneously, and later, back filled as new titles were issued.

The 94,000 series appears to have been held for releases in the Bengali language, while the 95,000 series was first utilized for Hindustani titles and later for the Gujarati and Marathi repertoires and instrumental recordings. The exact use of the 96,000 series is not yet fully known, but to date, only recordings of recitations from the Koran have been found verified in this block, suggesting that the series was being utilized for a complete set of recitations from the Koran.

The original 'Odeon' record label had the words ODEON (Dome) RECORD, beneath the name of International Talking Machine Co., m.b.H., woven around a scroll which was later registered as a trade mark by the company in 1913, together with the several patent numbers each side of the spindle hole, and with the number prefixed by - No. In time, the No. was replaced by an X- prefix.

Although the familiar 'Odeon dome' label with the words ODEON ... RECORD, was often replaced by some other illustration such as a sphinx and pyramid for Egypt, there have been no ODEON RECORD discs found with a particularly special design for India.

The 'new design' label on a plain background and with the word ODEON directly beneath the 'dome' is believed to have been first

utilized in about 1918, and may be seen on some of the 95,000 series in the Indian repertoire. These labels have a matt finish as distinct from a glossy finish. The glossy type of label with the word ODEON beneath the dome is believed to have been brought into production in about 1924.

The introduction of the 'new design' label with a glossy finish presents a particular problem of dating pressings of 'Odeon' discs in that there had not been any new recordings taken of Indian repertoire since 1912, and the last advertised releases were made in late 1913 with a final catalogue printed in 1914, by which time the single-face numbering system had been supplemented by a double-side face number.

Thus No. 95006 coupled with 95108 was catalogued as order number 1. To add to the confusion, advertisements appeared in several Indian newspapers with both the single-face numbers and a double-face 'order number', intermingled with BEKA GRAND RECORD double-face 'order number', by virtue of the fact that The Talking Machine and Indian Record Co., marketed both the BEKA RECORD and ODEON RECORD in India, and used a sub-title as "The Beka, Odeon and Jumbo Record Agency".

It is known that Valabhdas Runchordas, who operated both The Viel-o-phone Co., Ltd., and The Talking Machine and Indian Record Co., was still handling the 'Odeon' agency in India up to about 1927, but by then any titles on the ODEON RECORD and 'new design' ODEON label would have been simply repressings of recordings taken at the latest by 1912.

An example of a 10 3/4inch disc with the older ODEON RECORD label on one side and the 'new design' ODEON label, and with the 'recognition line', is the following red labelled disc in the 95,000 series.

X 95426 matrix xK2574	MURADALI	['new design label]
c/w	Hansi-LAUGHING	[HINDUSTANI MALE SONG]
No.95498 matrix xK2686	MURALDI	[older style label]
	Sitarkar Farce-HINDUSTANI FARCE	

With the information presented above, this disc might have been pressed anytime between 1912 and 1927, but was almost certainly recorded during 1911-12, the matrix numbers being amongst the highest traced and within a couple of matrix numbers of releases made during 1912 by the same artist.

To complicate matters even more several releases of supposedly new titles were being advertised in May 1931 by the new agents in India, The Cosmos Engineering Co., (India) Ltd., 139 Medows Street, Bombay, along with the 'new' Electric records in the A245,000 series (page 37 states) "New Odeon Double-Sided Acoustic Records, Size 10 3/4inch Red Label (sic) at Rs. 2-12-0 each".

Some of the records mentioned had definitely been issued previously, so it can only be assumed that these releases were simply left over stocks that both the Carl Lindstroem A.G., in Germany, (the manufacturers) and The Cosmos Engineering Co., (India) Ltd., (the Indian agents) wished to clear.

The marketing and distribution of the ODEON RECORD in India under the management of The Talking Machine Co., of India., between 1908 and 1912 and then by The Talking Machine Co., of India., between 1912 and 1927, does not seem to have been very prosperous and certainly the early 10 3/4inch discs are not seen very often these days, let alone the 7½ inch and 12 inch size discs, which are quite rare and may not have been recorded or issued in any large quantities.

An interesting sidelight to the repertoire of songs and instrumentals that were issued on the ODEON RECORD label is that The Gramophone Co., in India would often bring out their own recordings of the same artist with the same coupling of songs on their cheaply priced ZONOPHONE RECORD, hoping to draw some sales away from their competitors. Mr. Muradali appears not to have minded who recorded his songs and must have been somewhat amused (and no doubt richer) to know that he had recorded the same songs for GRAMOPHONE CONCERT RECORD, BEKA GRAND RECORD, RAM-A-GRAPH DISC RECORD as well as ODEON RECORD, and possibly other labels as well.

Although there appears to have been over 1000 double-sided ODEON RECORD discs placed on the market in India, the complete details of about two-thirds of this number are at present still to be verified before a proper assessment of the ODEON RECORD catalogue can be made.

The next major development with the 'Odeon' label in India occurs in late 1928 with the re-entry of Carl Lindstroem A.G., to the Indian market. At the time the 'Odeon' label was revamped in India, the corporate control of the label had been acquired by the Columbia Graphophone Co., Ltd., and through its holding company Columbia (International) Ltd., administered the company's activities in several countries.

It is interesting to note however, that although the BEKA RECORD had not been marketed in India for several years, it had continued a strong presence in other areas of Asia, and was far better known in those areas than the ODEON label.

#### **The ODEON Record**

In mid 1930 a new style ODEON record was introduced to the Indian market with a new repertoire of 'electric' recordings which had been taken in Bombay during the later months of 1929.

The resurfacing of the ODEON record label in India was but part of a whole restructuring of the image and representation of the label in several Asian areas, from India to China. The new 'electric' series for all of the Asian countries involved in this restructuring were pressed at 'Odeon-werke' Berlin. The restructuring of the company's interests in Asia also meant the appointment of new agencies in most areas, and India was no exception to this procedure.

#### **The 245,000 Series**

The releases on the 'new' ODEON label introduced not only the

# LATEST ODEON RECORDS.

NEW! JUST COME!! NEW!!!

you need them all

Records made by

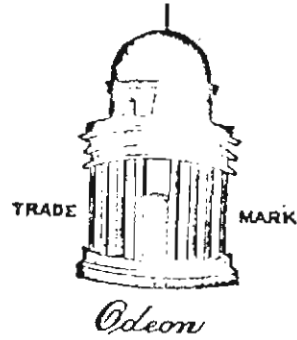
Celebrated Artists

Srijut Sattya Bhusan Gupta.

- |       |   |                                  |
|-------|---|----------------------------------|
| 94117 | দাঁকি বনম আনার কুন্দেহি এবেশে<br>অনিবেদ জাঁবি সেই কে বেবেহে | (বসন্তী সঙ্গীত)<br>বেশ আড়াঠেকা  |
| 94180 | আনার সত্য মিথ্যা সকলি ভূষাও<br>কামান বলিয়া করিওনা হেলা     | (ব্রহ্ম সঙ্গীত)<br>বাঁধার একতালা |
| 94115 | এহে পাবান বসি কেন ভাল-বাসেছিলে<br>বুঁধু এংন বাগরে তুমি কোথা | দুলতানী<br>সনায়                 |

## MISS CHAROO BALA.

- |       |   |                       |
|-------|---|-----------------------|
| 94114 | যত হুধ বিবি বেনা বাগো<br>আর তো: চাকবোনা তোরে ওগো বেটা | ভৈরবী<br>বিবিট        |
| 94112 | এলে বঁহুসার গাশে<br>ঐসে নাও হুঁ ন বৈত বয়             | মিশ্র ভৈরবী<br>শেখটা  |
| 94110 | বিয়: কঁধারে বঁধু পথ পানে চায়<br>শিয়সে কার বা আসে   | সাহানা<br>মিশ্র ভৈরবী |



You can't afford to leave any of these new Records out of your order. Apply sharp to

## M. L. SHAW,

Oldest dealer in talking machines and Records.  
23-5 E, Dharamtala Street, Calcutta.

Telegr: Add: "Bagjantra"

♣ BENGALIEE WED - 26 AUG 1908



'electric' recordings to the label for India but also a new catalogue numbering system which employed a double-face number prefixed with an A-, and numerical series of 245,000 (Blue label) and 245,800 (Red label).

The A- prefix series had first been introduced in 1912 when the block numbering series of some countries or label designations had become exhausted, and it is an indicator of the slowness of the company's marketing interests in India to note that the A-245,000 series was not utilized until 1929.

### **The 'Ke' Matrix Series**

With the 'electric' recordings taken in Bombay during 1929 a new matrix series was adopted with a 'Ke-' prefix beginning at number -1. The recording 'engineer' in charge in India was Siegfried Franz who was but one of several recording engineers that had been sent out to Asia to take 'electric' recordings for a revitalization of the 'Odeon' catalogue.

As far as can be determined the Ke- matrix series only reached some 500 recordings before there was yet another change in the corporate interests of 'Odeon' internationally. At present, it is not known for certain if recordings were taken at places apart from Bombay which had been chosen for the head office of the 'Odeon' concern in India, with Mr. Jhanke being the director in charge.

### **Markings on the ODEON Record**

Record collectors having any products recorded and manufactured by Carl Lindstroem A.G., Berlin, will notice a small - f - inscribed into the disc surface near the disc run off groove. The - f - symbol is actually the ornamental letter - L - which stands for Lindström, and relates to the 'electric' recording system that Carl Lindstroem, A.G., had adapted and modified from the Western Electric recording system for the new 'electric' method of recording.

Another small marking to be found on the record surface near the disc run off is a tiny letter, indicating the initial of the recording engineer in charge. Recordings in the Ke- matrix series of 'electric' ODEON records between 1929 and 1930 have a letter which appears to be 'Sh' and is believed to be the 'initial' of Mr. Scholziger.

Some musicians who took part in these recording sessions informed me that Siegfried Franz was the recording engineer, but his 'initial marking' has been observed and verified as an '-F', thus until the true identity of the 'initial markings' are proven, we will not be absolutely sure to whom the 'Sh' recordings should be attributed.

Bai Sundrabai of Poona and Hirabai Barodekar were amongst the first artists to be recorded in the Ke- matrix series, and the popularity of these artists ensured that the ODEON label would be well received by the record buying public, even though the actual pressings were still being 'Made in Germany'.



JUST RECEIVED LATEST

**ODEON**

RECORDS.

নিম্নের বে. এন. বোস, (এসেচার) কলিকাতা

বি ০০	{ কেন আর গাঁধ লো বালা	কীর্তন
	{ জামরা ইরান দেশের কাণী	কবিতা
বি ০১	{ হরি হে দেবদাস তোমার চিত্তিমাথানা	কবিতা
	{ হান কুই হরি বনবাসী	কবিতা
বি ০২	{ সঙ্কলিত	কীর্তন
	{ সংসারে মন বিয়া হিহু (ব্রহ্ম সঙ্গীত)	কীর্তন
বি ০৩	{ কিছুই বদো না .স বে আদারি বিহু	কীর্তন
	{ আপন বিহু আন বাড়াবাধ	কীর্তন

শ্রীমত সত্য কৃষ্ণ কব—

ভাসিকা বসর—

বি ০১	{ অনিমের তাঁবি সেই কে বেধেছে (ব্রহ্ম সঙ্গীত)	বেশ আর্জাওকা
	{ সার্থক জনম আমার হয়েছি এই বেধে (বেধেই সঙ্গীত)	ঈশ্বরী একতারা
বি ০২	{ আমার সত্য নিখ্যা সকলি তুলিয়ে যাও (সঙ্গীত)	বেশ একতারা
	{ কাহাদ বলিয়া করিত না হেলা	কাওরানী একতারা
বি ০৩	{ বিহু এখন বাঘের কুড়ি কোথা	মমের কাওরানী
	{ এ হেন পাখা হরি কেন ডাক বেবেছিলে	(বৃন্দাবন আচার্যক)
বি ০৪	{ আরত বাবনা লো সই বনুনারি বলে	বৃন্দাবন আচার্যক
	{ সে আসে বীরে বাঘ লাড়োঁকিরে	বিজ্ঞ বেধটা

Please write for New Lists.

**CARR & MAHANOBIS,**

SPORTS OUTFITTERS,

BENGAL EE 1-2, Chowringhee, Calcutta  
WED 26 AUG 1908



The matrix numbers from about Ke-300 upwards have the 'initial marking' of 'Bn' which has been verified as the marking of Max Birkhahn, the son of another famous recording 'expert' Otto Birkhahn, who had been taking recordings since the early 1900's.

The two catalogue series introduced for the new 'electric' recordings were: A-245,000 (Blue label) and the cheaper priced A-245,800 (Red label). Between 1930 and 1934, 128 releases were made on the Blue label and 57 issues on the Red label. By early 1934 the Odeon label had become but one of the many record labels that had been grouped together by the merger of The Gramophone Co., Ltd., and Columbia Graphophone Co., Ltd., into the formation of Electrical and Musical Industries, Ltd., (E.M.I. Ltd.,) which was incorporated on 20th April 1931.

Although the ODEON label had been but one of the labels under the control of Columbia Gramophone Co., Ltd., between October 1925 and April 1931, the merger of the 'Gramophone' and 'Columbia' companies also meant that the 'Odeon' company was now also under the same corporate control within E.M.I., Ltd. Columbia Graphophone Co., Ltd., had set up its own interests in India in 1931 with head office at 29 Waterloo Street, Calcutta, and had also been engaged in taking recordings in the major cities of India with the intent of issuing its own catalogue and repertoire.

Thus by early 1932, there were three major record labels, HIS MASTER'S VOICE (The Gramophone Co., Ltd.,) ODEON (Carl Lindstroem, A.G.,) and COLUMBIA (Columbia Graphophone Co., Ltd.,) all actively taking recordings of Indian repertoire, and within a year of this activity, placing product on the market of disc records in India as though they were three very separate and distinctive companies, but were in fact all tied together in the corporate sense.

In April 1932, the Hanseatic Trading Company, Ltd., announced that ODEON products would soon be available again through new wholesale agents, and in February 1933, S. Rose and Co., Ltd., sole distributors of the Columbia label announced that the new Columbia recordings were about to be placed on the market.

During 1934, the shells and galvanoes of the 'Ke' matrix series that had been utilized to manufacture the discs in the A-245,000 series were transferred from Berlin to Dum Dum, and those releases which were still achieving some sales were repressed at The Gramophone Co., Ltd.'s factory at Dum Dum. Stocks of releases that had not sold well were also sent to India, thus it is possible to find some discs in either German or Indian pressings and other releases only as German pressings.

For most titles the Indian repressings of the A-245,000 series of ODEON records, but there are a couple of variations between the German and Indian pressings of the same catalogue number as two different pressings of A245001 reveal. Record collectors who have a copy of this disc might like to take a closer look and see which pressing they have.

# "ODEON"

## Doublesided Bengalee Records Have now arrived

**ODEON** records are  $10\frac{3}{4}$  inch in diameter and play longer than other records. They can be played on all kinds of disc machines. They are made of the best 'Empedite' black composition and are very durable. **ODEON** records are cheaper than other records because they give two selections or songs on a disc—one on each side. **ODEON** records are very loud and clear and are free from scratching noise.

Price per Disc of two records **Rs. 3-12**  
April List

Babu Kashi Nath Chatterjee, Star Theatre.			Miss Nori Late of Star Theatre, Calcutta.		
1	{ "কেশবের স্মৃতির সোনারি স্মরণা" "চন্দ্র মল্লিকের গানের স্মরণা" (স্বতন্ত্রগীত)	"শ্যামলী কাতওয়ালী" "কীর্তন"	16	{ "বন্দনা গণেশ ভবি" "আমার মনে বেড়ান গাভীর গল্প"	"সামান্দার" "বিশ্বাসব্দন"
2	{ "স্বপ্নের গল্প কোরব বরণে" "আমার খাঁচায় গান্ধী পের উড়ে" ৩	"কীর্তন" "ভৈরবী খেয়ালী"	16	{ "বন্দনা গণেশ পুত্র মালিনী" "গণেশ হাতে হাত ক হাতে"	"গণেশী" "সহায়ক বন্দন"
3	{ "এম এম ইদ্রু এম আম কামলে বদন" (বহুত) "বাহু বেতে আঁধু গারি গারি টাঙ্গা" (বহু কবিতা)	"কীর্তন একতালী" "বন্দনা বিশ্বাস খেয়ালী"	17	{ "আমারি কীর্তন গায় আমায়ে বহিতে গায়" "টিক টিক টাংকর বাবে"	"গণেশী" "স্বপ্নগায়ী"
Seikh Talim Hossain, Lucknow.			10	{ "হেঁসে নাও দুখের বড়ত বড়" "কোথায় বন্দনা গুলু গেলো"	"বিশ্বাস" "বেশবির বন্দনা গুলু গেলো"
8	{ "ভৈরবী কাতওয়ালী" সানাই "সুন্দরী কাতওয়ালী" ৩		Mr J. N. Bose, (Amateur) Calcutta.		
9	{ "বাংলায় কাতওয়ালী" সানাই "বাংলায় কাতওয়ালী" ৩		4	{ "গাটে 'ডল্লু' গায়ে তুমি গায় বাইরে গাটে" "মন মাতি কোথায় গায় বন্দনা"	"কবিতা" "গায়ের গায়ন"
Mr. S. N. Ghose and Miss Kirona.			6	{ "স্বপ্নগায়ী" "এম এম গোলক বদন"	"স্বপ্নগায়ী" "ভৈরবী গায়ন"
13	{ "সুখেরি সাতালী . . . . ." "স্বপ্ন গিরে কোন এখোবেল"	"বিদ্যা ও ব্যক্তিত্বের কথোপকথন" (বিদ্যা) "সংস্কৃত ও সুধাশিখরে" (সুধাশিখর)	6	{ "কবিতা" "গায়ন"	"স্বপ্নগায়ী" "কবিতা"

## DWARKIN & SON,

8, Dalhousie Sq. & 267, Bowbazar St.

CALCUTTA.

BENGALÉE 19 APRIL - 1908



A245001				BAI SUNDRABAI		
fSh	a	Ke	3	Ao Hamse Chup Hai Manuse -	GHAZAL	[URDU]
fSh	b	Ke	18	Aakelimat Jayo Radha -	BHAIRVI	[HINDI]
				*German Pressing		
A245001				BAI SUNDRABAI		
fSh		Ke	5	Kaun Tahase Tu Kokat -	HORI KAFI	[URDU]
fSh		Ke	18	Aakelimat Jayo Radha -	BHAIRVI	[HINDI]
				*Indian Pressing		
				Reissued as	COLUMBIA VE 5060	c.1943

The German pressings of the A245,000 ODEON discs have a glossy blue label and the details of the recordings 'hand' written, and the wording 'Made in Germany' printed in English, and 'German Banavat' in Devnagri script, while the Indian repressings have a matt blue label with type script, and - on some pressings only - the wording at the bottom of the label 'Made in India'.

In a third pressing of some of the A245,000 series, some titles were re-released on COLUMBIA in the violet coloured VE-5000 series during 1942 and 1943.

Many releases that continued to sell were retained in the catalogue up to 1937, by which time the representation of the ODEON label in India had been reorganized as a consequence of the merger of the 'Gramophone' and 'Columbia' companies, which will now be outlined.

#### The 'new' ODEON label in India

Under the new structure, the ODEON label in India was to be represented by new wholesale agents who were also to be primarily responsible for the organization and results of recording sessions held under their auspices. The German engineers were to actually supervise the recordings, but apart from that aspect, the success or failure of product released was to be the concern of the wholesale agent. The new agents were as follows:

- |    |                           |          |                       |
|----|---------------------------|----------|-----------------------|
| a. | RUBY RECORD COMPANY       | Bombay   | for Western India     |
| b. | SARASWATHI STORES         | Madras   | for Southern India    |
| c. | TAYLOR'S GRAMOPHONE SALON | Calcutta | for Eastern India     |
| d. | THE TAS-O-PHONE COMPANY   | Madurai  | for TAS-O-PHONE label |

Each of these agents organized the recording sessions in their region and made the decision as to which recordings were to be released and how frequently.

#### The 'new' Matrix series

RUBY RECORD COMPANY	BOMBAY	-Prefix	S = 10 inch
			RS = 12 inch

\*matrix numbers 545 to 720 + have the prefix Wax - S = 10 inch  
 \*'takes' are noted by a suffix letter .... -1, or -2 etc  
 \* from about matrix number 2400 - for the BOMBAY S-(10 inch) series the recordings for the ODEON ledger were taken by The Gramophone Co., Ltd.

The Gramophone Co., Ltd.	BOMBAY	- Suffix 1[] = 10 inch
SARASWATHI STORES	MADRAS	- Prefix MD = 10 inch AM = 12 inch
TAS-O-PHONE CO.	MADURAI	- Prefix ME = 10 inch
TAYLOR'S GRAMOPHONE SALON	CALCUTTA	- [no separate series]
Columbia Graphophone Co. Ltd.	CALCUTTA	- Prefix CEI = 10 inch - Prefix CEIX = 12 inch

Recording Engineers 'initial markings'

-F indicates SIEGFRIED FRANZ	H_ indicates HEINRICH LAMPE
Bn indicates MAX BIRKHAHN	Sh_ indicates Mr. SCHOLZIGER

The same recording engineers would usually travel on to Burma, Siam, Malay States, Singapore and the Dutch East Indies, and although each country and its agents had their own separate matrix identification letters, the 'initial markings' of these recording engineers are also to be found in these areas also.

Some of the matrix prefixes for Asian recordings are: ZB for Burma, ZS for Saim, ZM for the Malay States, and Jab or ZJ for Java in the Dutch East Indies. Apart from ODEON there were a number of other record labels that utilized 'Odeon' matrix stocks in Asia, and nearly all of the discs for these labels were manufactured by The Gramophone Co., Ltd., at Dum Dum.

The recordings taken in the 'Odeon' matrix series by The Gramophone Co., Ltd., were recorded at Universal Building, Sir P. Mehta Road, Bombay, and at The Gramophone Co., Ltd.'s recording studio at Dum Dum, for Columbia Graphophone Co., Ltd. The 'Gramophone' matrix numbers will also have a coded prefix of letters to identify the recording engineer, while the 'Columbia' matrix numbers have numerical block numbers which provide the identity of the recording engineer.

Between 1932 and 1938 the ODEON record label developed a reputation of outstanding merit artistically, producing recordings of superb quality, and might well have been considered to be the paramount record label then on the market in India, especially in Western India (through Ruby Record Company) and Southern India (through Saraswathi Stores) despite the number of other competitors that had emerged onto the record market in India during those years, particularly with the rise of the BROADCAST label (through The Musical Products, Ltd., Madras), The Megaphone Company, and Hindusthan Musical Products, Ltd., both based in Calcutta.

Although The Gramophone Co., Ltd., held a virtual monopoly in the field of disc record pressing in India, that monopoly was somewhat challenged in the mid-1930's by the establishment of The National Gramophone Record Manufacturing Co., Ltd., at Wadala, on the northern side of Bombay. The 'National' company with its label YOUNG INDIA had recorded several of the artists that had been recorded for the ODEON label, and sometimes mimicked the ODEON releases, such was the competition in the sound recording

industry at the time.

The record buying public had never been offered such an extensive variety of product to select from as it was being offered in the middle to late 1930's. The Gramophone Co., Ltd., apart from pressing discs for its own corporate labels, including HIS MASTER'S VOICE, THE TWIN, COLUMBIA and ODEON, was also pressing discs for some forty other record companies in India, apart from its contracts for pressing in Asian territories.

Ten years earlier the ODEON label had only to compete with HIS MASTER'S VOICE and THE TWIN labels in India, but it now faced a market place of some fifty new record labels being marketed in India, and although the ODEON label would have survived the frantic onslaught of competitive product, the outbreak of war in Europe quickly changed the whole perspective of matters, as the ODEON label, despite being actually owned by British interests, was still being managed in India by German personnel who were deemed to be on the side of the enemy.

The Hanseatic Trading Company of 24 Rampart Row, Fort, Bombay under the direction of Mr. Jhanke, the managers of 'Odeon' interests in India, appears to have suddenly left town in 1938, with the control of the ODEON label passing to the direct control of Columbia Graphophone Co., Ltd., who in turn diminished the role of the Ruby Record Company to that of simple distributors of ODEON and COLUMBIA products.

Although both the Ruby Record Company in Bombay and Saraswathi Stores in Madras continued to market and advertise ODEON releases up until 1941, the number of releases had become very small indeed, and with the ODEON label being under 'Columbia' control in India, preference was being given to the releases on the COLUMBIA label which also included recordings that had been intended for release on the ODEON label.

Since mid 1940, the ODEON releases had been issued jointly with COLUMBIA and REGAL releases, and by May 1942, the ODEON label had been dropped altogether. In June 1942, several releases that had formerly been issued on the ODEON label were now reissued on the COLUMBIA label in their own reissue series. For the 10inch discs the COLUMBIA violet coloured VE-5000 and the COLUMBIA green coloured GE-17500 series were used for re-releases of ODEON products, and the COLUMBIA plum coloured BEX- series was utilized for 12inch re-releases.

A similar procedure was initiated for South Indian ODEON labelled discs, but it appears that the original ODEON catalogue numbers were retained for some series.

When the ODEON label was abandoned in 1942, those matrices that had not been utilized were used for releases on the COLUMBIA and REGAL labels.

The events described above bring the activity of the ODEON record label in India to a close, at least as far as releases of 78r.p.m. discs are concerned, even though many releases that had originally appeared as ODEON labelled discs were still being

manufactured as COLUMBIA discs up to about 1970.

Record collectors are advised to examine any ODEON record closely and to take into consideration that many discs originally issued with the ODEON label may be found with COLUMBIA labels, and that certain recordings taken "for" the ODEON label, may actually have been issued as either COLUMBIA or REGAL discs.

Having trecked our way through the basic description of the ODEON RECORD and ODEON labelled disc records, there now follows a summary of the styles and extent to which the series was developed or taken, hopefully providing information as to the first and last "known" issue in each series.

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**"ODEON RECORD"**

INDIAN SERIES

(1906 - 1913) in use up to c.1926, still being marketed in 1931.

94000 to 94999	ODEON - 10 3/4inch - Red Label
95000 to 95999	ODEON - 10 3/4inch - Brown Label
96000 to 96999	ODEON - 10 3/4inch - Koran Series
2000 to .....	ODEON - (?) - size not verified

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**"ODEON"**

(1929 - 1931) in use up to c.1933, still being marketed in 1938.

A245000 to 245128	ODEON - 10inch Blue	(West India)
A245800 to 245857	ODEON - 10INCH Red	(West India)

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**"ODEON"**

(1934 - 1937) in use up to c.1941, still being marketed in 1942.

TS-1 to TS 34 (Old Style) TAS-O-PHONE 10inch Blue(South India)  
TS-35 to TS 84 (New style) TAS-O-PHONE 10inch Green(South India)

SA 100 to SA 107 (Tower)	*	ODEON - 10inch Blue	(East India)
SA 250 to SA 257 (Tower)	*	ODEON - 10inch Blue	(East India)

\*Some releases in the SA-100 and SA-250 series are - NEW THEATRES RECORD

A 100 to A 131 (Elephants)	ODEON - 10inch Maroon	(South India)
BA 400 to BA 411 "	ODEON - 10inch Blue	(South India)
CA 500 to CA 599 "	ODEON - 10inch Blue	(South India)
CA 600 to CA 1470 "	ODEON - 10inch Blue	(South India)
ES 1 to ES 6 "	ODEON - 12inch Maroon	(South India)
KM 1 to KM ? "	ODEON - 12inch Maroon	(South India)
M.J.S 101 (Special)	ODEON - 10inch Silver	(Jubilee)

SB 2000 to SB 2406 (Tower)	ODEON - 10inch Red	(West India)
SA 3000 to SA 3088 "	ODEON - 10inch Blue	(West India)
SS 4000 to SS 4020 "	ODEON - 12inch Blue	(West India)
SR 5000 to SR 5009 "	ODEON - 12inch Red	(West India)
SB 6000 to SB 6008 "	ODEON - 12inch Blue	(West India)
SB 2108 [Prabhat] "	ODEON - 10inch Red	(Special)
SL 1 to SL 32 "	ODEON - 10inch Red	(North India)

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**COLUMBIA REISSUE SERIES**

VE 1 up	COLUMBIA - 10inch Violet	(Burma)
VE 2000 up	COLUMBIA - 10inch Violet	(Burma)
VE 2500 up	COLUMBIA - 10inch Violet	(E.India)
VE 5000 up	COLUMBIA - 10inch Violet	(W.India)
VE 5100 up	COLUMBIA - 10inch Violet	(E.India)
BEX 1 up	COLUMBIA - 12inch Brown	(S.India)
BEX 100 up	COLUMBIA - 12inch Brown	(Hindi)
BEX 200 up	COLUMBIA - 12inch Brown	(Burma)
BEX 250 up	COLUMBIA - 12inch Brown	(W.India)
GE 5000 up	COLUMBIA - 10inch Green	(W.India)
GE 17500 up	COLUMBIA - 10inch Green	(W.India)
GE 100 up	COLUMBIA - 10inch Green	(S.India)
GE 500 up	COLUMBIA - 10inch Green	(S.India)
GEX 1 up	COLUMBIA - 12inch Green	(S.India)
GEX 500 up	COLUMBIA - 12inch Green	(S.India)

\* Besides these series there were also other series utilized for re-releases of other labels, such as JIEN-O-PHONE RECORD, THE JAY BHARAT RECORD, and other labels absorbed into the COLUMBIA series.

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**"A PROBLEM"**

In an ODEON RECORD catalogue that I have a copy of, dating from 1914 and printed in Urdu script from a hand-written original, there are listed some 35 double-sided discs numbered from 80 to 113, all with single-face numbers ranging from 1613 to 2666 - which may in fact be either 7½inch or 12inch ODEON RECORD labelled discs. These numbers are given in the 10 3/4inch listing - but a.) they do not fit into the 10 3/4inch catalogue series, or b.) they do not fit into the BEKA RECORD - 10inch series either. There is a separate BEKA RECORD 10inch listing in this catalogue, so it is most likely that these other numbers are of ODEON RECORD releases of other sizes. Does any reader or record collector have any 7½ or 12inch ODEON RECORDS that might shed some light on this puzzle?

The artists listed are Muradali, Master Peshwari, Wazir Khan, Budh Singh, Choonilal, Aziz Khan and Hamida Jan, amongst others, all of whom made recordings for ODEON RECORD in the 10 3/4inch series.

**AN APPEAL**

The information and summary of ODEON RECORD and ODEON labelled records given above, suggests that some 9,000 plus matrices were taken in India - and thus there may have been about 4,500 or more discs issued on the ODEON RECORD and ODEON labels in the Indian repertoire.

My research on the 'Odeon' labels thus far has accounted for about half of that number of discs. I would be most grateful if any reader or record collector could forward any details or data about any ODEON RECORD or ODEON labelled discs in their collections, hoping that I might be able to expand, if not achieve a total listing of the 'Odeon' records of Indian repertoire in all sizes and series. Any co-operation would be most appreciated in this project.

**MICHAEL S. KINNEAR**





## NEWS REPORTS AND ANNOUNCEMENTS

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In the first year of SIRC activities we have enrolled twenty-four members. In the first four months of the second year we have twenty new members, with SIRC strength increasing to forty-four members. Many individuals have shown their interest in our activities & willingness to become a member. We are thankful to everybody for the continuing support & for the active participation.

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Mr. Prabhuraj Kulkarni from Nanded (in Maharashtra) has joined SIRC. He intends to initiate Nanded branch of SIRC. As a preliminary exercise he is in contact with record collectors & the music lovers in & around Nanded. On September 28, 1991 - which is a birth day of Lata Mangeshkar - he organised a records listening session at the residence of Mr. F.T. Shastri, who is a senior record collector at Nanded. Rare songs of Lataji with Mr. Shastri's comments were played. We shall present the full report of this programme in the next issue. SIRC committee is very much proud of this activity & is thankful to Mr. Kulkarni for taking the efforts. Similar branches at other cities in the country are expected in near future.

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Mr. Vijay Joshi from Kandivli, Bombay is a member of SIRC & is with us from the very beginning. He has proposed a music society at Kandivli to promote Indian Classical Music. A formal get-together was organised at his residence on July 23. About thirty persons attended this meeting. Second meeting was held on September 8, 1991 for listening records of Indian Classical Music. This Society wants to organise listening sessions of both live concerts & recorded music & wants to preserve our music in collaboration with SIRC.

Such an effort was very much necessary in western-suburban area of the Bombay city. We congratulate Mr. Vijay Joshi for taking the initiative & we wish him a great success with assurance of every possible help. For more details please contact him at - MR. VIJAY JOSHI, TYPE III BLDG. BLOCK NO. C/53(13) E.S.I.S. HOSPITAL QUARTERS KANDIVLI (E) BOMBAY - 400 101.

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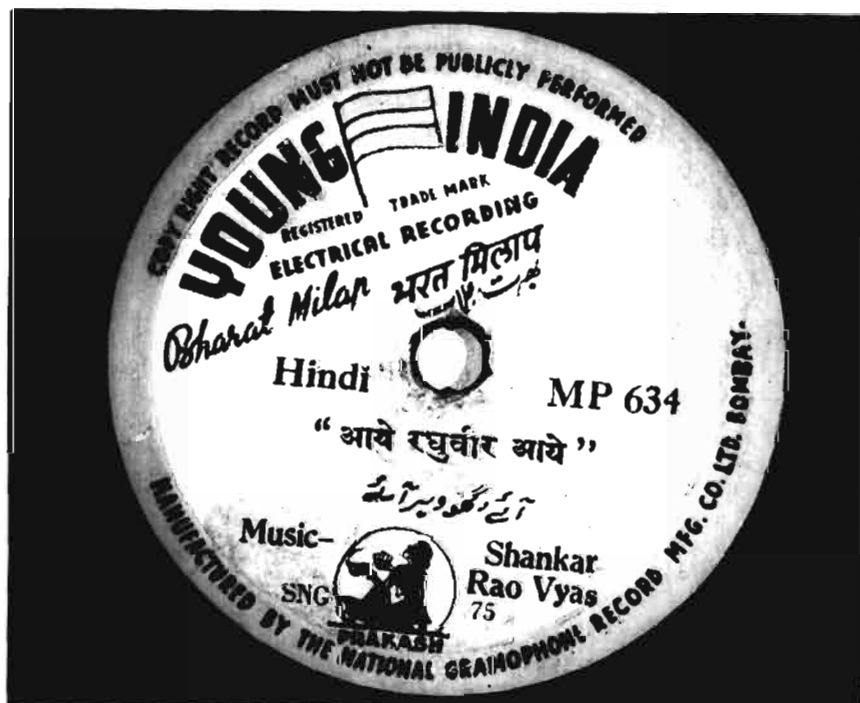
Mrs. Leela Dayal of ROWE DAYAL TRUST has a collection of large number of books on Dance & Music. Many of these books are out of print from last several years. She wants to sell these books and add the proceeds to the account of the Rowe Dayal Trust. I have the list of about fifty books & can send a copy to anyone interested. For further details please contact at - Mrs. Leela Dayal, Rowe Dayal Trust, Rajesh Mansion, Maharshi Karve Marg, Bombay 400 020, India. The books are real gems & thw collectors items.

Mr. Nandakumar Balwally, U.S.A. has become a life member of SIRC. He lives in Ohio state & is a great lover of music. He is associated with Dayton Ohio Hindu Temple & organises concerts of Indian music & dance. He is also a member of the traditional & ethnic Arts program of the Ohio Arts Council, State of Ohio, Columbia, USA. He is particularly interested in Kirana gayaki & has studied the life of Late Abdul Karim Khan Saheb. He wants to explore the possibility of finding a 'music pal' - like a pen pal, with whom he can exchange letters on music & Cassettes of Indian Classical Music & other music.

Interested SIRC members may write to him at -

MR. NANDAKUMAR BALWALLY  
 4848 MARYBROOK DRIVE  
 KETTERING, OHIO 45429  
 UNITED STATES OF AMERICA

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REPORT ON SIRC ACTIVITIES (JULY 1990 - JUNE 1991)

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Dear Member,

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

The membership fee (inclusive of the journal subscription) at present is Rs.100/-per annum & Rs.1000/- for life membership. For membership from outside India the rates are Rs.200/-per annum & Rs.2000/- for life membership. During the year of this report i.e. upto June 1991 we have enrolled TWENTY-FOUR MEMBERS, of which one is a life member from Germany. In July 1991 we have enrolled seven new members of which one is a life member from U.S.A. Of the 24 members -two from U.K. three from Germany, One from Australia, one each from sholapur & Ujjain & rest all are from Bombay.

During this year following programs/meetings were held with average attendance of about 35 persons -

- 1) June 90- Informal discussions with senior record collectors Mr. madhukar Sherikar & Mr. Prabhakar Datar.
- 2) September 90- Prabhat Geete-Records from Prabhat Films -By Mr. N.P. Mulani.
- 3) October 90- Old Marathi film Songs -By Mr. Prabhakar Datar
- 4) November 90- Records of Surshree Smt. Kesarbai Kerkar -By Dr. S.S. Rangachari.
- 5) December 90- Records on Thumri, Dadra & Hori -By Mr. R.V. Page
- 6) January 91- Records on Raga Yaman -By Mr. Prabhakar Datar
- 7) February 91- Records on Bengali & Marathi Bhajans -By Mr. Sobhraj vasvani
- 8) March 91- Records on Gayaki of Pandit Kumar Gandharva -By Mr. K.R. Tembe.
- 9) April 91- Records of D.P. Naiyar & Late Chitragupta -By Mr. Pradeep Acharya.
- 10) May 91- Peculiar Records -By Mr. Suresh Chandvankar
- 11) June 91- Records of Old Marathi Bhavgeete -By Mr. A.G. Thakurdesai, Chembur, Bombay.

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IN ADDITION TO THE MONTHLY MEETINGS & LISTENING SESSIONS TWO VOLUMES OF OUR JOURNAL "THE RECORD NEWS" WERE PUBLISHED.

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SIRC COMMITTEE IS THANKFUL TO ALL MEMBERS, FRIENDS & WELL WISHERS & TO MR. MICHAEL KINNEAR FOR HIS UNTIRING HELP SUPPORT & GUIDANCE.

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