

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS.



IMPORTANT NOTICE

- 1. PATHE'S Discs do away with the necessity of a Needle!
- 2. PATHE'S Discs must be used in conjunction with PATHE'S special sapphire diaphragm.
- 3. PATHE'S Discs begin from the centre. (Place the sapphire point in the first groove after the rim.)



- 4. PATHE'S Discs should be heard at a speed of from 80 to 100 revolutions per minute.
- 5. Every good Disc machine will take PATHE'S Discs. The diaphragm only, requires changing.

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READING INDIAN RECORD LABELS Part Five - PATHE and PATHEPHONE

VOL. 6

APR. 1992

THE RECORD NEWS
THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS
EDITOR-SURESH CHANDVANKAR

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THE AUTHOR OF THE CONCERNED ARTICLE.**

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FROM THE EDITOR -

The Record News - volume 6 contains news from our branches at Nanded & Solapur in addition to SIRC news from Bombay. We hope to have few more branches of SIRC in other cities shortly & it seems that the activity is becoming quite popular. Mr. Michael Kinnear has presented two articles in this issue - one on Pathe's Discs & the other with Mr. Frank Andrews on " ENGLISH " Indian Gramophone Numbers. Also from this issue we have decided to include advertisements of some of the new releases. We are thankful to all our members, friends and well-wishers. Your critical comments are very much needed.

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COVER - PHOTOGRAPH OF THE DISQUE PATHE AND THE RECORD JACKET FROM THE COLLECTION OF MR.PRABHAKAR DATAR, KURLA, BOMBAY, LIFE MEMBER OF SIRC, AND A SENIOR RECORD COLLECTOR.

REMINDER - THIS IS THE LAST ISSUE OF THE YEAR JULY 1991 - JUNE 1992. ANNUAL MEMBERS ARE REQUESTED TO RENEW THEIR MEMBERSHIP AS EARLY AS POSSIBLE IN ORDER TO RECEIVE FURTHER ISSUES OF " THE RECORD NEWS ". IF YOU WANT TO BECOME LIFE MEMBER NOW YOU MAY SEND THE BALANCE AMOUNT TO ME BY DEDUCTING THE SUBSCRIPTION PAID SO FAR FROM THE LIFE MEMBERSHIP FEE.

EDITOR.

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M-143

SIDE-A

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- ২) নদী বহে নয়ন
- ৩) সজনী অব কি
- ৪) কানু পারিবাদ
- ৫) নৃপতি সুখ বাঞ্ছা
- ৬) ছি ছি মহারাজ

SIDE-B

- ১) গুন গুনগো রাজার ঝি
- ২) পিরীতি পিরীতি
- ৩) পিরীতি সুখের
- ৪) আর কাজ কি ভূষণে
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SIDE-A

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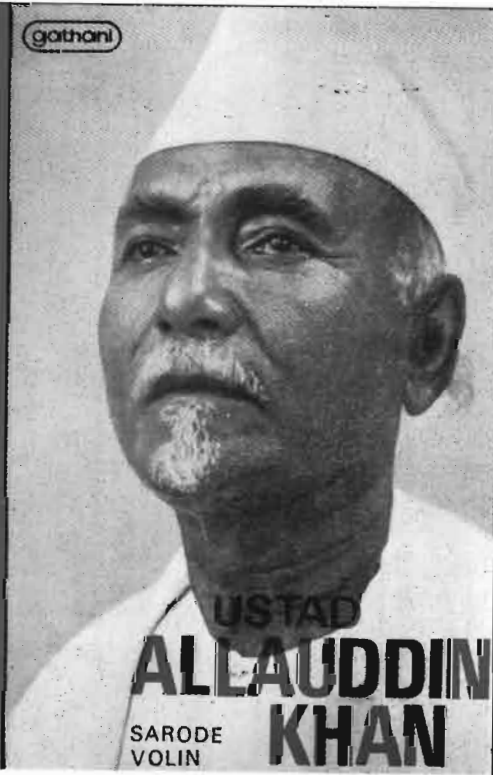
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- BEHAG—GAT · VAIRABI—GAT · GARA—GAT
- VOLIN

Side B VOLIN

- SINDHURA · BEHAG · MARU KHABAJ · MALGUNJA · KIRTAN

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Side A

SARODE

- LALIT
- JILABILAMBIT
- TILAK KAMODE—GAT
- BEHAG—GAT
- VAIRABI—GAT
- GARA—GAT

Side B

- VOLIN
- SINDHURA
- BEHAG
- MARU KHABAJ
- MALGUNJA
- KIRTAN

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SIRC NEWS FROM BOMBAY

BY - SURESH CHANDVANKAR

During the period of this report, three monthly meetings were held for listening to the old gramophone records. The attendance & the interest of the members, friends & well-wishers is encouraging. The programme details are as follows -

1) On January 25, 1992 Mr. S. Jayraman, Dombivli presented a programme - " Desh Bhakti Geete " from old film songs. This programme was held at Gandhi Book Centre at Tardeo, Grant Road, Bombay.

2) On February 22, 1992 Mr. Prabhakar Datar, Kurla presented a programme - " Classical Music & Popular Songs " at his residence. This programme covered records from early period viz. 1903-5, to 1950's.

3) On March 28, 1992 Mr. S. A. Sukhtankar, Borivli presented a programme at his residence - " Old Marathi Bhavgeete " from the period - 1940-1960.

THE PROGRAMME & THE RECORD DETAILS ARE GIVEN SEPERATELY

=====

SOLAPUR BRANCH

On February 8 & 9 I visited Solapur to meet the record collectors & the music lovers who wished to begin SIRC activities in Solapur. I gave an illustrated talk on SIRC activities with the help of the colour slides & the old records & recordings. The branch has started functioning & the quarterly report from Solapur is included in this issue.

=====

NANDED BRANCH

Readers may have noticed about the Nanded branch activities in TRN - 5. In March I visited Nanded branch along with Mr. Prabhakar Datar. We met the committee members & the music lovers. A nice programme was organised by the local organising committee. In this programme I gave a lecture on SIRC activities & Mr. Datar presented a recorded programme - " Old Marathi Film Songs - 1930-1950 " The details of these programmes are given in SIRC news from Nanded.

=====

I am thankful to the committee members, record collectors & music lovers both at Solapur & at Nanded for their untiring efforts in making these programmes successful. SIRC branches will be reporting about their activities in TRN issues.

=====

REISSUES OF THE RECORDS / CASSETTES OF LATE PT. KUMAR GANDHARVA

I am pleased to inform you that the Gramophone Company of India Limited is issuing a set / an album of five cassettes / records of Late Pandit Kumar Gandharva in near future. Some of the SIRC members have helped HMV in this venture by providing the records from their collection to the company for the re-recordings.



কানন দেবী বাংলা ছায়াছবির গান

M 126

এক ওগো সুন্দর মনের গহনে- সখী কে বলে পীরিতি ভাল- সজল নয়ন করি পিমা পথ-
অঙ্গন আয়ব যব রসিয়া- রতিসুখসারে গতমভিসারে- রাই বিনোদিনী দোলে-
জুই তোমারে হারাতে পারিনা- সোনার হরিণ আয়রে আয়- রাখাল রাজা রে-
পায়ে চলার পথের কথা- যর যে আমায় ডাক দিয়েছে- প্রেম ভিখারী প্রেমের যোগী-

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এক

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সখী কে বলে পীরিতি ভাল- বিদ্যাপতি
সজল নয়ন করি পিমা পথ- বিদ্যাপতি
অঙ্গন আয়ব যব রসিয়া- বিদ্যাপতি
রতিসুখসারে গতমভিসারে- বিদ্যাপতি
রাই বিনোদিনী দোলে- বিদ্যাপতি
জুই
তোমারে হারাতে পারিনা- সাথী
সোনার হরিণ আয়রে আয়- সাথী
রাখাল রাজা রে- সাথী
পায়ে চলার পথের কথা- সাথী
যর যে আমায় ডাক দিয়েছে- সাথী
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M 125

Side A Mere Naina-Thumri • Ho Shahiea Jamal-Kheyal • Jhuthe Jagki Juthi Prit-Git •
Ham Pastaya-Thumri • Bamana Debata-Sbankara • Shzia Tu Ek Beri Aja-Thumri
Side B Sarode-Lalit • Sarode-Jila Bilambit • Sitar-Khambaj Gath • Sitar-Vairo Jhala •
Sitar-Dharbari Kanara-Alap • Sitar-Dharbari Kanara-Gath

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Side A

Mere Naina-Thumri
Ho Shahiea Jamal-Kheyal
Jhuthe Jagki Juthi Prit-Git
Ham Pastaya-Thumri
Bamana Debata-Shankara
Shaia Tu Ek Beri Aja-Thumri

Side B

Sarode-Lalit
Sarode-Jila Bilambit
Sitar-Khambaj Gath
Sitar-Vairo Jhala
Sitar-Dharbari Kanara-Alap
Sitar-Dharbari Kanara-Gath

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DETAILS OF THE PROGRAMME PRESENTED BY MR. JAYRAMAN ON JANUARY 25, 1992 AT GANDHI BOOK CENTRE, NANA CHOWK, TARDEO, BOMBAY ON 'DESH BHAKTI GEETE'

FRIENDS,

ON THE EVE OF THE 43RD REPUBLIC DAY, THE DAY ON WHICH, WE, THE PEOPLE OF INDIA HAD TAKEN THE OATH OF FREEDOM AND PUT INTO OPERATION THE CONSTITUTION OF FREE INDIA.....; IS TRULY A PROUD AND MOMENTOUS OCCASION FOR THIS 'SEVAK' TO PRESENT MUSIC LOVERS A DELVE INTO THE "DESH BHAKTI" MELODIES FROM HINDUSTANI FEATURE FILMS OF THE PERIOD 1941-1953; IN AN ATTEMPT TO UNRAVEL THE BLEND AND UNISON OF MUSIC AND POETRY IN INSPIRING AND DEDICATING THE WILL OF THE MASSES TO THE CAUSE OF FREEDOM.
25TH JANUARY 1992. S. JAYRAMAN.

DESH BHAKTI - HINDI FILM SONGS (1941-1953)
EXPLANATION - RECORD NUMBER / MATRIX NUMBER / SONG TITLE
FILM & YEAR / SINGER / LYRIC / MUSIC COMPOSER.

- 1) COLUMBIA GE 27285 / CEI 52240-41 / MERE WATAN SEY / LADKI (1953)
LATA MANGESHKAR / RAJINDER KISHAN / R. SUDERSHAN & DHANIRAM.
- 2) COLUMBIA GE 2849 / CEI 23783 / SWARGA SE SUNDER / BEAUTIFUL
INDIA (1945) PARESH BANERJEE & CHORUS / FAIYAZ HASHMI
SUSHANT BANERJEE.
- 3) HMV N 26854 / OMK 3477 / DILLI TERE KILLE PAR / " 1857 " (1946)
CHORUS / SHEVAN RIZVI / SAJJAD HUSSAIN.
- 4) HMV N 35585 / OML 5230 / YEHI HAI INQUILAB / AAKHARI PAIGAM
(1949) / VINODKUMAR, SHAMSHAD BEGUM & CHORUS / MAHMUD "SAROSH"
/ ABID HUSSAIN & S. BANERJEE.
- 5) HMV N 26192 / OMC 3351 / DUR HATO / KISMAT (1943) / CHORUS
PRADEEP / ANIL BISWAS.
- 6) HMV N 14765 / OMF 9649 / BHARAT KE RAHANEVALO / BHAI (1944)
ZEENAT BEGUM & CHORUS / SHATIR GAZNAVI / GHULAM HAIDER.
- 7) COLUMBIA GE 3757 / CEI 26666 / WATAN KI AMANAT / RUPA (1946) /
MOHAMMED RAFI, SHAMSHAD BEGUM & CHORUS / I.C. KAPUR / GOVINDRAM.
- 8) HMV N 35463 / OML 5080 / WATAN KI RAAH / SHAHEED (1948) / MOHAMMED
RAFI KHAN MASTANA & CHORUS / RAJA MEHDI ALI KHAN / GHULAM HAIDER.
- 9) HMV P 11899 / OMC 23615 / TU DAR NA ZARA / ANJANGAD (1948) /
PANKAJ MALIK / PANDIT BHUSHAN / R.C. BORAL.
- 10) HMV N 26586 / OME 3565-66 / ALLAH HO AKBAR / CHAL CHAL RE
NAUJAWAN (1944) / ASHOK KUMAR & CHORUS / PRADEEP / GHULAM HAIDER.
- 11) HMV N 26832 / OMK 3583 / HUM TODENGE / GOKUL (1946) / CHORUS
/ QAMAR JALALABADI / SUDHIR PHADKE.

- 12) HMV N 26280 / OMD 4679 / KAB TAK RAHENGE / BADALTI DUNIA (1943)
/ AMIRBAI KARNATAKI & KHAN MASTANA / MOHAN SINHA / KHAN MASTANA.
- 13) COLUMBIA GE 3563 / CEI 23972 / KYUN CHHALKE / DUNIA TUMHARI HAI
(1942) / ISHWARLAL KAPUR / S.N.TRIPATHI.

SIDE B

- 1) HMV N 26582 / OME 3604-05 / AYA TOOFAN / CHAL CHAL RE NAUJAWAN
(1944) / RAFIQ GAZANAVI & SHAMSHAD BEGUM / PRADEEP / GHULAM HAIDER.
- 2) HMV N 26928 / OMK 3509 / BHARAT KE RAHANEWALE / MITTI (1947)
/ KHURSHID & CHORUS / NAZIM PANJPATI / LAL MOHAMMED.
- 3) COLUMBIA GE 3763 / CEI 26670 / AYE DUNIYA / KAMALA (1946)
/ NEELKANTH TIWARI / JNAN DUTT.
- 4) HMV N 35736 / OMR 760 / MAANG RAHA HAI / BAZAR (1949) / QAMAR
JALALABADI / SHYAM SUNDER.
- 5) YOUNG INDIA GP:1041 / NG 4434 / MADHOJI / MALA (1941) / MISS
BRIJMALA / D.N.MADHOK / NAUSHAD ALI.
- 6) HMV N 26731 / OMK 3227 / DOOBTE BHARAT KO / PARINDE (1945)
/ ZOHRA / RAM MURTI / GOBINDRAM.
- 7) COLUMBIA GE 5124 / CEI 22616 / MATA MATA / TAQDEER (1943) /
RAJKUMARI/RAFIQ GAZNAVI & CHORUS / MEHRUL KADRI / RAFIQ
GAZNAVI.
- 8) HMV N 35463 / OML 5081 / WATAN KI RAAH / SHAHEED (1948) /
MOHAMMED RAFI / RAJA MEHDI ALI KHAN / GHULAM HAIDER.
- 9) HMV N 35979 / OMC 7988 / SHAHEEDON TUMKO / BAZAR (1949) /
MOHAMMED RAFI / QAMAR JALALABADI / HUSNALAL BHAGATRAM.
- 10) HMV N 19058 / OMS 134 / ALWIDA / SHAHIDA (1950) / MUNAWAR
SULTANA & CHORUS / HAKIM AHMAD SHUJA / G.A.CHISTI.
- 11) HINDUSTAN H 1429 / OMC 24298-99 / LUT TA HAI WATAN / AZADI
KE BAAD (1951) / ASIT BARAN / M.RAZI BENARASI / K.P.SEN.
- 12) COLUMBIA VE 2533 / CEI 26055 / BADHATE CHALO / HUM RAHI (1945)
/ CHORUS / MUNSHI ZAKIR HUSSAIN / R.C.BORAL.
- 13) HMV N 26928 / OMK 3646 / SAARI DUNIA SE / MITTI (1947) /
REWASHANKAR, PUTUL CHATTERJI / QAMAR JALALABADI / PAIGANKAR.



DETAILS OF THE RECORDS PLAYED BY MR. PRABHAKAR DATAR ON
FEBRUARY 22, 1992 AT KURLA, BOMBAY. " CLASSICAL MUSIC AND THE
POPULAR SONGS "

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EXPLANATION - RECORD LABEL & THE CATALOG NUMBER / MATRIX
NUMBER / SONG TITLE / RAGA, STYLE, DRAMA / ARTIST, SINGER.

- 1) BEKA GRAND RECORD 1535 / - / TUMHA TO SHANKAR SUKHKAR HO
/ SAUBHADRA / PURSHOTTAM.
- 2) HMV P 7826 / G.C.-20-12568 / NOHE HA PAVAN / MRUCHHAKATIK /
MASTER VISHNU
- 3) BEKA GRAND RECORD 20070 / - / SULABH MANI GANA / MOOKNAYAK
/ BAL GANDHARVA.
- 4) HMV P 1169 / 8-13603 / PIHARAVA NE HARI / YAMAN /
JOHARABAI
- 5) HMV P 9274 / G.C.-23-12526 / HA TAKMAK PAHI / MANAPAMAN /
BAL GANDHARVA.
- 6) GRAMOPHONE CONCERT RECORD G.C.-8-12129 / HAMSE NA BOLO
/ DADRA MAJUDDIN KHAN.
- 7) BROADCAST B-3023 / JM 1767 / HAMSE NA BOLO / DADRA /
PEARASAHEB.
- 8) ZONOPHONE X-3-102387 / NAHI MI BOLAT NATHA / MANAPAMAN
/ KRISHNARAO.
- 9) HMV G.C.8-13239 / CHHANDO CHHANDOJI / BHOOP DADRA / MALKA
JAN.
- 10) HMV P 9281 / G.C.-23-12540 / GHYAHO PYAHO SURA HI /
VIDYAHARAN / MASTER VISHNU.
- 11) HMV N 6191 / OEB 2703 / CHHANDO CHHANDOJI - INSTRUMENT-
CHHOMBHI / BHOOP DADRA / MANAHAR BARVE.
- 12) HMV P 9691 / 24-12039 / PIYAKAR DHAR / DESH / MASTER
KRISHNA.
- 13) ZONOPHONE N 763 / X-3-102977 / MADHUKAR VAN VAN PHIRAT /
VIDYAHARAN / BAL GANDHARVA.
- 14) HMV P 174 / G.C.-3-13014 / TAN MAN KI / - /GAU HAR JAN.
- 15) ODEON A 245001 / Ke 5 / KAUN TARHASE / HORI KAFI / SUNDR
BAI.
- 16) HMV P 5045 / 16 - 12201 / RUPBALI TO / SWAYAMVAR / BAL
GANDHARVA.
- 17) HMV P 13379 / BD 8527 / DIL BEKARAR TUNE / GAZAL /SUNDR
BAI.

- 18) HMV P 4689 / G.C.16-12548 / KASHI YA TYAJU PADALA / EKACH PYALA / BALGANDHARVA.
- 19) HMV P 1783 / 9-13367 / TO SE BACHAN DE / - / JANKI BAI.
- 20) HMV P10738 / OJW 2297 / SUR SANGAT / TILAK KAMOD / KESAR BAI.
- 21) ODEON A 245112 b / KE117 / PYARE JINKAVA / YAMAN / PANDIT NAGARKAR.
- 22) HMV P 13536 / 80-3892 / NOHE SUKHMAYA / UGRA MANGAL / MASTER DEENANATH.
- 23) ODEON SA 3054 / S 1328 / DHUNDU BA RE SAINYA / NAND / AZAM BAI.
- 24) HMV N 5005 / 80-5446 / UDIT NAV TARA / FROM DRAMA-SAJJAN / BAPURAO PENDHARKAR.
- 25) HMV N 5744 / OC 6410 / MANME MOHAN BIRAJE / TILAK KAMOD / SAWAI GANDHARVA.
- 26) COLUMBIA GE 3586 / CEI 21476 / NURLE MANAS UDAS / FROM DRAMA - KANHOPATRA / RAM MARATHE.
- 27) COLUMBIA GE 3242 / CEI 19138 / MANO PUJA MERI / BHAJAN / MASTER KRISHNA RAO.
- 28) YOUNG INDIA MP 563 / PF 1576 / VANDIT RADHA BALA / FROM THE MARATHI FILM - GOPAL KRISHNA / SHANTA APTE.
- 29) ODEON SB 22329 / S 1093 / DEV DAYE PATI HOYA / FROM THE MARATHI DRAMA - KANHOPATRA / DURGA RAM.
- 30) HMV N 25141 / OMK 4363 / DHUND KARI JAGI / BHAVGEET / CHHOTA GANDHARVA.
- 31) ODEON A 245076 / KE 246 / PRABHU NAM MUDRANKINTA / BHAIIRVI / GOVINDRAO TEMBE. (HARMONIUM)
- 32) ODEON SA 3036 / S 677 / PRABHU NAM MUDRANKINTA / FROM THE MARATHI DRAMA - TULSIDAS / SHANKARRAO SARNAIK.
- 33) ODEON SB 2182 / S 1827 / BANAQ BATIYA / BHAIIRVI / KUMAR GANDHARVA.
- 34) ODEON A 245053 / KE 45 / ASARA PASARA / BHAIIRVI / HIRABAI BADODEKAR.
- 35) ODEON SR 5007 / RS 1614 / BHARAT VAKYA / FROM THE MARATHI DRAMA - SAUBHADRA. / LONDHE, BANDOPANT SOHANI & OTHERS.

DETAILS OF THE RECORDS PLAYED BY MR.S.A.SUKHTANKAR ON MARCH
28,1992 IN THE PROGRAMME " OLD MARATHI BHAVGEETE "

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EXPLANATION - RECORD LABEL & CATALOGUE NUMBER / MATRIX NUMBER
/ SONG TITLE / SINGER / LYRIC / COMPOSER.

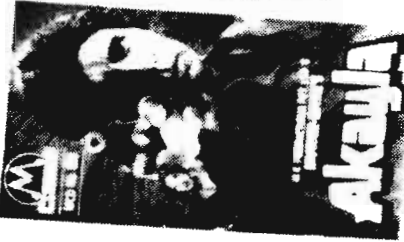
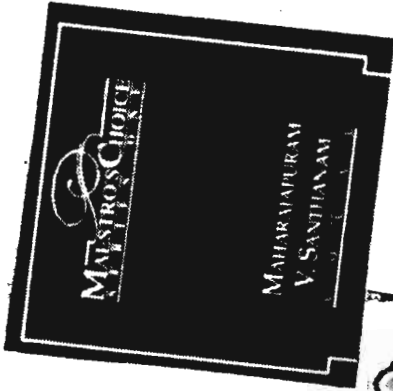
- 1) ODEON SA 3084 / S 2381 / UPAVANI GAAT KOKILA / MRS.HIRABAI
BADODEKAR / MR.V.S.DESAI / MRS.HIRABAI BADODEKAR.
- 2) LOTUS S 1009 / D 1456 / JHADAKARI BHOOVARI YEI GA / MISS
PRAMILA BAKHALE / MASTER KRISHNA / MASTER KRISHNA.
- 3) VENUS OM 341 / V 1658 / MOHA MANA LAWI KITI / MENAKA / - /
- 4) HMV N 5283 / OMD 1701 / RAMALA KUTHE GA KANHA / MISS LEELA
LIMAYE / S.A.SHUKLA / - /
- 5) HMV N 15135 / OML 2983 / ZIM ZIM PAUS PADATO / VASANTI /
KUMAR SANJEEV / - /.
- 6) HMV N 25241 / OML 5464 / PHANDYAVARI BANDHILE GA MULININ
HINDOLE / GAJANAN WATVE / G.D.MADGULKAR / - /
- 7) HMV N 15037 / OMD 3066 / RAJASA JASHIL TU MANDIRA /
MRS.SANJEEVANI MARATHE / MRS.SANJEEVANI MARATHE.
- 8) COLUMBIA GE 8229 / CEI 42272 / CHAMPAKA DHARISHI KITI
CHARUTA / MRS.SUDHANA GOKHALE / MR.VASANT RAJOPADHYE.
- 9) COLUMBIA GE 8483 / CEI 29226 / VAJAVI PAVA GOVIND /
MRS.MANIK VARMA (DADARKAR) / G.D.MADGULKAR / SUDHIR PHADKE
- 10) HMV N 15071 / OML 1486 / KITI BAI MADHUR KALIKA HI /
MR.J.L.RANADE / S.A.SHUKLA
- 11) HMV N 45010 / OJW 1379 - IBTR / JHALI PAHAT / MRS.JYOTSNA
BHOLE / RAJA BADHE / P.L.DESHPANDE
- 12) HMV N 15206 / OML 3104 / MAJHYA AANGANI ME RANGALE
DANGALE / KUM.SHANTA APTE / PRABHAKAR G.GUPTA.
- 13) COLUMBIA GE 8269 / CEI 42408 / UMBARTHYAVARI MAAP THEVILE
/ SAROJ VELINGKAR / MANMOHAN NATU.
- 14) HMV N 15011 / OMD 2514 / CHAL RANAT SAJANA / G.N.JOSHI /
S.A.SHUKLA.
- 15) COLUMBIA GE 3918 / CEI 24196 / JADUGAR NAYAN TUJHE /
MASTER SURESH / S.A.SHUKLA.
- 16) HMV N 5136 / OMC 1917 / AAICHA CHAKULA CHIMUKLA / GANDHARI
HANGAL / B.V.VARERKAR.
- 17) HMV N 15212 / OML 3682 / HALAKECH KALYANO UMALA /
SHANTABAI HUBLIKAR / G.D.MADGULKAR.

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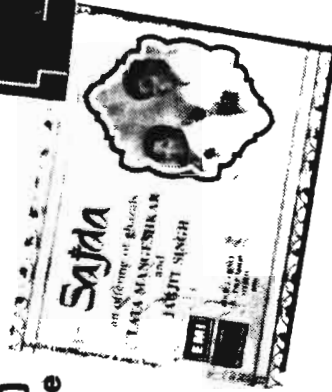
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- 20) HMV HT 41 / 2MC-510.1 / SAJANARE SAANJ JHALI / G.N.JOSHI / N.G.DESHPANDE.
- 21) HMV N 15007 / OMD 2097-2 / GADE BOLE NA VANMALI / MISS LEELA LIMAYE / S.A.SHUKLA.
- 22) HMV N 15056 / OML 1464 / CHHEDUNIYA HRIDAYA VEENA JADUGARA / MISS KANCHANMALA SHIRODKAR / S.A.SHUKLA.
- 23) HMV N 25139 / OMH 9921 / PRABHU HASALA KUNI DEKHILA / KAUSALYA MANJESHWAR / G.K.DATAR
- 24) HMV N 5087 / OE 6147 / JAHALYA TEENHI SANJA / G.N.JOSHI / A.B.DESHPANDE ALIASKAVI ANIL.
- 25) COLUMBIA GE 8391 / CEI 21867 / MAINA MADHUR MADHUR VACH BOL / MRS.SARASWATI RANE / S.A.SHUKLA / SHRIDHAR PARSEKAR.
- 26) HMV N 15195 / OML 3533 / AANTARICHYA APURYA ASHA / BHANUMATI KANSA.
- 27) HMV N 5291 / OMF 7455 / HI RAAT SAVAT BAI / MALLIKARJUN MANSOOR / H.P.JOSHI.
- 28) HMV N 15030 / OMD 2565 / KUNALA PREM MAGAVE / MASTER BASAVRAJ / S.A.SHUKLA.
- 29) COLUMBIA GE 3407 / CEI 18914 / TUJ KAY SANGU SAVLYA / PRAMILA JADHAV / RAJA BADHE.
- 30) ODEON SB 2381 / S 2531 / VAAT PAHATE RADHA BALA / VINODINI DESAI / D.S.DIXIT / D.S.DIXIT.





सुप्रेम नमस्कार,
 दुर्मिळ होत चाललेल्या जुन्या गाण्यांची आणि एकंदरीतच
 सद्गुण व नैसर्गिकता यांचा आढावा घेण्यासाठी ३०/३/९२ लाहोरची संज्ञा
 मात प्रवेश नाही.
 जुन्या गाण्यांच्या ध्वनिमुद्रिकांचे अनेक नव-प्रकाश संग्रह
 आलेले हे उपादे, गरजू आहे तो या संग्रहाच्यामध्ये पडणार परिपक्व,
 समन्वय घेऊन देवाण घेणाऱ्या होण्याची.
 अशा संगीत प्रेमींना एक आणवे या हेतूने
 एक कार्यक्रम आयोजन केले जाते.
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 व म्हाडिओ आयोजित केले जाई.
 सोसायटी ऑफ रेकॉर्ड्स कलेक्टर्स
 यांच्या सोलापूर शाखेचा व बोधचार्मिक गुगारमंडी यांचेवती येईल.
 प्रसन्न यावे.
 स्नेहिलेकित,
 मोहन सोहनी
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 OF SIRC SOLAPUR BRANCH.

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 सुरुवात: ७.३० वाजेपर्यंत
 सायंकाळी ६ वाजेला.

MR. SURESH CHANDVANKAR DELIVERING
 AN ILLUSTRATED TALK ON SIRC ACTIVITIES
 AT SOLAPUR ON FEBRUARY 8, 1992.



INVITATION CARD FOR THE PROGRAMME OF
 TALAT MAHMOOD'S RECORDS.



सुनील देशपांडे



सुप्रेम नमस्कार,
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 केलेल्या कार्यक्रमास आवाण उत्तम प्रतिसाद दिनात
 आणणे आमचा उद्देश्य आहे. तुणावना
 याच उद्देशाने बंधू घेऊन येथे येण्याची तशी
 आणखी एक कार्यक्रमास सहकार्य आणत.
 उपद्रवपूर्ण तर्कात गरजूत यांच्या गाण्यांच्या
 रेकॉर्ड्स एकत्रित करून आणण्याचे योजने
 स्नेहिलेकित,
 मोहन सोहनी, जयंत बळिरासकर, अशोक चौबडे,
 सुनील देशपांडे

- स्थळ: जिह्याकांग म्हाडा नवीपेठ सोलापूर
- सुरुवात: ७.३० वाजेपर्यंत

SIRC NEWS FROM SOLAPUR

BY - MR. MOHAN SOHONI, MR. ASHOK THOBDE, MR. JAYANT RALERASKAR
& MR. SUNIL DESHPANDE.

It was long desired to begin SIRC activities at Solapur. Mr. Ashok Thobde had already become a member of Bombay organisation followed by Mr. M. A. Sohoni. There was also an informal group of music lovers & record collectors at Solapur who used to meet occasionally to listen together music of common interest. Mr. M. A. Sohoni met Mr. Suresh Chandvankar at Bombay & proposed an idea of SIRC branch at Solapur. As a result an inaugural function was organised at Solapur in February 1992.

On February 8, Mr. Suresh Chandvankar, Secretary, SIRC Bombay came to Solapur for the function. He delivered an illustrated talk on " Preserving the Musical Past of India through Old Gramophone Records " with the help of colour slides & recorded music from pre-cinema & pre-radio era. This inaugural function was attended by over one hundred & fifty persons & the idea of such a Society was well accepted by the music lovers & the record collectors.

On the following day i.e. on February 9, a video programme based on the history of the old Hindi Film Songs was shown to about two hundred persons. Both the programmes were appreciated by music lovers from Solapur. Both these programmes were held at the JIVHALA premises & we are thankful to the authorities for allowing us to use their premises & the equipments.

Inspired by the success of our first programme, we organised another successful programme on February 29, 1992 at the Jivhala school premises. This programme was based on the records of the famous singer Talat Mahmood. The selection of the songs was superb & the attendance was amazing. The records played were from all formats viz. L.P.'s, E.P.'s, and 78's. The songs selected were from the following films -

Subah Ka Tara, Aarzu, Parchhai, Naubahar, Jasus, Sangdil, Babul Yasmin, Jan Pahachan, Waris, Sagai, Shahanai, Bevafa, Patita, Tarana Foot Path, Chor Bazar, Anmol Ratan, Susheela, Kinare Kinare, Chandi Ki Deedar, Dile Nadan, Taxi Driver, Laila Majnu, Jahan Aara.

The success of all these programmes is because of the active participation of all our friends, well wishers & the music lovers. We are thankful to all of them. Our special thanks are due to Shree Pore Brothers & to Shree Rajmane Sir & we hope to receive same co-operation from all of you in future.

WE ARE LOOKING FOR THE INFORMATION ABOUT - MEHJUBIN ALIAS MEHBOOBIAN OF SOLAPUR, KRISHNA SOLAPURKAR, TARABAI OF SOLAPUR WHO HAVE CUT 78 RPM RECORDS. PLEASE SEND ALL DETAILS TO - MR. JAYANT RALERASKAR, 154 A, 'NIRZAR' BUNGALOW, INDIRA NAGAR, VIJAPUR ROAD, SOLAPUR - 413 004.

POSTER & LOGO PREPARED BY PROF. SHREEKANT DESHPANDE, VICE PRESIDENT, SIRC, NANDED FOR THE INAGURAL FUNCTION.



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स, शाखा-नांदेड
निमंत्रण

स. न. वि. वि.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स नांदेड शाखेच्या उद्घाटनाप्रित्यर्थ दोन कार्यक्रम :

दिनांक २१-३-१९९२

श्री सुरेश चांदवणकर

(सचीव, एस. आय. आर. सी. मुंबई)

यांचे "भारतीय संगीताचे ध्वनिमुद्रिकांच्या माध्यमातून जतन" हे भाषण सायंकाळी ७ वाजता

दिनांक २२-३-१९९२

श्री प्रभाकर दातार

यांचे "मराठी बोलपटातील गीते (सन १९३० ते १९६०)" या विषयावर ध्वनिफितीच्या साह्याने भाषण सकाळी ११ वाजता

दोन्ही कार्यक्रमांचे स्थळ : गुजराती हायस्कूल, वजिराबाद, नांदेड

विनीत : प्रभाकर शास्त्री,
अध्यक्ष

श्रीकांत देशपांडे,
उपाध्यक्ष

प्रभुराज कुलकर्णी,
कार्यवाह

फत्तेसिंहभाई तोडाई (ठक्कर)
व सर्व सभामद

AN INVITATION CARD FOR THE INAGURAL FUNCTION FOR THE SIRC NANDED BRANCH - MARCH 1992.



AUDIENCE AT THE INAGURAL FUNCTION OF SIRC, NANDED BRANCH.

SIRC NEWS FROM NANDED

BY - MR.P.T.SHASTRI,MR.PRABHURAJ KULKARNI,MR.FATESIBHAI THAKKAR
& PROF.SHREEKANT DESHPANDE.

As reported in the last issue of TRN, the Nanded branch - the first branch of SIRC has begun to function from September 1991. The committee consists of the following office bearers - President - P.T.Shastri, Vice President - Prof.S.K.Deshpande Hon.Secretary - Prabhuraj Kulkarni, Treasurer - Fatesibhai Thakkar.

Nanded branch organised following programmes during January - March 1992 -

1) On January 5,1992 - Punyatithi of Late C.Ramchandra,a famous composer of Hindi Film Songs - a programme of pre recorded film songs of C.Ramchandra was organised. Large number of music lovers came for the programme at Devidas Bhavan,Godateer Samachar,Shivaji Nagar,Nanded. Songs played were compiled by Mr.P.T.Shastri,& were from the films -

Jindagi Aur Maut,Aanchal,Navrang,Safar,Sajan,Sindur,Azad Barish,Asha,Samadhi,Shahanai,Sargam,Anarkali,Nau Shervane Adil Parchai,Shin Shinaki Bubl Bu,Devta,Amardeep,Nirala,Sangeeta Sagai,Gharkul,Albela,Ghunghru,Yasmin etc.

2) Pandit Kumar Gandharva passed away in January 1992. As a tribute to him & as a Shradhhanjali we organised a programme at the residence of Mr.P.T.Shastri in which some of his best records were played viz. Asavari,Meera Bhajan,Shankara & Bhairvi - Prabhu Aaji Gamala Mani Toshala. This programme was organised on January 13,1992.

3) In March we invited Mr.Suresh Chandvankar Hon.Secretary SIRC,Bombay & Mr.Prabhakar Datar,Kurla,Bombay for the inagural function of SIRC,Nanded.

On March 21,Suresh Chandvankar gave an illustrated talk on SIRC activities with the help of slides & the audio recordings. On March 22,Mr.Prabhakar Datar presented a programme titled - Old Marathi Film Songs (1930 - 1960) in which about 35 pre-recorded songs were played on the audio cassette. Mr.Datar gave interesting information before presenting each song. The selection of the songs was superb & it gave lot of new information to the audience present. These songs were new to young listeners whereas it refreshed the memories of the senior persons.

Both the programmes were organised at the Gujrathi High School & were attended by over 150 persons. Mr.Rajendra Patankar of All India Radio (AIR), Nanded covered both the programmes & also the interviews of Mr.Chandvankar & Mr.Datar. The report & the interviews were broadcast from AIR Nanded in April. Also the local press gave publicity to all the programmes. We are thankful to all music lovers & friends. Our special thanks are due to Mr.Ramesh Rasal of Godatir Samachar.
*** PRABHURAJ KULKARNI,HARI KUNJ,SHREENAGAR,NANDED - 431 602.

DETAILS OF THE RECORDS PLAYED BY MR.PRABHAKAR DATAR AT NANDED ON MARCH 21,1992 IN THE PROGRAMME - " MARATHI FILM SONGS (1930 - 1960) " AT THE SIRC,NANDED BRANCH FUNCTION.

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EXPLANATION - RECORD LABEL & CATALOGUE NUMBER / MATRIX NUMBER / SONG TITLE / FILM & (YEAR) / SINGER / LYRIC / COMPOSER.

=====

- 1) HMV N 5860 / OMH 2547 / AADI PURUSH NARAYAN / AYODHYECHA RAJA (1932) / VASANT DESAI / - / GOVINDRAO TEMBE.
- 2) HINDUSTAN M.P. & V.SYNDICATE LTD. H 223 / HSB 453 / BHAVE VARITA GOSEVELA / SHYAMSUNDER (1932) / SHAHU MODAK / BHALJI PENDHARKAR / BAPURAO KETKAR.
- 3) HMV N 5154 / OMH 2492 / HE DAYAGHANA / BHAKTA PRALHAD (1933) / RATNAPRABHA / - / ANNASAHEB MAINKAR / TABLA - BY TIRKWA.
- 4) YOUNG INDIA MM 7140 / NG 1473 / SUHASYA TUZE (BADHANS) / KRISHNARJUN YUDHHA (1934) / MASTER DEENANATH / S.B.SHASTRI / MASTER DEENANATH.
- 5) HMV N 5818 / OMC 1832 / BARSAT BARASATI HAI / VIJAYACHI LAGNE (1936) / BAPURAO PENDHARKAR / - / - /.
- 6) ODEON SB 2206 / S 2165 / HANSARYA GOJIRYA / PRATIBHA (1936) / DURGA KHOTE / GOVINDRAO TEMBE / GOVINDRAO TEMBE.
- 7) THE TWIN FT 5613 / OMD 827 / CHAL YE SAJANI GUMPHU HAAR / PREMVEER (1936) / MASTER VINAYAK & SARDARBAI / ATRE / ANNASAHEB MAINKAR.
- 8) HMV N 5212 / OMD 49 / YA HO GHYAO KUNI MAZI / DHARMAVEER (1936) / RATNAPRABHA / ATRE / ANNASAHEB MAINKAR.
- 9) ODEON SB 2340 / S 2375 / HA PREM VISHACHA PYALA / SAUNGADI (1938) / MADHURANI / VARERKAR / GOVINDRAO TEMBE.
- 10) HMV N 5287 / OME 3257 / PREM VEDI BALIKA / DEVATA (1939) / MEENAKSHI / KHANDEKAR / DADA CHANDEKAR.
- 11) THE TWIN FT 5984 / OML 615 / ACHAL TAYANCHI ANUPAM PRITI / SUKHACHA SHODH (1939) / JOG / - / D.P.KORGAONKAR.
- 12) HMV N 15074 / OML 1917 / AANGANAT PHULALYA JAIJUI / PAYACHI DASI (1941) / SARASWATI RANE / ATRE / MAINKAR.
- 13) HMV N 26037 / OML 2775 / NACHE SANGEET,TARANA / SARKARI PAHUNE (1942) / V.S.JOG / YESHWANT / DATTA DAWAJEKAR.
- 14) HMV N 15143 / OML 3072 / TE HAVET MAJHE MALA / TUJHACH (1942) / SNEHAPRABHA PRADHAN / - / DADA CHANDEKAR.
- 15) THE TWIN FT 15570 / OMD 4674 / BAYAKO AALI AAJ PARTUN / BAILVEDA (1943) / RAGHUNATH / ATRE / GHAMMANKHAN.

- 16) HMV N 15201 / OML 3387 / ME MHANEN TUJLA DADYA / CHIMUKLA SANSAR (1943) / LATA MANGESHKAR / BABURAO GOKHALE / DATTA DAWAJEKAR.
- 17) YOUNG INDIA RKP 158 / RK 168 / AAMHI DUNIYECHHE RAJE / BHAKTICHA MALA (1944) / MASTER KRISHNARAO / S.A.SHUKLA / MASTER KRISHNARAO.
- 18) HMV N 25017 / OMH 9416 / BHARALYA GHARI YA WATATE / CHUL AANI MUL (1947) / BIMBA / BEDEKAR / RAMCHANDRA CHITALKAR.
- 19) HMV N 25007 / OMK 3745 / JA JA SAKHI / KUBER (1947) / P.L.DESHPANDE / M.G.RANGANERKAR / SHREEDHAR PARSEKAR.
- 20) HMV N 25066 / OMK 4142 / MANORATHA CHAL TYA NAGARILA / SEETA SWAYAMVAR (1948) / MALATI PANDE / G.D.MADGULKAR / SUDHIR PHADKE.
- 21) COLUMBIA GE 8141 / CEI 19977 / EK BHABADI MAINARANI / VANDE MATARAM (1948) / MANIK DADARKAR / G.D.MADGULKAR / SUDHIR PHADKE.
- 22) YOUNG INDIA RKP 184 / RK 544 / HATA TATANE PATA / RAMJOSHI (1947) / JAYRAM SHILEDAR / RAMJOSHI / VASANT DESAI.
- 23) HMV N 25118 / OMR 849 / JAGA MILEL KA HO SHEJARI / JAGA BHADYANE DENE AAHE (1949) / PANDITRAO NAGARKAR / BABURAO GOKHALE / DATTA DAWAJEKAR.
- 24) HMV N 25192 / OMR 1177 / KUNI MHANEL VEDA TULA / DEV PAVALA (1950) / MANIK DADARKAR / G.D.MADGULKAR / P.L.DESHPANDE.
- 25) HMV N 25209 / OJE 63 -T1 / NARADA VASATO MI TETHE / NAVARA BAYAKO (1950) / JOG / G.D.MADGULKAR / P.L.DESHPANDE.
- 26) SWARGANGA SG 1004 / PFT 907 / LANGADA GA BAI LANGADA / SAUBHAGYA (1953) / SAU.LALITA PHADKE & OTHERS / G.D.MADGULKAR / P.L.DESHPANDE.
- 27) HMV N 62286 / OJW 4633 / PRANSAKHE PRIYAKARE / AANANTPHANDI (1958) / RAM MARATHE / D.K.KANE / VASANT PAWAR.
- 28) HMV N 62280 / OJW 4566 / RASIKA GAU KONATE GEET / PATIVRATA (1959) / BHIMSEN JOSHI / MADHUSUDAN KALELKAR / RAM KADAM.
- 29) HMV N 62002 / OJE 2224 / MAJHI BUDAVU NAKO PRABHU HODI / HI MAJHI LAXMI (1951) / ASHA BHOSLE / ATRE / VASANT DESAI.
- 30) HMV N 62256 / OJE 12180 / KAL CHALALA PUDHE / DON GHADICHA DAO (1958) / MANNA DEY / - / VASANT PAWAR.

GAUHAR JAN

AN APPEAL

- For DISCOGRAPHICAL Information

A comprehensive discography is being prepared for a future edition of The Record News on the famous multi-lingual vocalist - Miss GAUHAR JAN - whose recordings would be known to most serious record collectors.

Miss GAUHAR JAN made several recordings for most Indian record labels that operated in India up to 1915. Her most famous and well known recordings were taken by The Gramophone & Typewriter, Ltd., and its successor company in India - The Gramophone Co., Ltd., Calcutta, between 1902 and 1913.

The recordings taken of Miss GAUHAR JAN by both 'Gramophone' companies were issued on - GRAMOPHONE RECORD (7"), GRAMOPHONE CONCERT RECORD (10"), and GRAMOPHONE MONARCH RECORD (12") between 1903 and 1915. Those records still on the catalogues of The Gramophone Co., Ltd., at the end of 1915, were transferred to HIS MASTER'S VOICE label and reissued in the E series (7"), P series (10") and K series (12") and most of these reissues remained on the catalogues throughout the 1920's. A couple of these HIS MASTER'S VOICE issues were - transferred to the TWIN record label in the early 1930's and remained on the catalogues for a number of years.

The details of nearly every recording made by Miss GAUHAR JAN for the 'Gramophone' labels IS known and has been annotated. However Miss GAUHAR JAN had been recorded by several other recording companies between 1904 and up to 1915. Some of the other record companies that she provided recordings for are: The Nicole Record Co., Ltd., - issued on NICOLE RECORD in (possibly) both 7" and 10" - single-side and double-sided discs. The James Manufacturing Coy., - issued on JAMES OPERA RECORD and possibly the JAMES OPERAPHONE RECORD as 10" single-side issues. Some of the 'James' single-side issues may have been reissued on the SINGER RECORD, which also had a number of recordings recorded and issued on the SINGER RECORD (10") double-sided discs. Miss GAUHAR JAN's recordings are also to be found on the SUN DISC RECORD label of The Sun Record Co., Bombay., recorded in about 1909 - which may also have been reissued from another source - or original recordings. There are also a number of recordings by Miss GAUHAR JAN on the (vertical cut) Disque PATHE and PATHEPHONE labels issued by The Pathephone India Co., Calcutta. These 'Pathe' discs are 11" in size and play from the centre out to the edge, and although copies of Miss GAUHAR JAN's discs have been located on all of the other record labels - the 'Pathe' discs seem to be the rarest.

Miss GAUHAR JAN may also have provided recordings for the BEKA GRAND RECORD, (8", 10" and 12"), ODEON RECORD (7½", 10¼" and 12") and has also been reported to have given recordings for the ROYAL RECORD of Mukherjee & Mukharji in 1908, and possibly the BINAPANI DISC RECORD. There could be other record labels as well that have yet to be discovered or reported.

Readers and record collectors are requested to report any of their holdings of Miss GAUHAR JAN - particularly on labels other than the many 'Gramophone' issues - IN COMPLETE DETAIL - to the Secretary - SIRC.

Professor Sharad Mehta of Nadiad is preparing some data and biographical information towards a history of this famous vocalist which will accompany the discography - along with some VERY rare and interesting photographs of the artist.

Suresh Chandvankar is also proposing to hold a seminar to celebrate 90 years of 'Miss GAUHAR JAN's recordings' in December of this year - so SIRC would like to see the GAUHAR JAN discography - published in The Record News - well before the seminar. PLEASE CONTRIBUTE to this appeal so that all record collectors and music lover's may benefit from the effort and honour this great artist - Miss GAUHAR JAN.

READING INDIAN RECORD LABELS

by

MICHAEL S. KINNEAR

Part Five - **PATHE** and **PATHEPHONE**

'PATHE' or 'PATHEPHONE' as a disc record label in India is one of the rarest of disc records to feature an Indian repertoire. The first PATHE disc records with an Indian Repertoire were placed on the market in India in March 1908, and although these PATHE disc records were the first disc records to bear the name - the actual recordings had been in circulation in India - as cylinder recordings - some possibly dating back to as early as 1900 - that had formerly been 'private' recordings taken by Hemendra Mohan Bose. Pathe Freres of Paris had been active in India since the late 1890's although their primary interest in India was with the sales and distribution of cinema equipment, for which Calcutta was but one of their branch offices in Asia with other sales and distribution offices were located at Singapore, Hong Kong, Shanghai and Tokyo.

The business relationship between H. Bose and Pathe Freres of Paris is a complex and interesting story which deserves to be narrated separately, particularly in that Hemendra Mohan Bose may be considered to be the founder of the 'indigenous' sound recording industry in India, so with this article we shall be concentrating upon the activities of Pathe Freres of Paris and its corporate interests in India as a separate entity in the context of the sound recording industry of India.

Charles and Emile PATHE

Charles Pathe had decided to enter the phonograph trade in 1894 after witnessing an exhibition of an Edison phonograph at a fair in Vincennes, near Paris, and having also acquired an Edison Kinetoscope began to develop a business which soon ran short of capital and might have folded were it not for his brother Emile who came to the rescue with financial support which soon led to the foundation of a firm named Pathe Freres, on about 13 June 1895 with a capital of 4000 francs.

On 28 December 1897, the firm of Pathe Freres was re-organized into a new company named 'La Compagnie Generale de Cinematographes, Phonographes et Pellicules' with a capital of 1,000,000 francs. This company was the fountain-head of a number of businesses and companies to be associated with the name 'Pathe' which featured a 'cock' as its trademark. With the headquarters of the company located at 98 rue Richelieu, and salesrooms at 26 Boulevard des Italiens, Paris, a studio and workshops at Vincennes and a factory at Chatou, on the eastern outskirts of Paris.

By 10 December 1900 the original company known as 'La Compagnie Generale de Cinematographes, Phonographes et Pellicules' had amalgamated with yet another company named 'La Manufacture Francaise d'Appariels de Precision' to become known as 'La Compagnie Generale de Phonographes, Cinematographes et Appariels de Precision' - that is commonly called 'Pathe Freres of Paris, by which time the organization had already established a presence in Asia in the name of Messrs Pathe Phono Cinema Chine Co., with the main office located in Shanghai, and branches in Hong Kong and Singapore.

As far as is known Pathe Freres did not have their own branch office established in India until 1905, but were represented through J.F. Madan & Co., 5 Dharamtalla Street, Calcutta, for cinema products and through H. Bose, 62 Bow Bazar Street, Calcutta for their phonograph products. A representative agent of Pathe Freres of Paris is thought to have been residing at 55 Bentinck Street, Calcutta, in rooms above the English Masonic Hall at the same address. The identity of this agent has not been discovered, but by 1905, Pathe Freres, and The French Motor Car and Electric Co., are known to have been operating from the Masonic Building.

J.F. MADAN

Jamshedji Framji Madan had a number of business interests in Calcutta and elsewhere of which his cinema and theatrical businesses were amongst his most important. J.F. Madan & Co.'s main offices were located in the same building at 5 Dharamtalla Street, that included the Corinthian Hall, the artists of which had made a substantial contribution to the first recording sessions held by The Gramophone & Typewriter, Ltd., under the leadership of Frederick William Gaisberg during November and December of 1903. J.F. Madan although being one of the most prominent entrepreneurs in the theatrical and cinema activities in Calcutta, had not been as keen to develop the sound recording side of cultural life in Calcutta, which became the providence - as far as Pathe Freres' interests were concerned - of H. Bose. Thus the representation of Pathe Freres business interests in India were divided between two very competitive businesses.

H. BOSE

Hemendra Mohan Bose had been actively taking recordings of some well respected literary figures such as Rabindra Nath Tagore, Dwijendra Lal Roy and Kaliprasanna Katya Bisharad, along with artists associated with the Star Theatre, located at 76/3 Cornwallis Street. To this list of artists were added the names of Lal Chand Bural, Purna Kumari Dassi, and many other prominent artists of the musical world of Calcutta. Within a couple of years between 1904 and 1906, H. Bose had also added a list of over two hundred recordings by Hindustani artists including Miss Zeban Jan of Jhajhar, Ladli Jan of Delhi, Wazir Jan of Lucknow, and some recordings by the Sanai Nawaz, Talim Hussain of Lucknow.

These recordings taken and produced - as cylinder records - by H. Bose are believed to have been the very FIRST - fully produced and manufactured records to be marketed in India - although initially the stocks of blank cylinders actually utilized French manufactured blanks derived from Pathe Freres. By 1906, H. Bose is believed to have been manufacturing his own blank cylinders, and in doing so became the FIRST 'Swadeshi' manufacturer of sound recordings in India.

On the surface of matters Pathe Freres had a distinct presence in India but their representation was through local entrepreneurs which included J.F. Madan & Co., whose manager Rustom C. Dutiwala was in control of the rapidly expanding cinema side of the Pathe Freres interests in India, while H. Bose in Calcutta, and Valabhdas Runchordas & Co., in Bombay were responsible for the phonograph and cylinder record aspects of 'Pathe' in India.

During 1905 Pathe Freres had 'officially' opened their Indian Branch office at 55 Bentinck Street, Calcutta, but this office was basically responsible for the cinema side of activities. Bearing in mind that up until 1906, Pathe Freres internationally had promoted the sales and distribution of their phonograph machines known as 'Pathephones' and the cylinder records of various sizes that they utilized, but had not yet entered into the manufacture of disc records.

Pathe had been experimenting with disc records for some time but did not introduce their own disc record until 1906 by which time Pathe Freres had expanded to multi-national status including factories in Austria, Belgium and Russia, and branch offices or agents in a large number of countries. Up to this time Pathe Freres interests in the 'talking machine' trade in India had been under the auspices of H. Bose and Valabhdas Runchordas, with the result that they had NO independent repertoire of their own for India.

3. Reading Indian Record Labels - PATHE and PATHEPHONE

By the end of 1907, H. Bose had become one of the main 'talking machine' promoters in India, despite the fact that his cylinder records were swiftly losing popularity to the ever increasing interest in the disc playing talking machines and their records promoted by such companies as The Gramophone & Typewriter, Ltd., Nicole Freres (India) Ltd., Beka Record G.m.b.H., and T.S. Ramchunder and Brothers, all of whom had built up substantial catalogues of Indian repertoire on disc records.

At about this time Pathe Freres in Calcutta - or more correctly - Pathe Phono Cinema Chine Co., re-organized their operations in India with the formation of a new company in the name of The Pathephone & Cinema Co., Ltd., and although keeping offices at 55 Bentinck Street, had re-located their Head Office and Wholesale Depot to rooms within the Opera House, Calcutta, at 7 Lindsay Street, and with a retail showroom at 179 Dhurrumtalla Street, Calcutta.

H. Bose remained the Wholesale Agent for Bengal and Assam, and the main retail outlet throughout Indian and Burma, while The Pathephone & Cinema Co., Ltd., were responsible for the marketing of 'Pathephones' and the non Indian repertoires of cylinder records throughout India, and appointed Oakes & Co., Broadway, Madras as their Sole Agents - for all repertoires for Southern India. For sales and distribution in Western India an office was opened at 35-37 Hornby Road, Bombay, where J.R. Hormusjee was the agent in charge.

THE PATHE DISC

The first announcement that "The Pathe Disc" had arrived in India was made in an advertisement in 'The Bengalee' on 8 March 1908. This advert was placed under the name of H. Bose and featured a listing of some twenty double-sided discs which were little more than reissues of forty titles that had previously been on the market in India as cylinder records under the brand name of 'H. Bose's Record'.

[Extract]

THE RISING DISC
Your Favourite Music on the Rising Disc
THE PATHE DISC

Our Specialty
H. BOSE'S RECORDS ON PATHE DISCS

[See advert: a]

This series of - vertical cut - disc records in a 3500 numerical series were the first of 'The Pathe Disc' of an Indian repertoire to be marketed in India and have a number of distinguishing features - as does the entire range of 'The Pathe Disc' that was manufactured and marketed by Pathe Freres at the time.

The first announcement of the International repertoire of the Pathe disc appears in 'The Statesman' for Sunday 12 April 1908, under the heading:

[Extract]

WAR DECLARED AT LAST !
Invasion of India by France
French Industry Swamps the Country
Pathe of Paris Revolutionises the Talking Machine Trade

THE PATHEPHONE & CINEMA CO., LD.,

[see advert: b]

4. Reading Indian Record Labels - PATHE and PATHEPHONE

The Pathe Disc utilized the 'vertical cut' or 'hill and dale' method of playing as in a cylinder record - and although not the only brand to use this method - most other makes of disc record utilized the 'lateral cut' method. The Pathe Disc was reproduced by dubbing from a master cylinder record pantographically.

To play the Pathe disc a sound box equipped with an unwearable Sapphire point was required - and although other makes of talking machines - other than a 'Pathephone' could be used - the special sound box with the Sapphire point was necessary - while a 'Pathephone' machine could also be converted to use 'needles' to play other types of disc records.

The Pathe Disc also played - from the centre - outwards to the edge of the disc. The sizes of these discs were 8½ inches, 11 inches, and also 14 and 20 inches - but it is not known if there were ever any Pathe discs made of an Indian repertoire in these larger sizes.

The selling prices for the Pathe disc were: 2 Rupees for the 8½" Double sided Records, 3 Rupees and 12 Annas for the 11" Double-sided Records in the Indian and International repertoires, but it appears that the selling price for the 11" inch discs of the Indian repertoire was reduced to just 3 Rupees by the retailers some months after their introduction.

An advertisement placed in 'The Bengalee' for Sunday 3 May 1908 by The Pathephone & Cinema Coy., Ltd., also provides the names of their agents:

[Extract]

HERE WE ARE

We Have Come ! We Have Come !
Our Records have broken all Records
And no we march Triumphant

We Invite you to call and hear the **PATHEPHONE & PATHE RECORDS**

[See advert: c]

H. Bose continued to advertise his 'H. BOSE'S RECORDS' separately - which means that the first releases of the Indian repertoire on disc records in the 3500 series were also available as cylinder records from H. Bose, who was 'manufacturing' these cylinders at his factory at 5 and 6 Shib Narayan Das Lane, Calcutta.

The Indian repertoire of the Pathe disc record was being manufactured by Pathe from their factory at Forest, Belgium, and bear the stamping -----
"Made in Belgium" within a lozenge.



The 3500 series discs did not have paper labels - but have the details of the recording inscribed in a circular design in the centre of the disc - outlined by a filling of yellowish paint.

Some of these early discs are 'named' or described as being:

- a. PATHE - Phono-Cinema-Chine - Bose's Record.or alternatively:
- b. DISQUE PATHE - Phono-Cinema-Chine - H. Bose's Record.

.....both 'Made in Belgium'

The 3500 double-face numerical series also had a sub-number which refers to the original cylinder record number allocated by H. Bose, and some sort of matrix number which has yet to be determined or understood. The 5000 numerical series did not have a 'double face' number but simply used the original cylinder record number for each side.

5. Reading Indian Record Labels - PATHE and PATHEPHONE

The roster of artists that had been recorded by H. Bose included Lal Chand Bural, Rabindranath Tagore, Debendra Lal Bannerjee, Miss Sushila, Dwijendra Lal Roy, Heera Lal Biswas, G.G. Gupta (Pani Babu) and Miss Nari and Miss Basanta and others of the Star Theatre. H. Bose also took recordings of Peara Sahib, Miss Sitangini (Soukhin), and the famed Ustad Ramzan Khan - but thus far none of these recordings of Peara Sahib or Ustad Ramzan Khan - have been located either on cylinder or as reissues on disc records.

The 3500 series of releases reached at least 3562 - all of which were reissues of H. Bose's Records, and despite having a much greater profile in the Indian sound recording industry - The Pathephone & Cinema Co., Ltd., had still not undertaken any new recordings of their own. In the meantime H. Bose - while being retained as Pathe's 'broker' for Indian repertoire had expanded his business in the talking machine trade in India to take on all other makes of machines and disc records that were being offered by a number of companies but continued to be the most visibly agent of Pathe products in India, a situation that continued up until early 1910, during which time the only 'new' recordings that were added to the Pathe lists of Indian repertoire were a number of recordings taken of Miss Manada Sundari Dassi of Calcutta.

The 5000 numerical series is known to have reached a coupling of 5130/5031 - two titles by Miss Mohilla, but these are more gaps than known issues in this 'Hindustani' series to be able to make an accurate or even fair assessment of this series.

H. Bose is also known to have issued a number of recordings of songs in the Oriya language but it is not known if any of these Oriya songs were reissued on disc records.

In their article "Pathe Records in Britain" [Hillandale News, No. 171 - December 1989, page 293] - Len Watts and Frank Andrews make mention that 'Hindus and Malays came to Paris to make records and were soon followed by Japanese and Chinese'. I have no idea what these recordings might have been, or even if they were even issued, nor into which series they might have been allocated numbers, which raises the possibility that some records of Indian repertoire - but not recorded in India may have been included in Pathe's releases for the India market.

HAGUE, MOODE & Co.,

It will be noted that amongst The Pathephone & Cinema Co., Ltd's agents were a firm by the name of Hague, Moode & Co., a general merchant with a head office at Chandni Chowk, Delhi, and a branch at Lucknow. Hague, Moode & Co., were agents for The Gramophone & Typewriter, Ltd., in both Delhi and Lucknow, and in 1908, had also been appointed agents for Pathe products. The Proprietor of Hague, Moode & Co., was Alex Hague, and the General Manager of the firm was one M.A. Saife in Delhi while M.M. Saife was the Manager of the Lucknow branch of the firm.

Hague, Moode & Co., of Lucknow, had been agents of H. Bose's products prior to taking on the Pathe products, and although Hague, Moode & Co., continued to operate as a general merchant of musical instruments and products, the Delhi office of the firm had been sold off to other persons by the departure of Alex Hague who took up the position of Manager of Pathe Freres cinema business in Bombay.

It seems that during the later months of 1907, M.M. Saife had been the subject of some business correspondence between James Muir, Manager of the Indian Branch of The Gramophone & Typewriter, Ltd., and his seniors in London in regard to M.A. Saife who was suspected of having purchased the matrix stocks of the Indian repertoire of the defunct Nicole Record Co.,

6. Reading Indian Record Labels - PATHE and PATHEPHONE

Ltd., and that he was planning to go into production with these matrices either in England through The Disc Record Co., Ltd., Stockport, or India.

There is no substantive evidence that the Indian repertoire of the 'NICOLE RECORD' was in fact purchased by M.M. Saife, or that he was successful in acquiring the matrice stocks for production, however, by 1909, M.M. Saife is reported to have been employed by Pathe interests in India as either their recording expert or as a liason officer for 'native' recordings on behalf of the company. It was at about this time that Alex Haque became the Sole Agent of the cinema side of Pathe's Bombay branch office and a few years later actually became the controller of Pathe's whole operation in India.

An advertisement in 'The Madras Mail' for Monday 5 April 1909 placed by Oakes and Co., Madras - the Sole Agents for Pathephones and Pathe disc records in Southern India claims - [The Repertoire] - Consists of over 40,000 European and Indian varieties - All the musical and vocal celebrities, Italian, French, English, German, Swedish, Dutch, Russian, American, Greek, Turk, Armenian. - All the most celebrated Indian Artists.

[Extract]

[THE PATHEPHONE]

This is the machine that has
taken the world by surprise and
all Europe is in ecstasies over it
MANUFACTURED BY MESSRS. PATHE FRERES, PARIS

[see advert: d]

By mid-1910 a new series of Pathe discs were being marketed in India - which did not relate to H. Bose's Records - and these recordings are believed to have been taken by or under the supervision of M.M. Saife and were issued in two 'new' series for Pathe discs in India - in the 33,000 an 36,000 numerical series. Some of the 36,000 series were in fact little more than re-numbered H. Bose's Records - that had been re-mastered and issued via a system in which Pathe transferred their recordings onto large master cylinders and then - again - pantographed - the recordings to disc records.

[See: Label illustrations - A, B]

The 33,000 numerical series appear to be all 'fresh' amateur recordings and the beginning of an expanded interest in the Indian disc record market. Reports in the trade papers at the time suggested that these 'new' Pathe recordings were not as successful as their previous efforts - despite the fact that there were some highly reputed artists in the listings including Miss Gauhar Jan and Miss Manada Sundari Dassi.

An advertisement in 'The Bengalee' for 3 May 1910 gives a listing of some of the early releases in the 33,000 (for "Distinguished Amateurs") and the 46,000 series (for "Celebrated Professionals").

[Extract]

NEW PATHE RECORDS

Just Received
Are NEW In All Respect

[see advert: e]

This advertisement placed by H. Bose, might suggest that he had remained in charge of recording, but in fact Hemendra Mohan Bose was simply the 'broker' for arranging the recording sessions, and whereas H. Bose had produced his repertoire by recording onto standard blank cylinders - and then copying batches for sale, the 'new' recordings - as mentioned above - were most probably recorded by M.M. Saife, using Pathe's recording

7. Reading Indian Record Labels - PATHE and PATHEPHONE

machinery which is thought to have involved a very large master cylinder capable of containing several selections on the one master cylinder which were then 'divided off' and pantographed to disc masters.

While Pathe attempted to carve their own niche in the talking machine and Indian record market - The Gramophone Co., Ltd., had established their disc record factory at Sealdah, and although having to compete with a number of other rivals in the disc record market in India - their local disc record manufacturing facility soon confirmed The Gramophone Co., Ltd., as the market leaders in India.

Pathe's activities in the cinema field had been developed with great success by J.F. Madan & Co., to the extent that under the 'Madan' banner Pathe had become the most prominent of multi-national cinema companies active in India. On the sound recording front Pathe's fortunes had not been so brilliant, basically in that The Gramophone Co., Ltd., with local disc record pressing facilities had become the dominating force in the industry in India.

To re-vamp Pathe's involvement in the sound recording industry in India the company had sent T.J. Theobald Noble to India during the early months of 1910 to embark upon an Indian recording tour. T.J. Theobald Noble had arrived in Bombay on 1 July 1910 during the monsoon season. After travelling overland by train T.J. Noble arrived in Calcutta, to begin his recording tour and was immediately met with a profusion of problems in negotiating the recording sessions under the 'brokerage' of H. Bose.

In Calcutta T.J. Noble recorded Miss Gauhar Jan, to whom the company were compelled to pay the sum of £400 pounds (then \$2,000 dollars) for sixteen songs. After recording some 420 titles in Calcutta, T.J. Noble left for Madras for further recordings. After coming down with malarial fever he continued his recording sessions in Madras which included some recording of Miss Godaveri who demanded (and got) the princely sum of 900 rupees per recording.

Following Madras, T.J. Noble took some forty recordings at Bangalore before proceeding onto Bombay. Miss Gohar was but one of the artists to have been recorded at Bombay, along with other 'amateur' and professional singers.

T.J. Theobald Noble's recording tour of India had produced some 850 titles at a cost of approximately \$17,000 dollars. The recordings taken by T.J. Theobald Noble formed the basic catalogue for a new series of Indian recordings that were issued in the 33,000 series, and a 46,000 series - both of which were offered for sale at 3 Rupees each - double sided record. Some of the recordings that had previously been issued in the 3500 numerical series were reissued in a 36,000 series - simply by adding the original cylinder issue number to the 36,... series prefix, and issued - again - as double-sided discs - (eg.36.250 coupled with 36.369) became a 'new' release - but in fact was simply a re-numbering of titles that had been issued on cylinder records and (re-coupled) from the 3500 numerical series.

By early 1911 the trade papers were full of praise for the 'new' Pathe recordings and there were reports circulating that Pathe was on the verge of establishing a disc record factory in Rangoon, Burma - of all places, a proposal that might have been prompted by the prospect of cheap labour and the fact that Pathe had also recorded a considerable variety of Burmese titles.

The Pathe disc record factory did not eventuate and nothing is known of its Burmese repertoire to evaluate the content. By 1911, The Pathephone & Cinema Co., Ltd., in India was facing yet another re-organization process which led to a 'separation' of the cinema and film division from the sound recording division in the formation of separate entities for both aspects of Pathe's business interests in India.

PATHE FRERES OF PARIS., Bombay

During 1911 the cinema side of Pathe Freres businesses in India were placed under the control of Alex Hague, who had been managing the Bombay office assisted by M. Hugin. The Bombay office became known as - Pathe Freres of Paris., operating out of 35-37 Hornby Road, Bombay, with a retail showroom in Kalbadevi Road. This office answered directly to the Head Office of Pathe Freres, Seige Social, Paris. The office that had been at 55 Bentinck Street, Calcutta, was closed, and the Bombay office became the headquarter of operations in India for the cinema side of the company, retaining the telegraphic code of "Cinema".

THE PATHEPHONE CO., LTD.,

The talking machine and disc record aspects of Pathe's operations in India between 1908 and 1911 had at first been under the control of The Pathe Phono, Cinema Chine Co., which was succeeded by The Pathephone & Cinema Co., Ltd., 7 Lindsay Street, Calcutta, and represented by J.R. Hormusjee, Abdul Satter Building, Sleater Road, Grant Road, Bombay.

Oakes & Co., Ltd., Broadway, Madras had remained the 'Sole Agents' for southern India throughout, and in March 1911, placed advertisements in 'The Madras Mail' on 31 March and 21 April - in which the names of the Indian recording artists is in-correctly given in the March advert but were corrected for the April advert:

[Extract]

PATHEPHONES
No Needles Required

Indian Records by: GAUR TAKAM, KALI, JAM, PEERA SHAIB, GODAVERI, etc.
[see advert: f]

(Changed to read)

Indian Records by: GAURJAHAN, KALI JAN, PEERA SAHIB, GODAVERI, etc.
[see advert: g]

As with the cinema side of Pathe's interests in India the talking machine and disc record business was placed under the direct control of Pathe Freres, Seige Social, Paris, which established a re-formed company in the name of The Pathephone Co., Ltd., with its Head Office in India at 7 Lindsay Street, and a Branch Office at 11 Churchgate Street, Fort, Bombay. The General Manager of The Pathephone Co., Ltd's, operations in India was L. Goubert, with H. Lachappelle as the Calcutta branch manager, and E. Andre as the manager of the Bombay branch. M.M. Saife continued in his capacity as Recording Manager, assisted by C. Austin and N.A. Judah.

The re-structured Pathephone Co., Ltd., in India took over the assets of The Pathephone & Cinema Co., Ltd., and used a new telegraphic code of "Chinphono". The Pathephone Co., Ltd., under the direct control of the Head Office in Paris seems to have not worked out as had been hoped for, because by April 1912, The Pathephone Co., Ltd., in both Calcutta and Bombay was re-structured - yet again - by being divided into two separate companies. This series of re-formations and re-structuring of Pathe's interests in India appears to have been simply a process of placing the management of the businesses in India into 'holding' companies, as The Pathe Phono Cinema Chine, Co., still had titular control over affairs in India - that is up until 1 April 1912.

THE PATHEPHONE INDIA CO.,

A 'new' company was formed in the name of The Pathephone India Co., which acquired the assets of The Pathe Phono Cinema Chine Co., to carry on the business at the old address of 7 Lindsay Street, Calcutta. During this time recordings had continued to be taken by M.M. Saife and a considerable number of the recordings taken during July 1910 and early 1911 by T.J. Theobald Noble had yet to be issued and placed on the market in India, so Pathe's disc record output still had plenty of reserve stocks to call upon and market in India and Burma.

What actually brought about this change in management is not known but it appears that Pathe's interests in the talking machine and disc record market in India had been 'sold off' - or placed in the hands of another company acting as Managing Agents or 'commission agents' for the Calcutta branch of The Pathephone Co., Ltd., and in doing so had re-named the company to The Pathephone India Co.

STEWART, MACKENZIE & CO.,

The Managing Agents appointed to take over the management of Pathe's talking machine and disc record business in India was a firm by the name of Stewart, Mackenzie & Co., a firm of Merchants and Commission Agents, that had been located at 1 Garstin's Lane, Hare Street, Calcutta. By the end of 1912, Stewart, Mackenzie & Co., had relocated to 7 Esplanade East, Calcutta, (in premises that had previously been occupied by The Gramophone & Typewriter, Ltd.,) while the Bombay branch of The Pathephone India Co., remained at 11 Churchgate Street, Fort, with both branches using a 'new' telegraphic code of "Pathephone".

From about April 1912, this reorganization of Pathe's talking machine and disc record business in India introduced a new range of hornless Pathephone machines under the name of 'Orpheus' and had changed the name of the disc record from PATHE (and DISQUE PATHE) to PATHEPHONE.

The PATHEPHONE disc records issued under the 'new' management of The Pathephone India Co., were still 11 inch - vertical cut discs - playing from the centre to the edge, and although 10 inch 'Pathe' discs are known to have been issued in other countries - this does not appear to have occurred with the Indian repertoire. The 46,000 numerical series had almost reached the high 46,900 range by this stage and it appears that other numerical series had also been utilized including a 45,000 series (for Hindustani recordings) and a 49,000 series that was used for recordings taken in Bombay and Madras. How far each of these series progressed is not known at present nor whether other numerical series were utilized. A couple of numbers have also been reported in an 83,000 series but the extent of this series is also not known.

The Bombay branch of The Pathephone India Co., with Stewart, Mackenzie & Co., as Managing Agents had appointed B.J.H. Somake as Manager, sometime in 1913, who had previously been the Manager of S. Wise & Co., Elphinstone Street, Karachi. Mr. Somake was assisted by R.A. Mehta and J.F. Almeida.

The management of The Pathephone India Co., Ltd., by Stewart, Mackenzie & Co., appears to have also been terminated for some unknown reason during 1915, with the control of the Calcutta branch reverting to Pathe Freres in Paris, or at least one of the corporate subsidiary interests of the parent company in France indicated by the 'Correspondents in Europe' being named as Phonographs. Pathe, Paris. The Calcutta office of The Pathephone India Co., was re-located from 7 Esplanade East, to 7a Lindsay Street, Calcutta, where Pathe Freres of Paris, (the Indian Head Office was at 35-37 Hornby Road, Bombay) had a branch office - reverting to the 'Opera House'

premises that it had been occupying some years earlier. The Bombay branch office remained, for the time being at least under the management of Mr. Somake, but that was also soon to change.

THE PATHEPHONE INDIA (BOMBAY) CO.,

The next interesting aspect of Pathe's ever changing corporate profile in India during the later months of 1916 with the announcement that the Bombay branch of The Pathephone India Co., 11 Churchgate Street, Fort, had been taken over or sold to B.J.H. Somake, now being described as the Sole Proprietor of the Bombay branch which was renamed - The Pathephone India (Bombay) Co., retaining the telegraphic code of 'Pathephone' and described its business as being "importers of Pathephone and Pathe and Diamond (Disc) Records.

The Diamond Disc Record, Ltd., 81 City Road, London, had been founded by Sidney P. Turner and Denville Simonds, in about September 1915. Their discs - DIAMOND DOUBL DISC - was quite similar to Pathe's disc records (in fact pressed by Pathe) except that they were 'edge-start' discs of 10½ inch diameter. By mid-1916, the Diamond Disc Record, Ltd., had been absorbed by Pathe who continued to market the discs - but with paper labels and renamed the PATHE DIAMOND RECORD. I have not found any evidence of any Indian repertoire on the DIAMOND DOUBLE DISC or PATHE DIAMOND DISC 'labels' and it is most likely that this was little more than an import line handled by The Pathephone India (Bombay) Co.

H. Bose died in August 1916, and with his death Pathe's interests in the sound recording industry were dealt a severe blow in that H. Bose had been the driving force for over a decade in the promotion of Pathe products - despite the many corporate twists and turns that Pathe's operations in India had taken. H. Bose's interests in the talking machine and disc record market had in fact begun to diminish in about 1912 with his energy being focused on other business ventures such as H. Bose & Co., Cycles., and the development of The Great Eastern Motor Works.

During the World War years 1914 to 1918, disc record sales in India tapered off considerably and apart from The Gramophone Co., Ltd., (with HIS MASTER'S VOICE and ZONOPHONE RECORD) and The Veil-o-phone Co., Ltd., (with old stocks of BEKA RECORD, ODEON RECORD, and their own PHON-O-PHONE, and GANGA-PHONE RECORD) all of the European companies had retired from the Indian disc record market - except for Pathe.

In 1917, The Pathephone India Co., relocated to 17-1 Chowringhee Road, and The Pathephone India (Bombay) Co., under the proprietorship of Mr. Somake relocated to 50 Churchgate Street, Fort, Bombay. Pathe Freres of Paris (the cinema side of Pathe's business in India) was relocated to 90 Esplanade Road, Fort, Bombay in 1918, but later in the year moved to their own building known as 'Pathe Building' Sprott Road, Ballard Estate, Bombay, under the management of Alex Hague, who was now described as the 'Sole Concessionaire for India, Burma and Ceylon'.

Over the past decade the cinema side of Pathe's operations in India had gone from strength to strength, particularly with the ever increasing interest in film production. Pathe's old ally J.F. Madan & Co., had built an empire for themselves with Pathe's co-operation - owning or controlling dozens of cinema houses across India and into Burma, the Malay States and Singapore. J.F. Madan & Co., had also produced a number of films which were amongst the first in India - some of which included the famous Miss Gauhar Jan in leading roles.

During World War One, the Pathe disc record factory at Forest, Belgium, was captured by the Germans who virtually destroyed the complex, while the factory at Chatou, east of Paris had been commandeered by the French

11. Reading Indian Record Labels - PATHE and PATHEPHONE

government for the manufacture of armaments amunitions. This situation would have left the Indian businesses without a means of supply unless stocks could be obtained from England or America, but it seems most likely that the matrix stocks and stampers of the Indian repertoire held at Forest, would have been destroyed in the ransacking of the factory by the German military forces.

I have not seen any Pathe disc pressings that indicate another source of manufacture other than 'Made in Belgium' so it might be safe to assume that The Pathephone India Co., and The Pathephone India (Bombay) Co., were simply relying upon imported stocks of popular titles - from England or elsewhere.

PATHE INDIA, LTD.,

With the opening of the 'Pathe Building' at Sprott Road, Ballard Estate, Bombay, in 1918, the corporate holdings of Pathe's cinema and sound recording interests took yet another turn. It is not known at present when Pathe India, Ltd., was established but it seems that this company had been founded as the holding company over Pathe Cinema, Ltd., in India, of which Alex Hague, was the General Agent and Sole Concessionaire - in essence the controller of Pathe's cinema operations in India but answerable to the Head Office in Paris.

The Pathephone India Co., at 17-1 Chowringhee Road, Calcutta, and the 'independant' The Pathephone India (Bombay) Co., under Mr. B.J.H. Somake had continued to trade during the war years but during 1920 both of these companies were brought under the control of Pathe Cinema, Ltd., India. The Pathephone India Co., office in Calcutta was closed and re-located to the 'Pathe Building' Bombay, and kept in operation, but The Pathephone India (Bombay) Co., was closed down completely.

Under Alex Hague's capable control Pathe's cinema interests in India had been a resounding success, gradually shifting from manufacturers of cinema equipment and films to importers of films from America, England and France.

Although The Pathephone India Co., continued to operate in India - at least in name - there had not been any 'new' releases of Indian repertoire (as far as can be determined) since 1914. Whatever talking machines and disc records that the Calcutta and Bombay companies were selling could have only been imported and consisted of International repertoire. There is no evidence to suggest that Pathe or Pathephone disc records were ever manufactured in India during the past couple of decades. The last notice of The Pathephone India Co., functioning in India from the 'Pathe Building' is in 1930, but by then Pathe's international operations in the sound recording industry, including Pathe Orient, Ltd., had been taken over by Columbia Graphophone Co., Ltd., by the amalgamation of 'Columbia' with the Compagnie Generale de Machines Parlante, Pathe Freres of Paris, which had taken place in November 1928.

This episode brings to an end the sound recording activities of Pathe and Pathephone in India, but not the operations of the cinema side of Pathe in India. The 'Pathe Building' continued to be known under that name until 1940, when its name was changed to 'Hague Building' - still with Alex Hague in control of operations, which included: Pathe India, Ltd; Pathe Cinema, Ltd; Pathe India Theatres, Ltd; and Warner Bros. an empire of cinematic interests that has been one of the corporate giants of the film industry in India.

12. Reading Indian Record Labels - PATHE and PATHEPHONE

Beyond India, Pathe disc records have fared far better in the history of disc record labels in Asia, particularly in China, Malaya, and elsewhere. With the formation of Electric and Musical Industries, Ltd., in 1931, The Gramophone Co., Ltd., Dum Dum, took on the pressing of the Chinese and Malay repertoires of Pathe, Pathe-Malay or "Chap Ayam" (the cock) as it is more widely known.

Catalogue, Matrix and other Markings

The PATHE and Disque PATHE label faces do not have paper labels as such and are invariably - have the name of the song or tune 'hand-written - followed by - the 'catalogue' number - then the artists name in a 'cartouche' around a little more than three quarters of the centre of the disc face. Outside of the 'cartouche' is usually the word PATHE, or Disque - above the word PATHE - below which - most often are the words Phono-Cinema-Chine - and below that Bose's Record - followed by a number which refers to the original cylinder recording that had been issued by H. Bose. Below that (at 6.30) is found the 'matrix' number --- the matrix numbers on all PATHE disc records - remains a mystery - as to their system or sequence - and the meaning of Pathe's 'matrix system' continues to confound researchers - regardless of repertoire. On examination of the discs one will note a series of numbers - with the Indian repertoire these numbers are most often - but not always in the region of 45,000 followed by initials such as R.A., G.R., x,G, c within a circle and other codes - the meaning of which has not been resolved.

'Matrix numbers' for the Indian repertoire have been located varying between 31,000 up to beyond 73,000 - but as yet - such little is known of the comprehensive range of catalogue numbers that a proposal as to how the 'matrix numbers' were allocated or sequenced cannot be given.

For the most part Pathe disc records of Indian repertoire play at a speed of 86 rpm, [not 78 rpm] although 90 rpm is often accepted as the true speed for correct Indian musical 'pitch'.

As to the output of Pathe disc records in India - it is believed that H. Bose had produced upwards of 1000 titles of his cylinders - a proportion of which were transferred to Pathe disc records - indications are that M.M. Saife had produced several hundred recordings over the course of about two years as recording manager - and by his own admission T.J. Theobald Noble - had taken 850 recordings for Pathe during 1910-11, to which might be added the recording works of other 'experts' whose identity is not known. This gives us the prospect of some 3000 plus titles having been issued of an Indian repertoire on Pathe disc records - of which only a very small proportion is known from printed information or the actual discs that have been examined or reported clearly there is a long way to go yet before even a reasonable assessment of Pathe's disc record output of Indian repertoire can be put into a proper perspective.

SUMMARY OF 'PATHE' Disc Record Series

3500	(Double-face numbers)	[Ex- H.BOSE'S RECORD - cylinder]
5000	(Single-face numbers)	[Ex- H.BOSE'S RECORD - cylinder]
33,000	(Amateur)	
36,000	(Professional)	[some Ex- H.BOSE'S RECORD - cylinder]
43,000	(Professional)	
45,000	(Professional)	
46,000	(Professional)	
49,000	(Professional)	
83,000	(possible mis-print)	

AN APPEAL

PATHE, Disque PATHE and PATHEPHONE disc records (all centre-start) are very rarely encountered in India - as are the fully imported PATHEPHONE machines that played these disc record - SIRC and I would like to hear from any reader or record collector that has ANY Pathe disc record and provide us with the details of such records - including **ALL** information from the disc face - catalogue number - matrix number - markings - song or tune title and artist - and any other details that might be noted from the disc face. All disc records of Indian repertoire are collectable and worth preserving - if for no other reason that to document this remarkable chapter in the history of sound recording in India.

A Personal reflection:

Pathe and Pathephone disc records are particularly rare in India, and over some twenty years - I have only seen some about 40 disc records of Indian repertoire as described above. No catalogues have been found, so what data we have on these disc record labels has been assembled from newspaper advertisements and the actual discs that have been examined. Over several years I have been informed by a number of persons, including musicians and record collectors that in years past 'Pathe and Pathephone' discs were easy to find in bazars, and 'junk-shops'. An amusing aspect as to why these discs were not collected up and preserved has usually been that upon purchasing or collecting these 'Pathe' discs most people found that they could not play such discs on their equipment --- [well if only they had known what to do!] - consequently - most collectors have 'scrapped' or thrown away their Pathe discs as being a lost cause - carefully avoiding the collecting of any more.

This lack of insight as to collecting and playing 'Pathe' disc records has rather tragic consequences - on the one hand some of India's greatest literary figures including Rabindra Nath Tagore, Dwijendra Lal Roy, and Kaliprasana Katya Bisherad, amongst others - whose recordings for H. Bose and reissued on Pathe disc records may have been lost forever. The lack of any printed catalogues also creates a problem in that we do not know what other historical and musical treasures - produced by Pathe in India have also been lost - let alone the fact that over the years the actual discs that may have been listed in any catalogues might also have been passed over.

Collectors of Bal Gandharva recordings usually assert that his ZONOPHONE RECORD's (1913) are the earliest - but this is not true - he had earlier recorded for BEKA RECORD (1907) SUN DISC RECORD (1909) and DISQUE PATHE in 1911. Some of these disc records are with record collectors ... some of whom have kept them in their collections simply because the label centres state - 'Bal Gandharva' - (how to play it.?..... when the needle is placed it does not go...!!!)

Several persons, now elderly, have remarked how they had seen disc records on Pathe (without labels) - of such important musicians as Miss Achhan, Mr. Purushottam, Miss Bhavani, Hussain Khan (Mohamed Hussain), Peara Sahib --- and Ustad Ramzan Khan, Khan Sahib Abdul Karim Khan and Ustad Rahimat Khan - and a host of other great musicians and vocalists - on -- the Disque Pathe, Pathe and Pathephone. This inference is enough to make the contemporary disc record collector - green with envy - and also saddened by the fact thatthese might all be past history now!

MICHAEL S. KINNEAR

14. Reading Indian Record Labels - PATHE and PATHEPHONE

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- * other information has been gathered from a variety of newspaper cuttings and trade magazine reports - in England and in India.
- ** acknowledgements to Len Watts, Frank Andrews, Prabhakar Datar, Bachu-Bhai and S.K. De.

.....MICHAEL S. KINNEAR

ADVERTISEMENTS and ILLUSTRATIONS

- | | | | |
|----|-----------------------|---------------------------|-------------------|
| a. | an advertisement from | The Bengalee | 8 March 1908 |
| b. | an advertisement from | The Statesman | 12 April 1908 |
| c. | an advertisement from | The Bengalee | 3 May 1908 |
| d. | an advertisement from | The Madras Mail | 5 April 1909 |
| e. | an advertisement from | The Bengalee | 3 May 1910 |
| f. | an advertisement from | The Madras Mail | 31 March 1911 |
| g. | an advertisement from | The Madras Mail | 21 April 1911 |
| h. | an advertisement from | The Bengalee | 7 April 1912 |
| i. | an advertisement from | Thackers Indian Directory | 1910 |
| j. | illustrations from | The Bombay Presidency | 1917 |
| k. | an advertisement from | The Bengalee | circa. early 1912 |
- A,B. label illustrations from KABIKANTHA - S.K. De. Calcutta, 1965
- C. label illustrations courtesy Prabhakar Datar, Bombay



YOUR FAVOURITE MUSIC ON THE RISING DISC— THE PATHE DISC.

Pathe Phones and Pathe Discs are the talk of the day. The wonderfully loud and natural reproductions of songs on Pathe Discs played with Pathe Phones or Pathe sound boxes only, attached to any other Disc Machines, have brought about a new era in this line.

Large stock of the songs of the best Artists of Europe and best Bandpieces and concerts &c.

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OUR SPECIALITY— H. BOSE'S RECORDS ON PATHE DISCS.

They are expected in a week. Here the list.
OUR DISTINGUISHED AMATEURS.

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FEMALE ARTISTS.

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| <p>Nari (Star Theatre)</p> <p>301 <i>কবি কবি কবি</i>।</p> <p>302 <i>কবি কবি কবি</i>।</p> <p>303 <i>কবি কবি কবি</i>।</p> <p>304 <i>কবি কবি কবি</i>।</p> <p>305 <i>কবি কবি কবি</i>।</p> <p>306 <i>কবি কবি কবি</i>।</p> <p>307 <i>কবি কবি কবি</i>।</p> <p>308 <i>কবি কবি কবি</i>।</p> <p>Spakula.</p> <p>301 <i>কবি কবি কবি</i>।</p> <p>302 <i>কবি কবি কবি</i>।</p> | <p>Purna Kumari</p> <p>301 <i>কবি কবি কবি</i>।</p> <p>302 <i>কবি কবি কবি</i>।</p> <p>303 <i>কবি কবি কবি</i>।</p> <p>304 <i>কবি কবি কবি</i>।</p> <p>Barania (Star Theatre)</p> <p>305 <i>কবি কবি কবি</i>।</p> <p>306 <i>কবি কবি কবি</i>।</p> <p>307 <i>কবি কবি কবি</i>।</p> <p>308 <i>কবি কবি কবি</i>।</p> <p>Duet by Nari and Banania</p> <p>301 <i>কবি কবি কবি</i>।</p> <p>302 <i>কবি কবি কবি</i>।</p> |
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BOOK YOUR ORDER EARLY TO BE THE FIRST TO ENJOY.

Wholesale Agent for Bengal and Assam and Retail throughout India and Burma.

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a. an advertisement from
The Bengalee 8 March 1908

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FRENCH INDUSTRY SWAMPS THE COUNTRY.

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Lovers of good music have hitherto been accustomed to purchase Disc Records by "Caruso" for Rs. 9-6 per record. We offer you two records by this same artist for Rs. 3-12 only. "Titta Ruifo's" records hitherto sold for Rs. 6-12 each can be had at Rs. 3-12 for two. "Ancona's" Records at Rs. 4-8 each are offered at Rs. 3-12 for two.

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The Songs contributed by that most celebrated artist Maqam Galvany defy competition and are absolutely unique reproductions. We recommend them strongly, as these discs are of inestimable value.

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3 1/2" Double-sided Records, Rs. 2. 11" Double-sided Records, Rs. 3-12.

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WE HAVE COME! WE HAVE COME!

Our Records have broken all Records

And now we march Triumphant.

WE INVITE YOU TO CALL AND HEAR THE PATHEPHONE & PATHE RECORDS.

After many years of careful study and experiments we have at last realised the last word in the TALKING MACHINE industry and we now place the fruits of our labour and experience at your disposal. "Pathe Discs" are played with a sapphire point sound box. The ancient needle has lost its point. We have introduced a method that does away with the troublesome necessity of constantly changing the needle as in other disc machines at present on the market. "Pathe Discs" are practically unwearable and unbreakable, the reproduction is infinitely superior to any other yet introduced and the natural tone of the voice is most beautifully preserved. Do not take our word for it, but come and hear our Records. The world's greatest artistes have contributed to our success and India's brightest talents speak through our Records. To all our Indian friends we specially extend a cordial welcome. Come and hear us and do not be put off. Please remember this:—

Six Important Points:

1. Pathe Discs play without a needle.
2. Pathe Discs are by all India's most noted artistes.
3. Pathe Discs are all at the same price.
4. Pathe Discs can be had in every language.
5. Pathe Discs are infinitely superior to all others.
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8 1/2" Double-sided Re. 2 or Re. 1 per Record. 11" Double-sided Re. 3-12 or Re. 1-14 per Record.

PATHEPHONES from Rs. 35 to Rs. 300.

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The Pathephone

THIS IS THE MACHINE THAT HAS TAKEN THE WORLD BY SURPRISE AND ALL EUROPE IS IN ECSTASIES OVER IT.

MANUFACTURED BY MESSRS. PATHE FRERES, PARIS.



Principal Features:—

- (1) No needle required.
- (2) The Pathephone is played with an unwearable Sapphire point that does away with the troublesome and expensive necessity of constantly renewing needles as in other machines.
- (3) The Pathephone Sound Box with its Sapphire point is a marvel of ingenuity. It can be adapted to play Pathe Records on any other type of Disc Machines and with this in view the makers have priced the sound box so ridiculously low as to bring it within the reach of all without incurring the expense of another machine.
- (4) The Pathephone plays records of any size and works from the centre to side.



The Pathephone is of a French invention and after many years of careful study and experiments the makers have at last realised the last word in the Talking Machine industry.

Principal Features:—

(CONTINUED)

- (5) The reproduction on the Pathephone is nothing but a complete delusion of the reality. The voice is perfect. The tone pure and natural. No metallic or jarring sound so conspicuous with other machines.
- (6) The Pathephone needs no constant attention. The Sapphire may be run across the lines without harming the point or record.
- (7) The Pathephone Records do not wear away with the Sapphire point. They are therefore made double sided (each side of a different air) and at about the same price as some of the single-side records of other machines.
- (8) The Pathephone Records are all of one price and the record of the best Artist may be selected without extra charge.

PRICES OF PATHEPHONES, ETC.:—

Various models complete with motor in case. Metal arm, Independent Crank winder and Pathe's new Patent Sound Box with an unwearable Sapphire point.

T model ...	Rs. 32.	G model ...	Rs. 125.	Pathephone worked by compressed air machines or by electric power from Rs. 800 to Rs. 1,000.
P " " "	60.	D " " "	150.	
F " " "	60.	E " " "	180.	
B " " "	95.	S " " "	300.	

Pathe's Patent Sound Box with unwearable Sapphire point. Rs. 5.

NOTE.—When ordering this sound box for any other type Machine please state if it is for a straight arm or tone arm machine.

Pathe's new Sound Box to take needles. Rs. 5.

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- { 88028 কেবাবা এত দিন পরে আঁজি
- { 88031 সাধাসা বাত ভবে সখা বখা ইছা ভব
- { 88030 তেরে। না না বলে আর ডাকিব না
- { 88031 মলিত লুপৎ তোমাকে তোমারি

Mr. S. N. Moitra

- { 88044 ব্রহ্ম সঙ্কীত বহু শিরস্ত্রয় অমৃত
- { 33046 বেবান পাঁড়াত আবার

Mr. J. K. Rakait

- { 33048 আটাইল কালারে সের মনোঃঃ
- { 33051 ই কার কামিনী কলে ধার

Gauhar Jan

- { 46069 সখা গাণ চ'র গায়ে
- { 46069 বে বাতনা বতনে
- { 46070 মিসেঃখরি বেবা গবি
- { 46072 কে তুমি নিবর হ'রে

Porna Kumari

- { 46060 ত'র মাত মাত ভাসা রূপ গয়ে
- { 46061 হইকে হুটিলে হুটিল কাল
- { 46064 হাইকো কামিনী কিয়ে আসিব আবার
- { 46066 কীর্তন কামলে বিদোহ গার

Manada Sundari

- { 46029 ভবে গেয়ে কি লুব হোতো
- { 46026 সে কেনারে করে ললণার
- { 46060 আবে কামতের ববি সই
- { 46063 কুলতে তোমারে কত করিলাম কলম
- { 46026 ধীঃখো বেদী প্যারিস ক্যাননে
- { 46078 বাবো গিঃহরে love লুৎ P. & O.
- { 46024 গেয়ে মাকে মূঃ মূঃ
- { 46061 গাণ পরে গাণ ম' শিলার পরে
- { Bhubendra Nath Banerjee
- { 46010 গবুঃ বাবুঃ আ পণ্ডোঃ
- { 46011 ময়েঃ বাঃঃঃ গাণ
- { 46012 এই হুঃমিঃটা গিঃগিঃ গাণ
- { 46018 বিবি তোমায় বিয়ে

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. . . have brought about the exclusion of needles out of the
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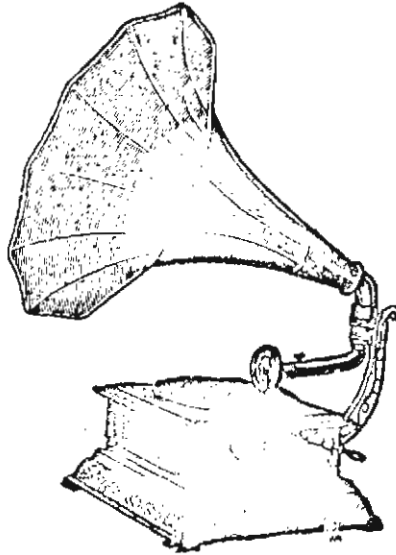
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f. an advertisement from The Madras Mail 31 March 1911

PATHEPHONES.

NO NEEDLES REQUIRED

UP-TO-DATE.
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GRAND PRIX
Model No. 8.
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UNBEATEN.
MILAN, 1906
HORS
CONCOURS.
Indian Records
by
Gaurjahan,
Kalijan,
Peera Sahib,
Godaveri, etc.

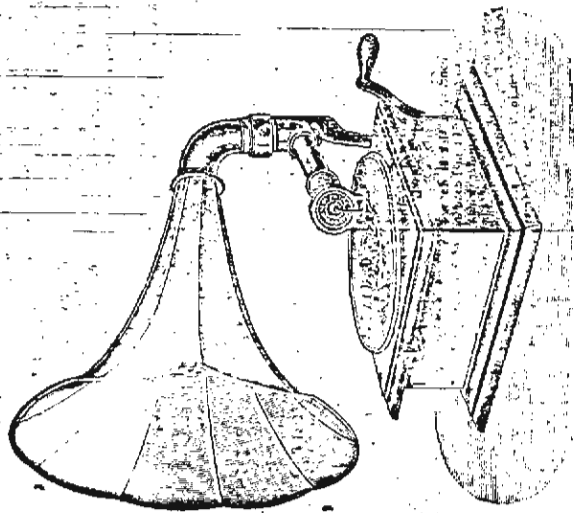
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Sole Agents: **OAKES & CO., LTD., Bw'ay, Madras.**

g. an advertisement from The Madras Mail 21 April 1911

PATHE'S POOJA OFFERING

A Pathephone for
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 with new accoustic
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Pathe Records by all
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 11' double-sided and
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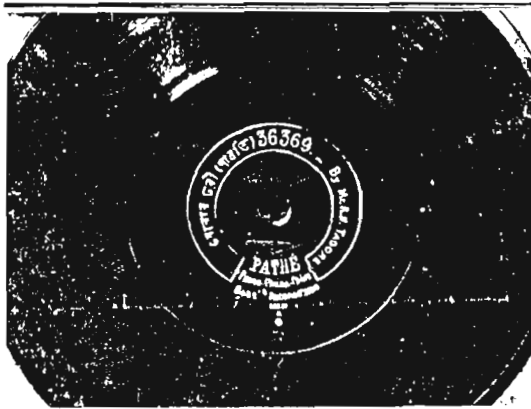
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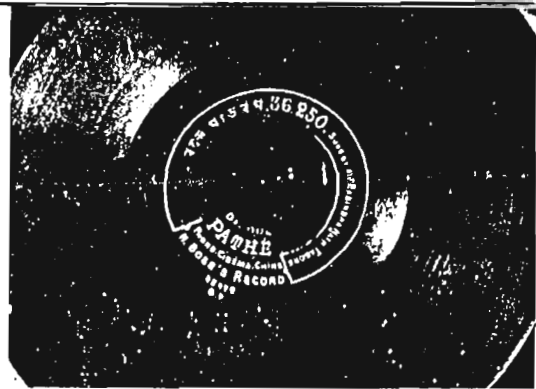
Write for latest catalogues and name of our nearest Agents

Pathephone & Cinema Id., Co., for the East,

HEAD OFFICE, 7, Lindsay Street, BRANCH, 179, Dhurumtalla Street, Calcutta.

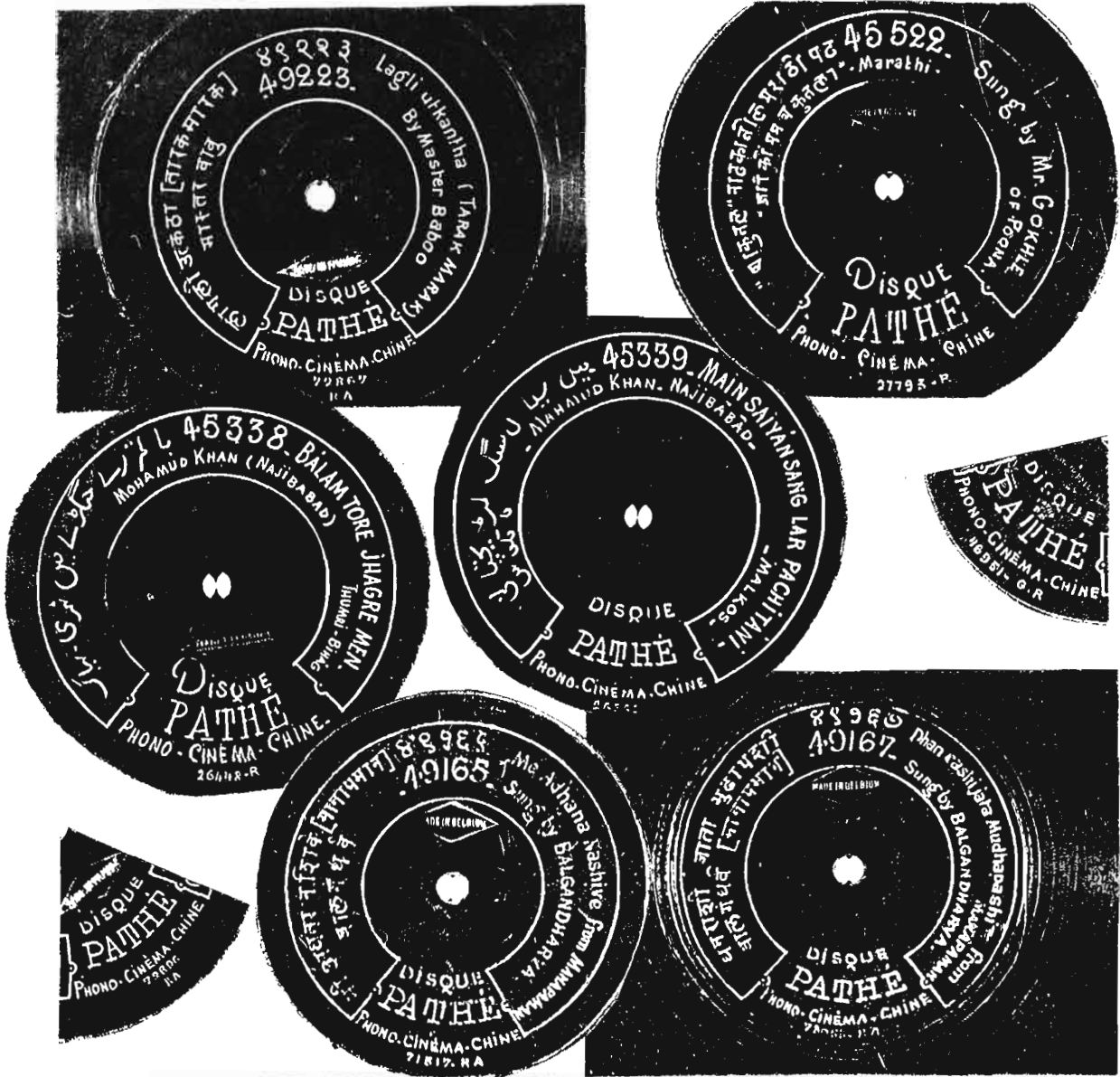


Mr. R. N. Jagore



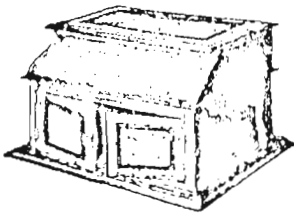
Mr. Rabindra Nath Jagore

A,B. label illustrations from KABIKANTHA - S.K. De. Calcutta, 1965



C. label illustrations courtesy Prabhakar Datar, Bombay

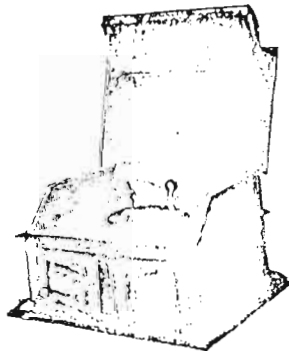
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The Artistic RECORD

REQUIRE
NO
NEEDLES



REQUIRE
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New Records by the
Celebrated Pathephonists—
MANODA SUNDARI

AND

HARI MATI

Few Hits Amongst Hundreds

Mr. S. J. Mazumder (Alias Baku Babu).

46738	Poner Pakhi Gira asho	Konik
	Lagengusher Jhuli	Comer
	These Comedones of Baku Babu are very pleasing	
	MISS MANODA SUNDARI	
46861	Jamuna Amar Sudha	Have to startle
46865	Akshini Kano Dhant	Konika Kowli
46862	Oi Bashi ki gori Jane	Behag Khambal Kowli
46877	Oi jo Bajra Bashi Jamunapujna	
	MISS HARI MATI	
46918	Banshi Doo Ramon maha	Kirtan
46950	Kichhar Dasan-maner Lagte	Kirtan
46977	Nandini Lalo Nagore	Kirtan and Jut
46918	Lalo Ki Hase Jakk a jankalera	Sindhu Khambal jut.
	MISS PUNNO KOMA 1	
46902	Choke joli Laga bhalo	Jhijit Khambal.
46906	Oi Bhuban Mozomohini	Turi Bhaichu Kowli.

h. an advertisement from The Bengalee 7 April 1912

The Artistic Record.

THE MOST NATURAL PRODUCTION OF THE HIGHEST
ACHIEVEMENTS IN THE
MUSICAL WORLD.

NEW

Records

BY

Manoda Sundari Dassi.



NEW

Records

BY

Miss Gauhar Jan of Calcutta.

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- { 40036 বাবা'র মে' মেসের হলে অ'লস'র
- { 40060 বিদিত হলে কামতের হ'লে সই
- { 40063 বাবা'র কু'দিত হোগলে ক'র
ক'রিস'র ব'ত'র
- { 40038 ই'দারা বেই গ'য়'রিস ক'র'স'রে
- { 40078 দ'র শি'ব'তে Love হ'তে P & O মেস
- { 40034 সাহা'র মেসে না'চে ন'রু'র ন'রু'র
- { 40061 বা'বেই আ'র গ'লে আ'র স'প'লা'র গ'লে
- { 40038 ক'র'র ব'দ'াই যে কি বা'টে'র মেসে
- { 40041 ক'র'র ত'রু'র অ'র স'রু'র য'ব'র গ'লে
- { 40039 ক'র'র হ'লে বি'বে'র'নী ক'র এক'র'র
- { 40040 ক'র'র হ'লে হ'লে হ'লে হ'লে

IMPORTANT Notice.

With the advent of the Pathephone the Talking Machine at once attained to the dignity of a Musical instrument, as distinguished from a mere machine for the mechanical reproduction of sound.

The Pathe Disc playing through the medium of smooth, ball-pointed unwearable sapphire in lieu of the sharp pointed needle, represents the last word in the faithful reproduction of sound. It is unwearable and with ordinary care unbreakable. The tone is rich — full and mellow.

- 40047 } Mopa Haro Jori ker
(Sono-Holi)
- 40048 } Borna Badrowa ra
(Jurga-Thunri)
- 46085 } Sono Naudia Tora Boyor
(Gandhar-khamta)
- 46086 } Torada (Gajri-Tori)
- 46072 } Borna nagara wachra (Postha)
- 46073 } Ohapamon Pajra (Postha)
- 46054 } Ohoro Ohoro Mori Baiya
(Bhairabi Thunri)
- 46067 } Bo Tera Sonjaya ra
(Bhairabi Dadra)
- 46044 } Nazara Maria (Dor-Toppa
Ponjabi)
- 46082 } Tori moy chakar Rohada
(Toppa Jbijhuti, Pnej bi)
- 46083 } H-ri Saiya Poroma Tora
Paiya (Zela)
- 46084 } Moja Da Taha Kaya year
(Dadra)

Thirty Other New Songs all by Distinguished Artists.

WRITE FOR CATALOGUE.

The PATHEPHONE Co.,

CALCUTTA

BOMBAY

k. an advertisement from The Bengalee - circa. early 1912

'Pathé Frères, Limited.



5. Pathe's Factory - Chatou, near Paris. (another view)



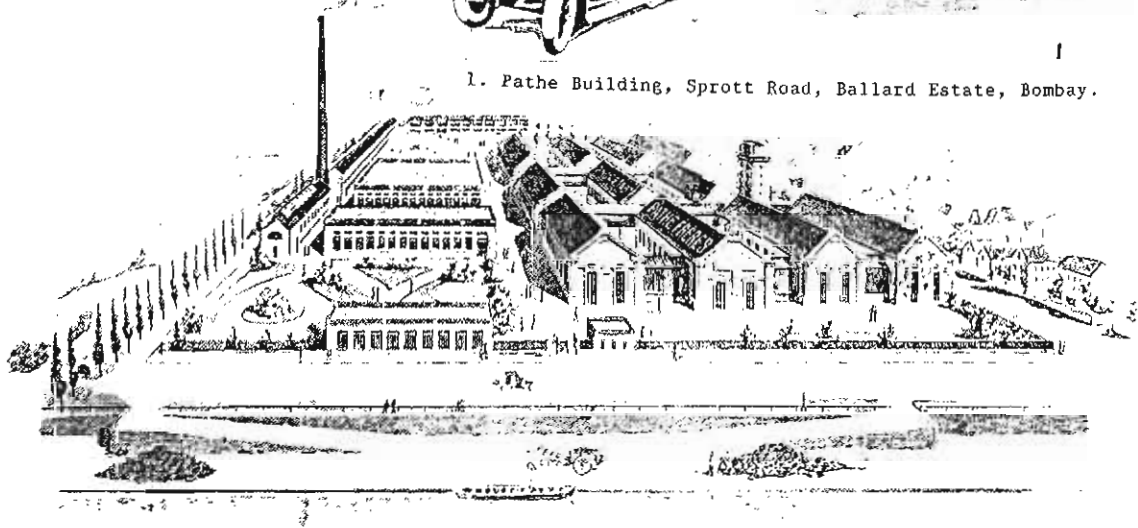
4. Pathe's Head Office, 98 rue Richelieu, Paris.



1. Pathe Building, Sprott Road, Ballard Estate, Bombay.



2. Pathe - 'Coq' (rooster) - Trade Mark.



3. Pathe's Factory - Chatou, near Paris.

(Originally published in -

The Bombay Presidency, The United Provinces, The Punjab, etc.,
(their History, People, Commerce, and Natural Resources.)
Compiled by Somerset Playne.
The Foreign and Colonial Compiling and Publishing Co., London, 1917.)

"ENGLISH" Indian Gramophone Numbers

The 'first' printed Catalogues of Indian repertoire were published in 1905 and include editions in the Bengali, Hindustani, Gujarati, Punjabi, and 'Nagri' (Hindi) languages. There was also a 'South Indian' catalogue which included Tamil, Telugu, Malayalam and Sanskrit recordings.

Apart from the 'South Indian' catalogue all of the other editions of the 'Indian' catalogues also included a page of 'English' recordings which had been selected for the disc record market in India. This listing of a few dozen single side recorded discs remained fairly static for a couple of years and except for a couple of recordings by M. Bruce Gordon and W.S. Burke - all other 'English' titles were marketed in India under their 'original' number allocations. This numbering procedure continued up until the end of 1910, by which time The Gramophone Co., Ltd., had been pressing 'English' records at their factory in Sealdah, Calcutta.

[Frank Andrews now describes how the 10 inch and 12 inch 'English' series were numbered in their own series - using Indian numerical blocks.]

10 inch - numerical - to C series

"Beginning in January 1911 - the 10" inch Double-Sided discs were issued with Black labels and plain numbers from No. 1 up to No. 18. Supplements took the numbers to No. 85 with the September 1911 issues.

From October 1911 the numbers became prefixed "C" with new issues at C-86 onwards and the new catalogues afterwards showed all earlier numbers had partaken of the "C" prefix.

The "C" series progressed into the C-700's when in August 1918 another series for double-sided discs was introduced at GC-1001 - and BOTH series continued until the July 1920 issues when the India catalogues of English recordings introduced new recordings under the "B" prefixed numbers as issued in the United Kingdom, but subsequent catalogues still contained some of the 10 inch "C" series and "GC" series.

12 inch - numerical - to M series

The 12 inch double-sided discs had also begun in January 1911 with 01 and 02 and they progressed in the supplements to 075 by September 1911. In October 1911 these 12 inch discs began to take an "M" prefix at M-076 and the following complete catalogues showed the earlier numbers then had the "M" prefix.

In April 1913, with the highest number issued being M-0255 the numbering was continued by dropping the zero (0-) as the first digit and so the lowest number April 1913 number was M-256. All previous issues then began to be catalogued as simply "M" prefixed - without the zero. A new contemporary series, beginning with GM-1000, was begun in August 1918.

The 12 inch "M" series and the "GM" series continued through to July 1920 when - as with the 10 inch double-sided discs - a new series was introduced with "C" prefixed numbers as issued in the United Kingdom.

Now the 'English' Indian catalogues held both 10 inch "C" series AND 12 inch "C" series, the later equivalent to the United Kingdom "C" series. The last 10 inch from the "C" (Indian) series was not deleted until the December 1932 catalogue was issued.



2. ENGLISH Indian Gramophone Records

The discs (both sizes) were all Black labelled until December 1916, when the cheaper plum labels were introduced, sharing the number series with the Black labels in both sizes. The July 1920 'plum' label supplement had the discs continuing with The Gramophone Co., Ltd., Calcutta's own 10 inch "C" series, but the Electric & Musical Industries, Ltd., supplement shows that the "B" had been substituted for "C" although retaining the number series - then in the C-870's, but second thoughts prevailed and the United Kingdom sourced "B" numbers were hand written in by the side in the pages of the catalogues, except for C-874 - the highest 10 inch (Indian) "C" issued." [F.A.]

Record collectors of 'English' repertoire - issued on GRAMOPHONE CONCERT RECORD (10"), GRAMOPHONE MONARCH RECORD (12") or ZONOPHONE RECORD (10" and 12") and also HIS MASTER'S VOICE (Black label - numerical and "C" series 10" and 'plum' label) as described above - might be interested to examine these records very closely. Most issues in India were produced from 'daughter' stampers and are identical to the United Kingdom issues - having been manufactured from 'duplicated' (or daughter) metals that are from the same stampers as the original English issue. Occasionally - other or alternative 'takes' were used to manufacture the discs in India - thus the Indian pressings of such discs are unique in that they are slightly different from the United Kingdom issues. Apart from utilizing The Gramophone Co., Ltd.'s resources, The Gramophone Co., Ltd., in India also utilized matrix stocks and stampers from Deutsche Grammophon-A.G., Berlin, and Victor Talking Machine Co., Camden, New Jersey, United States of America. The 'Victor' source often turns up matrix stocks and stampers that were NOT utilized in America. Although it is a complex issue - a number of the Indian "C" issues are in fact 'alternative' issues to those of the 'original' issues in their country of origin.

An example of the variation within pressings might be gained from the fact that - Indian HMV - C-403 is drawn from - English HMV - B297 - which has its origin from Victor matrix stocks. Amongst a number of other issues, these recordings from Victor of Hawaiian Guitar Duets by various artists - are listed in the regular Indian 'nagri' catalogues - as being (anonymous) recordings described as - "Sitar Aur Veena" - suggesting that these are performances by Indian musicians - but in fact they are Hawaiian Guitar Duets.

Even up to the main Indian 'nagri' for 1921, the listings show that C-74, C-253, C-254, are Black Label, while C-46, C-63, C-70, etc are 'plum' label issues. More significant that amongst a number of 'English' recordings taken in India - is that C-253, and C-254, were the only issues to have been recorded in India ----- and originally having 'English' single-face numbers - and entered to the 'English' Indian "C" series - (unless something else is discovered) - all other recordings taken in India of English repertoire were allocated to the regular Indian "P" series for 10 inch or "K" series for 12 inch that is up until 1929.

It should be noted that up until 1929, ALL records issued by The Gramophone Co., Ltd., in India had been manufactured at its factory which was located at 139 Beliaghatta Road, Sealdah - not one mile from the heart of Central Calcutta, very close to one of the busiest railway terminals in India. ALL records - whether they be of English or Indian repertoire - or other Asian repertoires manufactured at Sealdah - will have printed upon the labels - (made by) - The Gramophone Co., Ltd., Calcutta., on the lower part of the label. From 1929 onwards the printed labels will read as - (made by) The Gramophone Co., Ltd., Dum Dum, - indicating that the factory of The Gramophone Co., Ltd., in India had been relocated to Dum Dum on the northern outskirts of Calcutta.

3. ENGLISH Indian Gramophone Records

N series - beginning as ZONOPHONE RECORD

The English repertoire of the ZONOPHONE RECORD was first introduced in India in March 1908, and at first the pressings of the ZONOPHONE RECORD as marketed in India were manufactured at Hanover, Germany, and were single-side recorded discs ONLY, the 10" selling in India for Rs.1-14. The Gramophone Co., Ltd., in India, marketed these discs through what they described as their "Zonophone Department". By October 1910, the Indian repertoire of the ZONOPHONE RECORD had been placed on the market by The Gramophone Co., Ltd., - as DOUBLE-SIDED discs ONLY - selling for 2 Rupees.

The first few Indian repertoire ZONOPHONE RECORD double-sided discs are believed to have been manufactured at Hanover, Germany - or at Hayes, England - as the FIRST pressings are labelled as being manufactured by the International Zonophone Company. (without the stamping - Made in Calcutta) - by January 1914, all ZONOPHONE RECORD issues of Indian repertoire that had previously been issued under their single-face numbers (X3-.....) were given a double face number with an "N" prefix - the first double face number being N-392 - and retaining the single face number as well.

Z series - 'English' ZONOPHONE RECORD

With the English repertoire on Indian ZONOPHONE RECORD's the single-face numerical series (which were by then all double-sided discs) were given a "Z" prefix for the 10 inch discs and "A" prefix for the 12 inch discs.

The ONLY 'English' recording to be allocated an Indian ZONOPHONE RECORD number (at this stage) was X3-102181 (matrix - 1663e) "Laughing Song" - by Burt Shepard / coupled with X-46767 (matrix - 183ab) "Ladies of Cadiz" played by Signor Francisco (sic!) - this same coupling was reissued as Z-543 during 1914.

The "N" series progressed as Indian ZONOPHONE RECORD issued up to N-1485 when in January 1925, the "N" series was transformed into HIS MASTER'S VOICE "Green Dog" label and assumed "Gramophone" coupling numbers.

The monthly supplements of issues on HMV "Green Dog" label progressed at the rate of about 10 to 12 issues per language - and included intermittent 'blocks' of European recordings - eventually changing from HMV "Green Dog" to "Plum Dog" - a process which at this stage of research still requires some sorting out, because even though the HMV "Green Dog" label gradually progressed to "Plum Dog" - The Gramophone Co., Ltd., also retained a number of Indian repertoire titles as "N" prefixed "ZONOPHONE" labelled discs within the "N" series of "Green Dog" and "Plum Dog" labelled discs - the significant factor of which was the selling price of the "N" series.

The Indian "N" prefix series was still active into the 1960's in India, by which time the numbers are up in the N-150,000 range, within which are numerous 'blocks' for an amazing variety of repertoires. By the end of 1933 the "N" series had changed permanently from "Green Dog" to "Plum Dog" and (since 1929) show The Gramophone Co., Ltd., Dum Dum, as the manufacturer.

Several record collectors of English repertoire - made at "Calcutta" and "Dum Dum" in the "N" prefix series like to think that the "N" series was "exclusively" for 'English' recordings but as the above little narrative reveals a very different story.

In the near future we shall have a closer look at the further extensions of the various 'English' series made in India. For the moment at least we hope that the above information is of some help to an understanding of these series.

FRANK ANDREWS and MICHAEL S. KINNEAR

OBITUARY

PANDIT KUMAR GANDHARVA - (8 APRIL 1924 - 12 JANUARY 1992)
- CREATIVE MUSICIAN, VOCALIST - HINDUSTANI CLASSICAL MUSIC. HE
HAS CUT SEVERAL DISCS & THE DISCOGRAPHY IS GIVEN IN TRN 2.

RAMESH GUPTA - ON JANUARY 21, 1992, AT THE AGE OF 80. HE
WAS A FREEDOM FIGHTER & HAS WRITTEN SEVERAL DESHBHAKTI
(PATRIOTIC) SONGS WHICH WERE VERY POPULAR IN THAT PERIOD.

BHARAT BHUSHAN - ON JANUARY 27, AT THE AGE OF 71. HE WAS A
FAMOUS ACTOR IN HINDI FILMS.

ARUN PAUDWAL - NOV. 91. AT THE AGE OF 50. HE WAS A
MUSICIAN & PROVIDED MUSIC TO SEVERAL MARATHI & HINDI FILMS
WITH HIS FRIEND ANIL MOHILE UNDER THE NAME 'ANIL-ARUN'.

MOHAN CHOTI - 1 FEBRUARY 1992. AT THE AGE OF 53. HE WAS A
COMEDIAN & ACTED IN LARGE NUMBER OF FILMS.

SUNDER - 5 MARCH 1992 AT THE AGE OF 87. HE WAS ALSO
COMEDIAN & ACTED IN SEVERAL HINDI FILMS.

A Lyrical Saga in Timeless Ragas



Pt. Kumar Gandharva
(1924-1992)

Pandit Kumar Gandharva. The doyen of Hindustani classical music.

Today, on his first birth anniversary after his sad demise, HMV pays a humble tribute to this legendary golden voice. With the release of a 4 cassette pack featuring 4 bhajans and 12 ragas, that span his lifetime.

Also being released on the occasion is a 2 cassette pack of Marathi songs including lyrics from popular dramas like *Swayamvar* & *Tulsidas*.

Titled "Swaranjali", these special birth anniversary releases from HMV, trace the saga of this vocalist, through ragas that are simply timeless.

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