

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS.



Cartoon of a well-to-do Bengali family listening to a 'Gramophone'
- complete - with an 'original nipper' in 1907.

VOL.7

JUL.1992

THE RECORD NEWS

QUARTERLY JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

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CONTACT ADDRESS - SURESH CHANDVANKAR
207 PARASHARA TIFR COLONY, COLABA, BOMBAY - 400 005. INDIA.

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FROM THE EDITOR -

With this volume 7 of The Record News, SIRC is entering into the third year of it's activities. The managing committee is thankful to you all and hopes to continue this work with your guidance and support.

This issue contains news from Bombay, Nanded and Solapur as usual to keep the readers informed about the programmes and the activities. Mr. Michael Kinnear's article on W.S. Burke is very interesting for the readers interested in the historical aspects of the sound recording in India.

This issue also contains an advertisement from 'AUDIO "78" Archival Supplies' USA which will be useful to the record collectors looking for the proper equipment for playing their precious records. Also included are the letters from our readers and members.

- SURESH CHANDVANKAR
EDITOR

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CONTENTS -

ADVT. FROM GATHANI MUSICAL PRODUCTS.....	4
SIRC NEWS FROM BOMBAY.....	5
TRIBUTE TO LATE PANDIT KUMAR GANDHARVA BY - MR. K. R. TEMBE.....	7
MERA NAAM JANKIBAI OF ALLAHABAD BY - PROF. S. R. MEHTA.....	9
RECORDS OF LATE MASTER DEENANATH MANGESHKAR BY - MR. PRABHAKAR JATHAR AND MR. RAM PAGE.....	13
SIRC NEWS FROM NANDED BY - P. T. SHASTRI AND MR. PRABHURAJ KULKARNI.....	16
SIRC NEWS FROM SOLAPUR BY - MR. JAYANT RALERASKAR.....	18
LETTERS TO THE EDITOR.....	20
W. S. BURKE - THE FIRST DISC RECORD ARTIST OF INDIA BY - MR. MICHAEL KINNEAR.....	26
ADVT. FROM AUDIO "78" ARCHIVAL SUPPLIES, USA.....	31
SWARANJALI - A HOMAGE TO THE MAESTRO A REVIEW BY - SURESH CHANDVANKAR.....	36

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Hindi Film Songs

(gathani) **Kanan Devi**

(gathani)

KANAN DEVI Hindi Film Songs

M 138

Side A
DOLE HRIDAYA KI - PRABHUJI PRABHUJI - HAMARI LAJ
KUCH YAD RAHE TO - TUM BINA - AMBWA KI DALI
Side B
JARA NAINO SE NAINA - ECHAND CHUP NA - MAD BHARI
MERI MAJBOORIO - DUR DESHKA - DUNIYA YE DUNIA



Hindi Film Songs

KANAN DEVI

Side A
DOLE HRIDAYA KI NAIYA
Film / Vidyapati
PRABHUJI PRABHUJI
Film / Hospital
HAMARI LAJ
Film / Lagan
KUCH YAD RAHE TO
Film / Jawab
TUM BINA
Film / Lagan
AMBWA KI DALI
Film / Vidyapati
Side B
JARA NAINO SE NAINA
Film / Hospital
ECHAND CHUP NA JANA
Film / Jawab
MAD BHARI
Film / Lagan
MERI MAJBOORIO
Film / Hospital
DUR DESHKA
Film / Jawab
DUNIYA YE DUNIA
Film / Jawab

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gathani

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BOMBAY-400 004.

(gathani) (gathani) Gazals

BEGUM AKHTAR

Begum Akhtar

M 124

Side A
DIWANA BANANA HAI TO WOH AARAHE HAIY ZABANE ASHK
SE TUNE BUTE HARJAI IE GAYA JOSHE JANUN SAYYAD NE OAFAS
Side B
WAFON KE BADLE HAMKO NAZAR SE KHOONE DIL KA JO
KHUDA KI SHAAN HAI MAZE BE TABYON KE WAF NAHIN NA



GAZALS

BEGUM AKHTAR

Side A
DIWANA BANANA HAI TO
WOH AARAHE HAIY
ZABANE ASHK SE
TUNE BUTE HARJAI
IE GAYA JOSHE JANUN
SAYYAD NE OAFAS MEN
Side B
WAFON KE BADLE
HAMKO NAZAR SE APANI
KHOONE DIL KA JO KUCHH
KHUDA KI SHAAN HAI
MAZE BE TABYON KE
WAF NAHIN NA SAHI

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SIRC NEWS FROM BOMBAY

As before we had monthly meetings as detailed below -

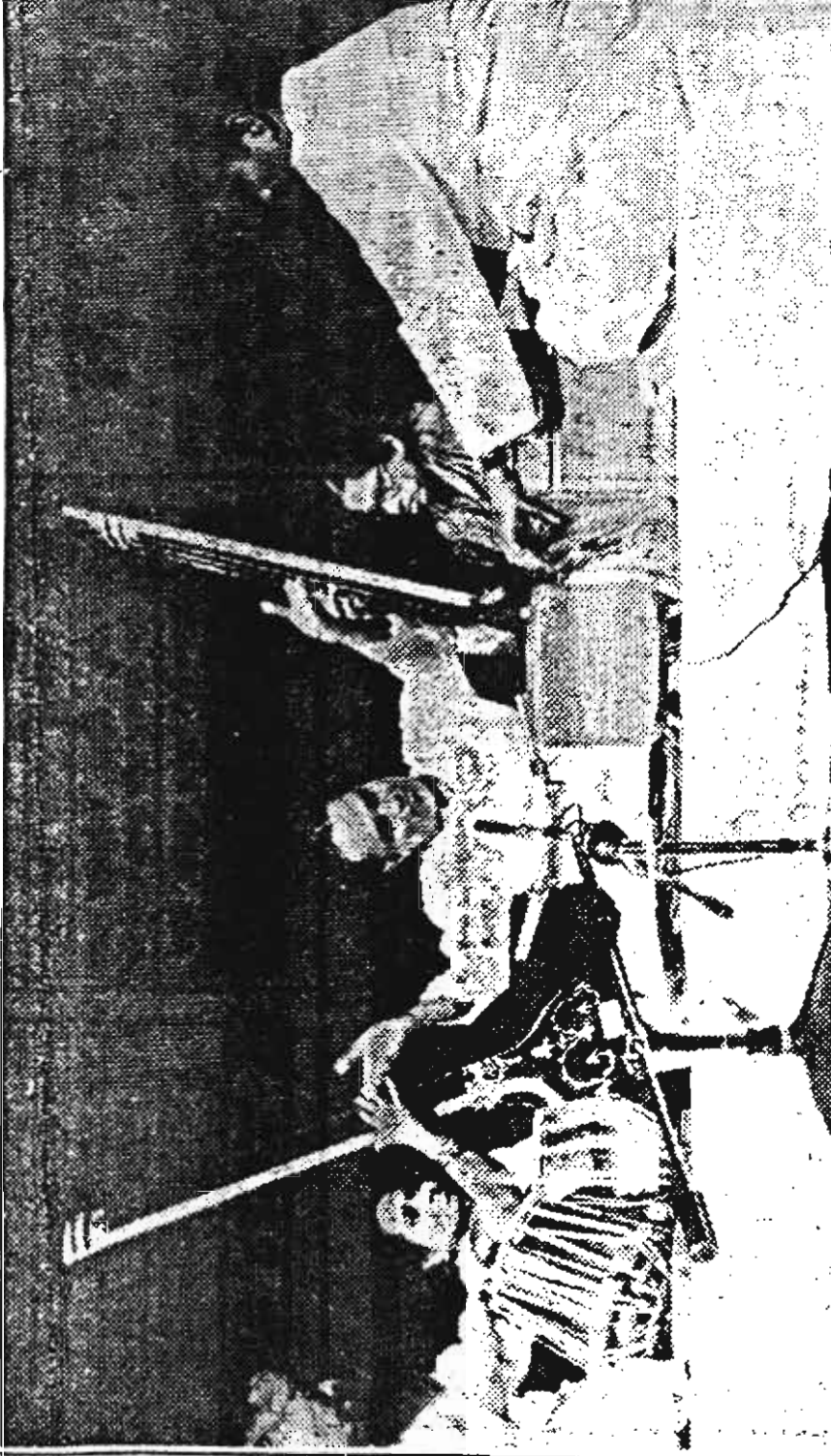
1) April 1992 - As a tribute to Late Pandit Kumar Gandharva, On Saturday April 11, Mr. K.R. Tembe, Dombivli presented a programme at his residence. The theme was "Surdas & Tulsidas Ek Darshan" based on excerpts from recordings of the programme of Pandit Kumar Gandharva held on September 2, 1988 & on April 18, 1986. These bhajans composed by North Indian Saints Tulsidas & Kabir were rendered by Kumarji in various ragas like Kalyan, Kedar Sorath, Dhani, Tilang, Desh Malhar, Gaud Malhar, Kanada & Bhairvi. These bhajans are written in Hindi. Mrs. Sandhya Tembe explained the meaning of the lyrics before playing each composition which helped the audience in appreciating the bhajans. The programme was well attended. Song details are given seperately.

2) April 1992 - On Sunday April 26, Professor Sharadbhai Mehta from Nadiad, Gujrat gave an illustrated talk on Janki Bai of Allahabad. He delivered one hour lecture followed by recordings of Janki Bai from old 78's cut in the first decade of this century. Details of his talk & the records played are given seperately. This programme was organised jointly by AMA (Amateur Music Association), TIFR & SIRC. at the TIFR lecture theatre, & was attended by over fifty music lovers.

3) May 1992 - On Saturday May 30, an informal get together was organised in which members, friends & wellwishers of SIRC were invited. There was no records listening session. President Narayan Mulani was the host & the meeting was arranged at his residence. He welcomed all the guests. Hon. Secretary Suresh chandvankar gave a brief introduction of SIRC to all those who attended SIRC meeting for the first time. Then each person was asked to give a short introduction about himself & his impressions & expectations from SIRC. This had good response & frank comments were passed & the opinions were given. Mr. Jaiswal & Mr. Prabhat Saha from HMV company attended this meeting & hence obviously audience put forward their demands & expectations from HMV regarding the records/cassettes they want. Mr. Jaiswal & Mr. Saha took a note of these discussions & expressed their views & assured to convey the feelings of the music lovers to the company management. Mr. Michael Kinnear who also attended the meeting stressed the need of preservation of these treasures & appealed members to write articles for "The Record News". Mr. Suresh chandvankar then presented slide show with illustrations from old 78's & enlightened the audience with the glorious past of the old Gramophone Records. This meeting was attended by about sixty persons including members from Solapur & Nanded branches.

4) June 1992 - On Saturday June 27, Mr. Ram Page & Mr. Prabhakar Jathar presented a programme based on the gramophone records of Late Master Deenanath Mangeshkar. This programme was held at Balaji Mandir, Walkeshwar, Malbar Hill, Bombay & was well attended. Details are given elsewhere.

- BY SURESH CHANDVANKAR



२३ सप्टेंबर १९७२ रोजी दिल्लीच्या कमानी सभागृहात १८ व्या आकाशवाणी संगीत संमेलनाचे उद्घाटन पं. कुमार गंधर्व यांच्या गायनाने झाले. त्या वेळच्या छायाचित्रात पेटीवर अप्पा जळगावकर तर तबल्यावर वसंत आचरेकर दिसत आहेत.

- ON 23 rd SEPTEMBER 1972, EIGHTEENTH ALL INDIA RADIO SANGEET SAMMELAN WAS INAGURATED BY PANDIT KUMAR GANDHARVA'S VOCAL RECITAL AT THE KAMANI AUDITORIUM, NEW DELHI. HE IS SEEN ACCOMPANIED BY MR. APPA JALGAONKAR (HARMONIUM) AND MR. VASANT ACHAREKAR (TABLA) - FROM DAILY LOKSATTA, 13/01/1992 p.9

A PROGRAMME ON BEHALF OF SIRC
 "TRIBUTE TO PT KUMAR GANDHARVA"

ON APRIL 11, 1992 AT 4 P.M.

PRESENTED BY
 K. R. TEMBE

TULSIDAS : EK DARSHAN
 EXCERPTS FROM LIVE PROGRAMME

ON APRIL 18, 1986

I A

॥ १ ॥

बालकाण्ड चौथाई
 राग कल्याण, आढ़ताल

अगनित रबि ससि सिव चतुरानन ।
 बहुत गिरि सरित सिंधु महि कानन ॥
 काल कर्म गुन म्यान सुभाऊ ।
 सोउ देखा जो सुना न काऊ ॥

॥ ५ ॥

गीतावली
 राग केदार, केरवा

II A

सखि! नीके कै निरखि कोउ सुटि सुंदर बयेही ।
 मधुर मूरति मदनमोहन जोहन-जोग,
 वदन सोभासदन देखि हौ मोही ॥ १ ॥
 साँवरे-गोरे किसोर सुर-मुनि-चित्त-चोर
 उभय-अंतर एक नारि सोही ।
 मनहु बारिद-बिधु बीच ललित अति,
 राजति तड़ित निज सहज बिछोही ॥ २ ॥
 उर धीरजहि धरि, जनम सफल करि,
 सुनहि सुमुखि! जनि बिकल होही ।
 को जानै, कौने सुकृत लहो है लोचन-लाहु,
 ताहिते बारहि बार कहति तोही ॥ ३ ॥
 सखिहि सुखीख दई, प्रेम-मगन भई,
 सुरति बिसरि गई आयनी ओही ।
 तुलसी रही है ठाढ़ी पाहन गदी-सी काढ़ी,
 कौन जानै, कहति आई, कौनकी कोही ॥ ४ ॥



॥ ८ ॥

गीतावली
 राग सोरठ, केरवा

III A

राम! हौं कौन जतन घर रहि हौं?
 बार बार भरि अंक गोद लै ललन कौनसों कहि हौं ॥ १ ॥
 इहि आँगन बिहरत मेरे बारे! तुम जो संग सिमु लीहें ।
 कैसे प्रान रहत सुमिरत सुत, बहु बिनोद तुम कीहें ॥ २ ॥
 जिन्ह श्रवननि कल बचन तिहारे, सुनि सुनि हौं अनुरागी ।
 तिन्ह श्रवननि बनगवन सुनति हौं, मोते कौन अमागी? ॥ ३ ॥
 जुगसम निमिष जाहि रघुनंदन, वदन कमल बिनु देखें ।
 जो तनु रहै बरष बीते, बलि, कहा प्रीति इहि लेखें? ॥ ४ ॥
 तुलसीदास प्रेमबस श्रीहरि देखि बिकल महतारी ।
 गदगद कंठ, नयन जल, फिरि फिरि आवन कहो मुरारी ॥ ५ ॥

॥ ३ ॥

विन्भत्रिका
 राग धनात्री, आढ़ त्रिताल

I B

दानी कहूँ संकर से नाही ।
 दीन-दयाल दिबोई भावत, जाचक सदा सोहाही ॥ १ ॥
 मारि कै मारु थप्यो जग में, जाकी प्रथमरेख प्रटमाही ।
 ताठाकुर कौ रीझि निवाजि बौ, कहुँ क्यो परत मोहि पाही ॥ २ ॥
 जोग कोटि करि जो गति हरि सों, मुनि मांगत सकुचाही ।
 वेदविदित तेहि पद पुरारिपुर, कीटपत्तन समाही ॥ ३ ॥
 ईसु प्रार उमापति परिहरि, अनत त्रे जानन जाही ।
 तुलसीदास ते मूढ़ मांगने कबहूँ न पेट अछाही ॥ ४ ॥

SURDAS : EK DARSHAN
EXCERPTS FROM LIVE PROGRAMME ON SEPT 2, 1988

त्रिताल-साधा

राग तिलंग

बांसुरि बजाइ आछे,
रंगसौ मुरारी ।
सुनि कै धुनि छूटि गइ,
संकर की तारी ॥

वेद पठन भूलि गए, ब्रह्मा ब्रह्मचारी ।
रसना गुन कहि न सकै, ऐसि सुधि विसारी ॥ बांसुरी ॥

इंद्रसभा थकित भइ, लागी जब करारी ।
रंभा कौ मान मिट्यौ, भूलौ नृतकारी ॥

जमुना जू थकित भई, नहौ सुधि संभारी ।
सूरदास मुरली है, तीन-लोक-प्यारी ॥

त्रिताल-मध्यलय

राग देस-मल्हार

अहो पति सों उपाइ कछु कीजै ॥
जिहि उपाइ अपनो यह बालक,
राखि कंस सो लीजै ॥

मनसा, वाचा, कहत कर्मना,
नृप कवहूं न पतीजै ।
बुधि, बल, छल, कल, कैसेहुं करिके,
काढि अनत ही दीजै ॥

नाहि न इतनो भाग जो यह रस,
नित लोचन पुट पीजै ।
सूरदास ऐसे सुत को जस,
श्रवणनी सुनि-सुनि जीजै ॥

II B

त्रिताल-मध्य I B
राग गौड-मल्हार

उठी-उठी सखी सब मंगल गाई ॥
जागु जसोदा, तैरे बालक,
उपज्यो कुंवर कन्हाइ ॥ री ॥

ज्यो तू रच्यो-सच्यो या दिन को,
सो सब देहि मंगाइ ।
देहि दान बंदीजन गुनिगन,
ब्रजवासिनो पहिराइ ॥ री ॥

तव हंसी कहत जसेन्द्र ऐसे,
महरहि लेऊ बुलाइ ।
प्रगट भयो पूब तप को फल,
सुत-मुख देखौं आइ ॥ री ॥

आये नंद हंसत तिहि औसर,
आनंद उर न समाइ ।
सूरदास ब्रजवासी हरषे,
मानतन राजा राइ ॥ री ॥



तम हो धीर संजीवन रस के

— LINE DRAWINGS BY MR. VISHNU CHINCHALKAR, INDORE.

त्रिताल-मध्यलय

राग कान्हरा

गिरिधर ब्रजधर मुरलीधर,
धरनी धर माधौ पीतांबर धर ॥

संख-चक्र-धर गदा-पद्म-धर
सीस-मुकुट-धर अधर-सुधा-धर ॥

कंबु-कंठ-धर, कौस्तुभ-मनि-धर,
बनमाला-धर मुक्त माल-धर ॥

सूरदास प्रभु गोप-वेष-धर,
काली-फन पर चरन-कमल-धर ॥

कहरवा III A
राग भैरवी

आज नंद के द्वारे भीर ॥
इक भावत इक जात बिदा छै
इक ढाढे मंदिर के तौर ॥

कोरु केसर को तिलक बनावाति
कोरु पहिरति कंचुकि सरीर ॥

एकनि को गौ-दान समर्पत
एकनि को पहिरावति चीर ॥

एकनि को पुहुपनि की माला
एकनि को चंदन घासि नीर ॥

एकनि को माथे दूब रोचना
एकनि को बोधति दै धीर ॥

सूरदास धनिस्याम सनेही
धन्यजसोदा पुन्य सरीर ॥

MERA NAAM JANKIBAI OF ALLAHABAD

(CIRCA.1880 - 1934)

SYNOPSIS

BORN - AROUND 1875.
DIED - 18TH MAY 1934

Father - Shiv Balak (Hindu) was a wrestler & was selling milk & milk products at Benares.

Mother - Manki

Laxmi - Shiv Balak saved her life,when she attempted to commit suicide.Virgin woman - Beautiful. She also lived with Shuv Balak.

Janki was 7/8 years old then & was in love with one policeman - Raghu Nandan.Raghunandan stabbed her causing 56 injuries hence the name chhappan churivali. Raghunandan was tried & sentenced.

Father - In distress ran away from home.

Parvati (Manki's friend,a professional woman) took the mother & the daughter to Allahabad & sold them there & they both became Kothewali.

TEACHERS - Ustad Hussukhan (Lukhnaw) & was paid Rs.2000/- per month.

Accompaniments - Sarangi - Makdum Bux - Ghasite

Tabla - Rahimuddin Miya Jan,Ramlal Bhat.

Secretary - Jallu Miya - Looked into all correspondence on her behalf.

EDUCATION/TRAINING - Languages - English,Sanskrit,Persian.

Property - Owned large number of houses in Allahabad. During summer she used to stay at Rasoolabad in her own building on the banks of Ganga. There is Janki Bai's Dharmashala in Allahabad,serving the poor till today.

APPEARENCE - Black face covered with wounds. No curation on her face.

VOICE - Magic in her voice. No parallel in her Bhairvi. Range of her voice was upto about two miles.

PATRONS - Late Kishordas.

1911 - Mukabala at George Town - Both Gauhar Jan & Janki Bai sang. Recognition as a citizen of the first cadre. License for both a gun & a revolver. Two armed Soldiers at her gate. Going by cart in Govt. functions with security ahead & behind.

INCIDENTS IN HER LIFE -

1. Reva Naresh - Ocassion Marriage - She set a condition that she will sing in her mask.
2. Very short tempered - Slapped Sarangia when he committed mistake in playing.
3. Very particular in maintaining the prestige of Allahabad.

FIRST RECORDINGS IN INDIA -

HMV - First record played in a shop in Tansen Gunj,Allahabad. Traffic had to be controlled. people purchased Gramophones.

RECORDS -" Gulnaromen Radha Pyari Base ",Bhajaman Ramchandra Kripal were the favourite Bhajans of Janki Bai. Pada Mori Chunri Me Dag was most popular. She cut over 100 records. Disciple - Pandit Mahesh Chandra Vyas.

BOOK - " DIWANI JANKI " KASIMI PRESS,JANSERI GUNJ,ALLAHABAD

LOVE AFFAIRS,MARRIAGE,ADOPTION AND LATER ON MISERIES,DIVORCE & DISAPPOINTMENTS -

Lover & Husband - Sheikh Abdul Huq - a lawyer,a very cunning fellow. Hasmatullah (Rajapurwale) was also a lawyer & a welwisher & had warned her. She married Abdul Huq & gave him property & Gothim Carriage. She adopted a son in 1916-17 & got him married. Soon this son died & Mr.Huq seduced the widowed daughter in law while Janki Bai was away for the concerts. She then divorced Mr.Huq in 1922 after 12 years of married life.

Janki's decision - " If I die,I should be buried soon. Mr. Huq should not touch my ashes,otherwise my soul will be unhappy."

Died with - hard breathing,cough & vommitting blood,on 18 th May 1934. She had respiration trouble.

CHARITY TRUST FORMED -

Equal number of Hindu & Muslim trustees were appointed on the trust formed by Janki Bai with six objectives -

1. Financial help to students.
2. Dinner to Brahmins (Fatish)
3. Charity in Shradhh & Paksha.
4. Distribution of the blanckets to poor in winter
5. Running kitchen in Moharrum & serving food to the poor
6. Distribution of food while terminating fast.(ROZA)

After her death other property was swallowed by Mr.Huq. He died on 11th March 1936.

- BY PROF.S.R.MEHTA,NADIAD,GUJRAT,INDIA.

LIST OF ILLUSTRATIVE RECORDS PLAYED (OF JANKI BAI)

EXPLANATION - SERIAL NUMBER / SONG TITLE / RAGA.STYLE ETC. /
RECORD NUMBER / COMPOSER.

1. AAJ ANAND BHAYO HAI NAGARI AAJ / PILU SOHAR / HMV P 1291
2. AAJ BIRAJ ME HO RAHI HORI / HORI SHAHANA / G.C.-9-13366 /
3. MOPE DAR GAYO SARE RANG KI GAGAR / HORI KHAMAJ / HMV P 1295 / KAVAN PIYA.
4. HORI MACHI HAI SAINYA KI NAGARIYA / HORI PILU / G.C.- 3 - 13517.
5. MERO NAVELO JOBAN VAYO HI JAY / HORI GARA / HMV P 2140 / NIZAMUDDIN AULIA.
6. GHAR DEKHE NAND KE LAL / PHAG (NOOR SARANG) / HMV P 2140.
7. VIDYADHAR TU GUNIYAN SO / ASAVARI KHAT / HMV P 10382 / BAIJU.
8. JOBAN PIYA BARESE SE TAJ DINI / CHAITA GAURI / G.C.-8-13146 / KHASIL PIYA.
9. RAGHUVAR AAJ RAHO TUM PYARE / BIHAG BHAJAN / HMV P 1288 / TULSIDAS.
10. MUJHE HOGA TERA BHAROSA / JOGIA / HMV P 5004.
11. KAHE SAJAN KAHE RAR MACHAI / SOHINI / G.C.- 8 - 13148 / CHHOTE PIYA.
12. RASILI TORI AKHIYAN JIYA LALCHAYE / BHAIKVI EKTAAL / HMV P 235.
13. PADA MORI CHUNRI ME NAIHAR YE DAG / BHAIKVI BHAJAN / HMV P 10488 / KABIR.
14. LAGI GAILE BIRHA NAJARIA / CHAITI / HMV P 355.
15. GULNARO MEN RADHA PYARI BASE / BHAIKVI DADRA / HMV P 1490.
16. BALAM NAIYA DAG MAG DOLE / BHAIKVI DADRA / HMV P 237.



VOCALIST JANKI BAI ACCOMPANIED BY TWO SARANGIYAS AND A TABLIYA AT A RECORDING SESSION CIRCA 1902. FOR HER PERFORMANCE SHE RECEIVED RS.3000/- CONSIDERED A PRINCELY SUM AT THAT TIME.

*** PHOTOGRAPH BY F.W.GAISBERG FROM HIS BOOK THE MUSIC GOES ROUND (1942)



चित्र : उषा मंगेशकर

छाया : मोहन वाघ

- FROM 'DAILY MAHARASHTRA TIMES, 19/04/1992 p.1-3.
PAINTING:USHA MANGESHKAR PHOTO:MOHAN WAGH

मा. दीनानाथ यांच्या ध्वनिमुद्रिका

मास्टर दीनानाथ यांच्या गायनाच्या उपलब्ध ध्वनिमुद्रिकांची यादी प्रभाकर जठार यांनी तयार केली असून त्या त्यांच्या संग्रही आहेत. एकूण २५ ध्वनिमुद्रिकांवर ५० शीते आहेत. त्यात नाट्यगीते व शास्त्रीय वृत्त गीतांचा समावेश आहे. एच. एम. व्ही. च्या १९, दिवन कंपनीच्या दोन, तर यंग इंडियाच्या चार ध्वनिमुद्रिका आहेत.

एच. एम. व्ही. - पदाचे / चीजेचे नाव, नाटक याक्रमाने - १. हांसे जनात राधा, राजसंन्यास. २. वदनी धर्म जलाला, सौभद्र. ३. सुखी साधना, देशकंदक. ४. साजणी बाई नटुनी धटुनी, राजसंन्यास. ५. शूरा मी वंदिले, मानापमान. ६. रवि मी हा चंद्रकक्षा, मानापमान. ७. कठिण कठिण कठिण किती, भावबंधन. ८. भाव भला भजकाष्टा, उग्रमंगल. ९. आजवरी पाहूनी वाट जिवलगा, राजसंन्यास. १०. नाचत ना गगनात नाथा, पुण्यप्रभाव. ११. दिव्य स्वातंत्र्य रवि, रणदुंदुभी. १२. शांत दांत कालिकाष्टी, रामराज्यवियोग. १३. परवशता पाश दैवे, रणदुंदुभी. १४. जिकिते जगी ते, रणदुंदुभी. १५. प्रेम सेवा शरण, मानापमान. १६. घराचरी या तुझा असे निवास, भावबंधन. १७. नोहे सुखमया गतमया, उग्रमंगल. १८. भाली चंद्र असे धरिला, मानापमान. १९. चंद्रिका ही जणू, मानापमान. २०. माझी मातुल कन्यका, सौभद्र. २१. रंग अहा भरला, पुण्यप्रभाव. २२. जगी या खास वेड्यांचा, रणदुंदुभी. २३. पतिव्रता ललना होती, चौबावे रत्न. २४. शत जन्म शोधिताना, संन्यस्त खड्ग. २५. मर्म बंधातली ठेव ही, संन्यस्त खड्ग. २६. काही नाही पाही जनी मोल, रणदुंदुभी. २७. वितरी प्रखर तेजोबल, रणदुंदुभी. २८. नसेजित पहा, संन्यस्त खड्ग. २९. सुकतातचि जगी या, संन्यस्त खड्ग. ३०. समयी सखा न ये, संन्यस्त खड्ग. ३१. पिया धेनिजांकी जाती जाता, संन्यस्त खड्ग. ३२. आपदा राजपदा, रणदुंदुभी. ३३. रति रंगी रंगे, संन्यस्त खड्ग. ३४. नैन सो नैन मिला रखो रे, ३५. सहेला मन दारुडा. ३६. नन्नु द्रोवनी कित ताम समा. ३७. शंकर भंडारी बोले. ३८. तारी बिछेला बा मनवा.

दिवन : १. प्रबलता बलहता, देशकंदक, २. सकल गड चंदा, ३. हो परी मुशता, ४. निकेनिके शोभा.

यंग इंडिया : १. सुरसुख खनी, विद्याहरण, २. युवती मना, भावबंधन, ३. तन जहाज मन सागर, ४. अबरुत भर आई, ५. सुहास्य तुझे, कृष्णार्जुन युद्ध (चित्रपट). ६. मधु मीलनात या, ब्रह्मकुमारी. ७. झूता मुरारे (कानडी), ८. परलोक साधनवे (कानडी).

DETAILS OF THE RECORDS PLAYED ON JUNE 27,1992 AT THE PROGRAMME
- ' RECORDS OF LATE MASTER DEENANATH MANGESHKAR ' - PRESENTED
BY MR.RAM PAGE & MR.PRABHAKAR JATHAR, AT WALKESHWAR, BOMBAY.

EXPLANATION - RECORD LABEL & CATALOGUE NUMBER / COUPLING NUMBER
/ MATRIX NUMBER / SONG TITLE / RAAG / DRAMA, FILM.

- 1) HMV P 13356 / 80 - 1029 / BD 8467 / SHANT DANT KALIKA HI
/ BIHAG / RAMRAJYA VIYOG.
- 2) HMV N 5009 / - / OC 2134 / PATIVRATA LALNA HOTI / -
/ CHOUDAVE RATNA.
- 3) YOUNG INDIA DA 6858 / NG 1483 / JHOOTA MURARE / CARNATIC
COMPOSITION.
- 4) HMV P 13442 / 80 - 2734 / BX 8245 / SHOORA MI VANDILE
/ MANAPMAN
- 5) THE TWIN / FT 2351 / OC - 2126 / HO PARI MUSHATA / SINDHURA
- 6) HMV P 13536 / 80 - 3892 / BD 8462 / NOHE SUKHMAYA GATBHAYA
/ YAMAN / UGRAMANGAL
- 7) HMV P 13498 / 80 - 3431 / BD 8477 / BHAV BHALA BHAJAKA
/ DESI-ASAVARI UGRAMANGAL
- 8) HMV N 4175 / 80 - 5298 / OC 1921 / VITARI PRAKHAR TEJOBAL
TILAK KAMOD / RANADUNDUBHI
- 9) HMV P 13442 / 80 - 2735 / BX 8247 / RAVI MI HA CHANDRA KASA
/ MANAPMAN
- 10) HMV P 13357 / 80 - 1030 / BD 8466 / NANNU DROVANI KINTATAM
/ TYAGARAJA KRITI / TELUGU
- 11) HMV P 13475 / 80 - 3155 / BX 8253 / JINKITE JAGI TEN
MRUDUPREM / RANADUNDUBHI
- 12) HMV P 13370 / 80 - 1611 / BD 8471 / SHANKAR BHANDARI BOLE
/ SHANKARA
- 13) HMV N 4134 / 80 - 5217 / OC 2124 / BHALI CHANDRA AASE
DHARILA / MANAPMAN
- 14) HMV P 13536 / 80 - 3893 / BX 8267 / TARI BICHELA BA MANAVA
/ PUNJABI DHANGA
- 15) HMV N 4117 / 80 - 5183 / SAMAYI SAKHA NA YE / SANYASTA
KHADGA
- 16) HMV P 13527 / 80 - 3871 / BX 8250 / SUKHI SADHANA
/ DESH KANTAK



चित्र : उषा मंगेशकर

छाया : मोहन वाघ

- FROM DAILY MAHARASHTRA TIMES, 19/04/1992 p.3
PAINTING: USHA MANGESHKAR PHOTO: MOHAN WAGH

SIRC NEWS FROM NANDED

On the 50 th death anniversary of Late Master Deenanath Mangeshkar, a programme of his records was organised at the residence of Thakkar brothers, Vajirabad, Nanded. The programme was presented by President Mr. P. T. Shastri & was well attended. The details of the records are -

EXPLANATION - RECORD COMPANY & CATALOGUE NUMBER / COUPLING
NUMBER / MATRIX NUMBER / SONG TITLE / DRAMA.

- 1) HMV N 89140 / OC 2129 / JAGI HA HAACH VEDYANCHA PASARA / RANDUNDUBHI
 - 2) HMV N 5001 / 80 - 5407 / OC 2121 / SHAT JANMA SHODHATANA / SANYAST KHADGA
 - 3) HMV P 13498 / 80 - 3430 / BD 8464 / AAJVARI PAHUNIYA WAT / RAJ SANYAS
 - 4) HMV ECLP 2407 (1969) / 2XJW 1290 T-1 / RATI RANGI RANGE DHYAN / SANYAST KHADGA
 - 5) HMV P 13356 / 80 - 1029 / BD 8487 / SHANT DANT KALIKA HI / RAMRAJYA VIYOG
 - 6) HMV N5001 80 - 5406 / OC 2119 / MARMA BANDHATALI THEV HI / SANYAST KHADGA
 - 7) HMV ECLP 2407 (1969) / 2XJW 1290 T-1 / AAPADA RAJYAPADA VIPADA / RANDUNDUBHI
 - 8) HMV P 13498 / 80 - 3431 / BD 8477 / BHAV BHALA BHAJAKANCHA / UGRAMANGAL
 - 9) HMV N 89140 / BD 8460 / PARVASHATA PASH DAIVE / RANDUNDUBHI
 - 10) HMV ECLP 2407 (1969) / 2XJW 1289 T-2 / DIVYA SWATANTRYA RAVI / RANDUNDUBHI
 - 11) HMV ECLP 2407 (1969) / 2XJW 1289 T-2 / RAVI MI CHANDRA / MANAPMAN
 - 12) HMV ECLP 2407 (1969) / 2XJW 1290 T-1 / SHOORA MI VANDILE / MANAPMAN
 - 13) ODEON 95545 / XK 2857 / PREM SEVA SHARAN (OLD STYLE BY GANGADHAR) / MANAPMAN
 - 14) HMV ECLP 2407 (1969) / 2XJW 1289 T-2 / PREM SEVA SHARAN (NEW STYLE BY MASTER DEENANATH) / MANAPMAN
-

- P. T. SHASTRI & PRABHURAJ KULKARNI
SIRC NANDED BRANCH.



- FROM LP RECORD JACKET
THE INIMITABLE O.P. NAYYAR 3AEX-5117

SIRC NEWS FROM SOLAPUR

During the period of this report, managing committee of the Solapur Branch is formed with the following office bearers

PRESIDENT - MR. MOHAN SOHONI

VICE PRESIDENT - MR. ASHOK THOBDE

HON. SECRETARY - MR. JAYANT RALERASKAR

On June 14, 1992 a programme of Hindi Film songs composed by Mr. O.P. Naiyaar was organised & well attended by about 50 persons. This programme was held at the Indira Sabhagraha, Indira Nagar, Solapur & we are thankful to the managing committee of Indira Nagar Society for their help & co-operation. Details of the songs played are -

EXPLANATION - RECORD COMPANY & CATALOGUE NUMBER / SONG TITLE / SINGER / FILM TITLE / LYRIC.

- 1) HMV N 52689 / AAIYE MEHARBAN / ASHA BHOSLE / HAVDA BRIDGE / QUMAR JALALABADI
- 2) HMV N 51449 / JHUKA JHUKA KE / ASHA BHOSLE & MUKESH / MISS COCA COLA / MAJROOH SULTANPURI
- 3) COLUMBIA GE 28021 / DIL HAI DIWANA / GEETA DUTT / ASMAN / PREM DHAVAN
- 4) HMV N 51883 / LEKE PAHELA PAHELA PYAR / SHAMSHAD BEGUM ASHA BHOSLE & MOHD. RAFI / C.I.D. / MAJROOH SULTANPURI
- 5) THE TWIN FT 17555 / KABHI AAR KABHI PAAR / SHAMSHAD BEGUM AAR PAAR / MAJROOH SULTANPURI
- 6) HMV N 54781 / PUKARTA CHALA HUN MAIN / MOHD. RAFI / MERE SANAM / MAJROOH SULTANPURI
- 7) HMV N 54302 / LAKHO HAIN NIGAH MEN / MOHD. RAFI / PHIR WOHI DIL LAYA HUN / MAJROOH SULTANPURI
- 8) HMV N 52653 / MAN MORA BAWARA / MOHD. RAFI / RAGINI / JAN NISSAR AKHTAR
- 9) HMV N 52653 / CHOTASA BALMA / ASHA BHOSLE / RAGINI / JAN NISSAR AKHTAR
- 10) HMV N 53627 / POOCHO NA HAME HAM / ASHA BHOSLE / MITTI MEN SONA / RAJA MEHANDI ALI KHAN
- 11) HMV N 53536 / TU HAI MERA PREM DEVTA / MANNA DE / KALPANA / QUMAR JALALABADI

- 12) HMV N 52585 / MOHABAT KA HATH JAWANI / ASHA BHOSLE & MOHD.RAFI / HOWRAH BRIDGE / QUMAR JALALABADI
- 13) HMV N 53626 / BAL BIKHRE HUVE / ASHA BHOSLE & MOHD.RAFI / MITTI MEN SONA / RAJA MEHANDI ALI KHAN
- 14) HMV N 52148 / HUM KO HASTE DEKH / MOHD.RAFI & G.M.DURANI / HAM SAB CHOR HAIN / MAJROOH SULTANPURI
- 15) HMV N 54025 / HONOLULU / ASHA BHOSLE / HONG KONG / RAJA MEHANDI ALI KHAN
- 16) HMV N 52820 / MAIN MAIN MAIN CARTOON / ASHA BHOSLE, SHAMSHAD BEGUM & MOHD.RAFI / MISTER CARTOON, M.A. / HASRAT JAIPURI
- 17) HMV N 51325 / ACHHA JI MAAF / GEETA DUTT & MOHD.RAFI / MUSAFIRKHANA / MAJROOH SULTANPURI
- 18) HMV N 54066 / BAHUT SHUKRIYA / ASHA BHOSLE & MOHD.RAFI / EK MUSAFIR EK HASINA / S.H.BIHARI
- 19) HMV N 52424 / YUN TO HAMNE / MOHD.RAFI / TUMSA NAHI DEKHA / SAHIR LUDHIYANVI
- 20) HMV N 52452 / KAISA JADU BALAM / GEETA DUTT / BARA BAJE / MAJROOH SULTANPURI
- 21) HMV N 52478 / KAR KE PYAR PYAR PYAR / ASHA BHOSLE / MUJRIM / MAJROOH SULTANPURI

Contact Address - Mr. Jayant Raleraskar, "Nirzar" 154 A, Indira Nagar, Bijapur Road, Solapur - 413 004. Maharashtra, India.

THE INIMITABLE O.P. NAYYAR

O.P. NAYYAR HAS ALWAYS BEEN A TREND-SETTER.

A DISCOVERY OF THE LATE DALSUKH M. PANCHOLI, WHO WAS FAMED FOR HIS DISCERNING EYE FOR GENIUS AND WHO GAVE HIM A BREAK IN HIS FILM "AASMAN". O.P. HAS HAD HIS OWN SHARE OF VICISSITUDES. YET, HIS UTTER FAITH IN HIS ARTISTIC MERIT KEPT HIM FROM SEEKING SUPPORT FROM THE BIG-WIGS OF THE FILM INDUSTRY AND, THUS, FROM COMPROMISING HIS ARTISTIC PRINCIPLES. TODAY, HIS RENOWN AND POPULARITY VINDICATE WHAT MANY MISTAKENLY REGARDED AS HIS ARROGANCE BUT WHAT ACTUALLY WAS THE JUST CONFIDENCE OF A GREAT ARTIST.

HE WAS ONE OF THE PIONEERS WHO INTRODUCED THE VIBRANT SWING OF MODERN EXISTENCE IN INDIAN FILM MUSIC. THE EMPHATIC BEAT IN HIS CREATIONS, OBTAINED BY THE EMPLOYMENT OF A BRILLIANT RHYTHM SECTION, DOMINATED SOMETIMES BY THE INDIGENOUS DJHOLAK AND AT OTHERS BY THE SOPHISTICATED GUITAR AND DOUBLE BASS, HAS THRILLED THE HEARTS OF THOUSANDS OF HIS DEVOTED FANS FOR OVER A DECADE. HIS IS MUSIC A GO-GO!

BUT O.P. IS NOT ONE TO REST ON HIS OARS. FOR, LEST HE SHOULD COME TO BE TYPED, HE HAS LATELY BEEN DEMONSTRATING HIS DELICATE SENSE OF MELODY BY CREATING SOME EXQUISITELY FLUID AND HAUNTING NUMBERS, SOME OF WHICH ARE INCLUDED IN THIS COLLECTION. HE HAS THUS EARNED FOR HIMSELF THE DESCRIPTION OF MASTER OF RHYTHM AND MASTER OF MELODY - M.R., M.M. FOR SHORT.

THE CHARACTERISTIC FEATURE OF O.P.'S MUSIC IS THE INGENIOUS AND NOVEL USE OF SITAR, SARANGI, SANTOOR AND TAR-SHEHNAI SUPPORTED BY HIS FAVOURITES, VIOLINS AND PIANO.

AS FOR VOICES, HIS CELEBRATION OF ASHA BHOSLE IS WELL-KNOWN. HE REGARDS HER AS AN ARTISTE CAPABLE OF EXPRESSING THE WIDEST RANGE OF EMOTIONS IN A CONSUMMATE MANNER. "SUCH A VERSATILE AND SENSITIVE ARTISTE IS BORN ONLY ONCE IN A CENTURY," HE ASSERTS. FOR THIS REASON, HE DOES NOT ACCEPT ANY OTHER SONGSTRESS TO RENDER HIS COMPOSITIONS. AMONGST THE MALE SINGERS, HE HAS RECENTLY COME TO UNFOLD GREAT PROMISE AND VAST TALENT IN MAHENDRA KAPOOR AND THIS COMBINATION HAS ALREADY GIVEN US A GOOD MANY HITS.

LETTERS TO THE EDITOR

Dear Suresh

Bonn, 15 March 1992

Volume. 5 of THE RECORD NEWS just came in. I am consistently impressed by the quality of your production. I did not become a life member of the Society at the time it was founded because I was quite sure that it wouldn't survive the first year.... How wrong I was. And how glad I am to have been wrong!!

With regard to the history of the **BUMB & KOENIG** and **BEKA** enterprises mentioned by both Michael Kinnear (who quoted me) and Frank Andrews - I can only add the following and identify the sources.

Issue 9 of Deutsche Instrumentenbau-Zeitung (27 December 1903) contained the information that 'Bumb & Koenig G.m.b.H. was legally registered at the Handelsgericht, and that it was formerly known as Heinrich Bumb's 'Institut für Moderne Erfindungen Bumb & Koenig' - In other words, my information is obtained second-hand from screening the contemporary trade press, and I have not checked the original documents.

Issue 39 of Die Sprechmaschine (30 September 1911) mentions that the **BEKA** company's Indian catalog contains 3000 items.

Issue 42 of Die Sprechmaschine (18 October 1913) contains an article on the comedian and phonograph pioneer Gustav Schönwald. According to this source, Schönwald 'arrived in Berlin' (don't know from where, as he was born in Berlin!) in 1895. At that time two entrepreneurs promoted Edison cylinder machines, and Schönwald recorded for both individuals. In 1898 the fledgling phonograph business became an 'industry' and Schönwald became the manager of the 'Mephisto' phonograph works. A year later he founded the 'Institut für moderne Erfindungen' [i.e. Institute for Modern Inventions] in partner ship with Heinrich Bumb.

Suresh, there was unfortunately no response to my previous "Records Wanted" appeal (THE RECORD NEWS - Volume 2. April 1991, page 28) which you were kind enough to reproduce in the journal.

Would it be possible to repeat the request ? !! Thanks so much in advance.

Rainer E. Lotz.

Jean Paul Strasse-6, 5300 BONN 2, GERMANY

RECORDS WANTED

by Rainer E. Lotz

1. HMV P-7094 Lequime's Grand Hotel Orchestra (Calcutta)
 2. TWIN FT-1500 John Abriani's Saturday Club Orchestra
- (and any other issues)
 3. PARLOPHONE The Beatles
- (any issues)
 4. HMV The Silver Kings (o.l van Harry Overbeek-Bloom)
- (any issues)
 5. COLUMBIA Teddy Weatherford, Reuben Solomon
All Star Swing Band - (many issues)
 6. REX ME7994 Cricket Smith and His Symphonies.
-

S_R_I K_R_I_S_H_N_A_S_S_A_R_A_N_A_M M_A_M_A

To

Mr. N. P. Mulani, President
Society of Indian Record Collectors
Tulsi Villa
Pt. Ramabai Road
Gamdevi
BOMBAY 400 007

and

Mr. S.S. CHANDVANKAR, Secretary
Society of Indian Record Collectors
207 Parashara, TIFR Housing Colony
Navynagar, Colaba
Bombay 400 005

20th January, 1992

Dear M/s Mulani & Chandvankar,

I am happy to accede to your request that I should become a honorary life-member.

Please excuse my late response, occasioned by various circumstances beyond my control.

The remaining is my reaction and response to Volume 4 of your Journal.

1. By the brief resume published, I can gather that the listening sessions are both interesting and informative. If you can make the transcripts of these available to members at cost, it will be very useful. And if the recipients know better or different, this can be brought to the notice of the originator. Transcripts can be of two kinds. It can be audio (again two kinds, text and songs in full, or songs' first line only) or on paper. As most of the songs used are old, and as it is for educational and research purposes, there should not be any copyright problem even if it is audio containing the full versions of songs. Of course, ideally, three different kinds should be made available, a) full songs only on audio, b) full speech and song mukhdas only on audio and c) full text and song mukhdas plus full record label information on paper.
2. The illustrations should be properly captioned. In Vol. 4, what is the connection between the illustrations on page 15 and the text ?
3. The complete and correct address, with phone numbers, of each article's contributor should be furnished.
4. To reduce drain on the Society's financial resources, perhaps sponsors/ advertisements for each issue (perhaps only one for one issue) could be found ?

5. I have more than two thousand 78s, many kinds and languages, which are my duplicates. I'd like to exchange them with ANY 78 rpm disk which I don't already have. Visitors are always welcome with prior notice. Postal enquiries will be attended to within a fortnight. A list of what the enquirer has to offer must be enclosed.
6. Any record in my collection can be put on cassette for a member, if, a) the record is older than fifty years, b) the request is routed through the Society. I have no equipment or expertise for the transfer, so the hiring charges will have to be paid.
7. The Society should have in its library certain books pertaining to record industry. THE FABULOUS PHONOGRAPH by Gilliatt is one. And then there is a catalogue of classical records (Indian) compiled by Alain Danielou, published in the 50s by UNESCO. Hundreds of records are catalogued with a one-line biodata about the singers/composers, raga/tala, etc. Out of the 32,000 discs I have, 6000 have been catalogued in detail. You can have this xeroxed for Rs.600.00.

This letter of mine, at the discretion of the office-bearers of the Society and the editor of the Journal, can be published, circulated in full or in condensed form at their discretion. Please acknowledge this letter with a card.

Yours sincerely,

Sd/-
(V.A.K. Ranga Rao)

K.R. Tembe
3, Ashoka Apartments
Shankershet Road, Dombivli (W)
Dist. Thane, Maharashtra
India, Pin 421 202

Date: 8 June, 1992

Dear Suresh,

I read with interest TRN Vol.6, Apr. 1992. I wish to bring to your notice a small mistake on page no.19, item no.26. The composer of this song should be Mr. Sudhir Phadke and not Mr. P.L. Deshpande. I believe this is a minor mistake due to oversight.

Yours sincerely,
Sd/-
K.R. Tembe

1 Husseywell Crescent
Hayes
Bromley
Kent BR2 7LN
U.K.

18 April 1992

Dear Suresh,

Many congratulations on the continuing excellence of *The Record News* and the frequency of publication.

I have a few comments to make arising from the contents of Vol.5.

K.L._SAIGAL

I have the following cassette by Saigal on E.T. 1062: - this is a 'pirate' label which originated in Singapore and was widely distributed in the Middle-East in the early 1980s.

Hindi_Movies_Hits_The_Golden_Voice_of_K.L._Saigal

Side A Gham Diya Mustaqil
 Prem Nagar Men
 Preet Men Hai Jeevan
 Chhupo Na Chhupo Na
 Nukta-Cheen Hai
 Mai Ki Baat Bataun
 Radhe Rani
 Jobeet Chuki So
 Jeevan Been Madhur

Side B Babul Mora Naihar
 An Dhe Ki Lathi
 Yeh Tassarruf
 Ek Bangle Bane Nyare
 Madhu Kar Shayam
 Balam Aye Baso
 Main Nahi Makhan
 Ted Pata Beeta
 Soja Rajkumari

The insert features on the front a photograph of an LP sleeve - "Memories of Greatness volume three" "The Golden Voice of K.L. Saigal". This suggests that it was taken from Angel EAHA 1004 but I don't imagine that the record contained 18 tracks, and the one track (not a Film Song) from the LP included in Michael Kinnear's *Discography of Hindustani and Carnatic Music* is not on the cassette.

Incidentally, I bought NEW THEATRES' RECORD H.265h in Jodhpur in February. So it has the same catalogue number as its HINDUSTAN RECORD equivalent.



- BHARATIYONKO SANDESH (1) - MESSAGE TO INDIANS BY PANDIT JAWAHARLAL NEHRU



- MESSAGE (I) BY SUBHASH CHANDRA BOSE.

The First Indian Disc Record Manufacturers

Michael Kinnear's article gave me the impression that H. Bose's disc records were issued as H. BOSE'S RECORD/PATHE. However, displayed in a glass case in a Tagore Museum in Calcutta is a recitation by Rabindranath on an H. BOSE'S RECORD. I am sure there is no reference to Pathe, because it was only in January this year that I saw it and I thought at the time that it looked similar to a Pathe record and wondered if there was a connection.

Preserving the Musical Past of India, etc.

How right you were in the paper that you presented at the IMU Seminar to stress the need to preserve old recordings. Obviously the place for these archives should be in India but there must also be collections in centres of learning and museums overseas. Perhaps, to complement the collections in India there should be some attempt to locate foreign public collections, and, where possible, obtain catalogues. For example, in 1952 UNESCO published two such catalogues. One was of the collection in the Phonotheque Nationale, Paris. This contains two very small collections of Indian music and one that is larger (71 items). Many of these recordings are of folk music but the largest of the three contains a number of Ragas sung in either Dhrupad or Khayal. The other catalogue was of the collection at the Musee de l'Homme, Paris. It is a partial listing of field recordings of folk material recorded in the 1930s and 1940s but none of it Indian. However, a reference is made to cylinders made at the World Exhibition held in Paris in 1900 which includes Indian material.

Sursagar LP, SUR 507 "The Voice of Netaji", includes a message Subhas Chandra Bose recorded as Congress President in 1938. This appears to be from two sides of a 78 and Netaji mentions that his message was being brought to the public through a Young India record. I assume that the record was made to coincide with the speech-making tour he made of India that year as Rashtrapati, but it caused me to ponder whether this was a commercial release or one made for the Congress Party, also what other political figures might have recorded speeches. Gandhiji's "His Spiritual Message" recorded in London in 1931 is, of course, well known, having been issued in Britain and the U.S.A. A record by Sarojini Naidu was still in the Indian Columbia Catalogue of International Records for 1951, but this is a recitation of poems and not a political record.

With best wishes,

Yours sincerely

Sd/-
John A. Payne

W.S. BURKE

[The First Disc record Artist of India]

W.S. BURKE - Walter Stanley Burke, holds a unique position in the annals of sound recording in India in that he was the VERY FIRST person to provide his talents for the disc record in India.

Phonographs of various makes had found their way into homes in India since the early 1890's and apart from people being able to make their own 'private' recordings at home by the late 1890's a number of musical instrument dealers and general merchants were also offering for public sale, a selection of their 'own records' by many 'eminent singers and songstresses' whose names are unfortunately unknown to us today.

The arrival of Frederick William Gaisberg, accompanied by young George Dillnutt at Calcutta on Tuesday 28 October 1902 to take DISC recordings for The Gramophone & Typewriter, Ltd., marks the first step towards the foundation of what has become the cornerstone of the disc record industry in India. After a week of sight-seeing in Calcutta Fred Gaisberg and his young assistant George Dillnutt set about their business of taking disc records.

Fred Gaisberg noted in his dairy that on Saturday 8 November - "we made our first native records. Two little nautch girls 14 and 16 (years old) with miserable voices". The two little nautch (dancing) girls were Misses Fani Bala and Soshi Mukhi. Immediately before these 'native' recordings were taken Fred Gaisberg had taken one recording in a 7 inch wax matrice and one recording in a 10 inch wax matrice. These two recordings were by W.S. Burke - reciting in English.

The recordings taken of W.S. Burke were:

7 inch Matrix	E-1000-4	"Villikens and his Dinah"	[Recitation]
10 inch Matrix	E-100	"Ram Chandra's Reminiscences"	[Recitation]

These recordings might have simply been taken to test and adjust the recording machine prior to the coming several weeks of taking recordings of 'native' talent. These two recordings of W.S. Burke may have not been of any significance at the time, but in years to come they were to prove to be of enduring worth and be re-recorded again and again on a number of occasions and remain in the catalogues through to the mid-1930's. W.S. Burke is virtually the only Englishman to have recordings on the 'Indian' catalogues over three decades, and a man of multiple talents and energies.

WALTER STANLEY BURKE was born in London in 1861 and educated in Europe and at St. Paul's School --- (founded in 1512) Hammersmith, London. Mr. Burke came to India in 1877 to join the Eastern Bengal Railway in the Traffic Department, in which he remained for one year. He left the service of the Railway on receiving a commission in the Royal Indian Marine which he held for three years, leaving the service in 1881 to enter commercial life in Calcutta. He remained in the commercial employment for three years till 1885, when he entered journalism, obtaining an appointment as Manager of the 'Indian Daily News'.



Mr. Burke was in the service of this well-known newspaper for which he worked for ten years till in 1895, in which year he was appointed to act as Sub-Editor of the 'Indian Planters' Gazette'. In the following year he was offered and accepted the post of Editor of the 'Asian' an Indian Sporting Journal which he conducted single-handed for six years till the year 1902, when he started on his own account the journal with which his name is most associated 'The Indian Field' then generally accepted as the leading sporting paper of India.

In the publishing of the journal Mr. Burke was assisted by his eldest son Walter Charles Burke. Mr. Burke had been twice married, first to Evelina Agnes, daughter of the late Captain W. Pritchard, Bengal Army, by whom he had three children, Walter Charles, Dorothy Isabel and Thomas Harold (who died young); and secondly to Ethel, daughter of the late C. Goswin Swangseger, Esq., by whom he had a son, Edmond John.

Mr. Burke was a well-known sportsman and was interested in every kind of sport; his principal amusements being shooting, fishing, rowing and cycling, but he was most keen on all out-door games and pastimes. He was one of the founders of the old Naval Volunteers' Athletic Club, and a keen cyclist, and held the 25 mile road race record, of 1 hour 25 minutes.

Winner of Lieutenant-Governor's Cup at the Naval Volunteers' Sports, and several medals for the sports, and was a well known touring cyclist and was intimately acquainted with all the roads of Bengal. He was also the author of a book "Cycling in Bengal" and Consult-General for Bengal for the Cyclist Touring Club of England. He was also a Founder and Honorary Secretary of the Bengal Cyclists' Association, and one of the oldest members of the Calcutta Rowing Club and Honorary Secretary of the Club for a period of six years. He won several prizes for rowing and sculling.

Founder and Honorary Secretary of the Calcutta Pigeon Club, Mr. Burke was an acknowledged authority on Boxing and a frequent referee for that sport, as well as for Wrestling. His old-time exploits as a cross country runner, sprinter and racing cyclist (winner of seventeen prizes), marked him as an ideal Secretary of the Bengal Presidency Amateur Athletic Association.

As a Volunteer he had been in continuous service since 1876 and for many years had been a Sub-Lieutenant in the Calcutta Naval Volunteers, and recipient of the Long Service Medal.

Mr. W.S. Burke was also the author of several books including the "Naval Volunteers' Drill Book", "Athletic Sports and How to Run them", "Cycling in Bengal", and "The Indian Field Shikar Book" (which went to three editions). Mr. Burke was also an amateur historian of no mean calibre, from burnt cork to comedy.

On the stage he was the most famous exponent of the Bengali Babu in a theatrical career of several decades. W.S Burke's characterization of the Bengali Babu (taking off the accents and mannerisms of persons of high rank amongst the Bengali's) were a feature of his 'stand-up' performances at the Corinthian Hall, The Empire Theatre and The Grand Opera House for many years and it is this aspect of this multi-talented person that we have been rewarded by his committing his stage-craft to disc records.

We are fortunate to have W.S. Burke's recordings preserved - for although the first recordings that he made for Fred Gaisberg - sound today more like someone bellowing down a drain-pipe, making no sense of either English or Bengali, they are engaging in the extreme and are sure to bring even the most hardened person to tears of laughter. The later recordings are somewhat more polished and distinguished - but still contain that sparkle of a genuine talent. The style of W.S. Burke's performances on disc may seem a bit dim-witted to some listeners today - but there can be no denial that he certainly had the gift of parody and executed it with complete aplomb.

4. W.S. BURKE - Discography

NOTE The catalogue number 3-2900 was originally allocated to Victor matrix number [B] A-4522 - an Italian recording: "Ouesto o quello" 'Rigolletto' (Verdi) - Sig. Constantino not issued as GC-3-2900 - re-allocated to GC-2-52599

5224e	1375	W.S. BURKE The Barisal Pleader's Address (Single-side)	[Made in Calcutta]	[ENGLISH] 1908
		c/w 1376	[Made in Calcutta]	1912
		c/w 1376	Re. HMV C 253	July 1914
5225e	1376	W.S. BURKE Ram Chunder's Reminiscences (Single-side)	[Made in Calcutta]	[ENGLISH] 1908
		c/w 1375	[Made in Calcutta]	1912
		c/w 1375	Re. HMV C 253	July 1914

Recorded by R.E. Beckett Calcutta July 1924

BD1763	8-11822	W.S. BURKE Ramchander's Reminiscences, Part 2. c/w 8-11821	.HMV P 6378	[ENGLISH] Oct 1924
BD1764	17-12702	W.S. BURKE Vallicans and His Dinah c/w 8-11823	.HMV P 6379	[ENGLISH] Oct 1924
BD1765	8-11821	W.S. BURKE Ramchander's Reminiscences, Part 1. c/w 8-11822	.HMV P 6378	[ENGLISH] Oct 1924
BD1766	8-12831	W.S. BURKE "Nursery Rhyme" c/w 8-11832	- COMIC SONG - Part 1. .HMV P 6518	[ENGLISH] Feb 1925
BD1767	8-11832	W.S. BURKE "Nursery Rhyme" c/w 8-11831	- COMIC RECITATION - Part 2. .HMV P 6518	[ENGLISH] Feb 1925
BD1768	8-11823	W.S. BURKE The Barisal Pleader c/w 17-12702	.HMV P 6379	[ENGLISH] Oct 1924
BD1769		(Not Traced)		
BD1770		(Not Traced)		
BD1771	8-11833	W.S. BURKE Hatim Aur's Ladakhasa c/w 8-11834	- COMIC SONG - Part 1. .HMV P 6519	[ENGLISH] Feb 1925
BD1772	8-11834	W.S. BURKE Hatim Aur's Ladakhasa c/w 8-11833	- COMIC SONG - Part 2. .HMV P 6519	[ENGLISH] Feb 1925

Recorded by R.E. Beckett Calcutta February 1925

BD3034	19-12177	W.S. BURKE Jordan am a hard road to trabbel c/w 19-12178	.HMV P 6762	[ENGLISH] Jul 1925
BD3035		W.S. BURKE (Not Traced - as issued)		
BD3036	19-12178	W.S. BURKE (with BANJO) De Ole Banjo c/w 19-12177	.HMV P 6762	[ENGLISH] Jul 1925

5. W.S. Burke

The FIRST 'gramophone' record



a. label of W.S. Burke's first recording - 7" "Gramophone Record"

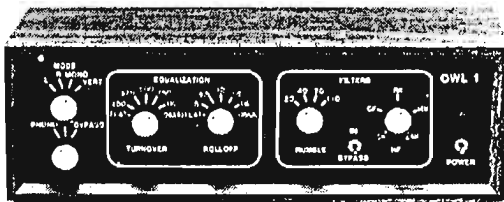


Cartoon of a well-to-do Bengali family listening to a 'Gramophone' - complete - with an 'original nipper' in 1907..... perhaps they were listening to W.S. Burke, or possibly Lal Chand Bural or even Miss Bedana Dassi.

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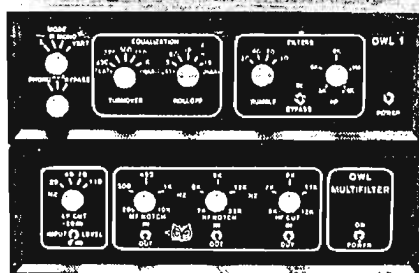
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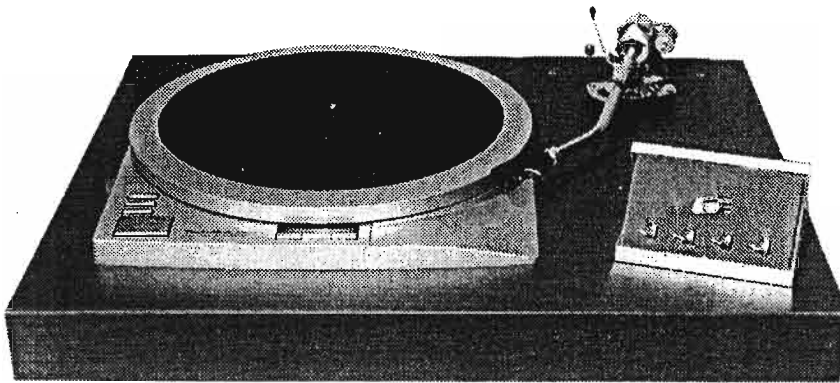
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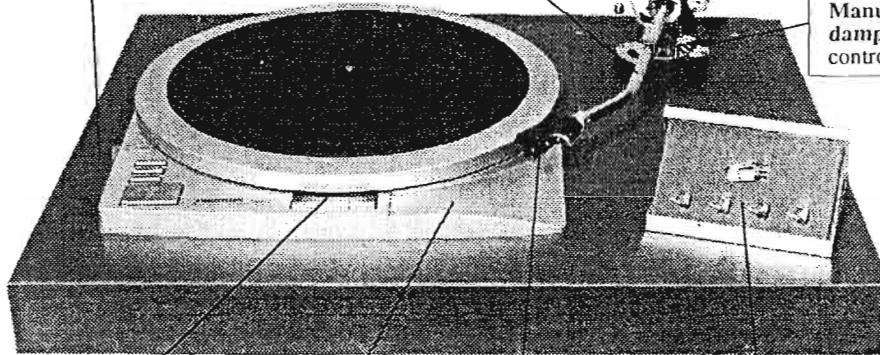
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* Audio "78" is the *only* SME factory authorized 3012-R dealer/distributor for the U.S. Complete line of accessories available including fluid damper and dedicated headshells with mounting sachet. Full factory support is guaranteed.

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For many years collectors, archivists and mastering engineers were forced to use "plays all but poorly" conical styli.

Because of the wide variety of cutting styli used by the original recording engineers as well as the variables of record wear and groove depth, the search began for more exotic styli to play classic recordings of varying vintages, formats, record wear and groove dimensions.

The first attempts involved "re-tipping" off the shelf conical and similar styli. This is nominally successful but involves the risk of weakening the cantilever and thus shortening stylus assembly life.

After years of research conducted by Bob Corneal at the Library of Congress, Tom Owen and associates at the Rodgers & Hammerstein Archives in New York and George Alexandrovich at Stanton Magnetics, the custom manufacture of 78 and transcription styli and recommendations for their use were made available through Owl Audio Products with Audio "78" as exclusive distributor. These styli are all original diamonds mounted on original cantilevers, not re-tipped stylus assemblies.

All styli purchased from Audio "78" are manufactured on the original cantilever and **NOT** re-tipped.

There is no "one-shoe-fits-all" stylus, but certain sizes have proven successful again and again for many recordings. We include two of these styli in our Audio "78" Cartridge Kit. The Kit includes a 2.5mil and 3.3mil styli pair. These styli are both *truncated ellipticals* for optimum playback of lateral cut recordings.* There is also a .7mil LP stylus included with the Audio "78" Stanton Cartridge. The metal box and raised punched platform holds up to 4 styli and makes a practical and safe storage facility.



An extensive range of styli is available to meet your individual needs. Some suggestions are listed below:

.5 TE Wager-Nichols Records	.5T Wagner-Nichols records
1.5 TE Early LPs, some acetates	1.5T Early LPs, some acetates
2.0 TE Excellent alternate stylus for shallow groove electrics	2.0T Some Polydors
2.3 TE Transcriptions	2.3T Polydors & Transcriptions
2.4 TE Narrow groove 78s such as some Polydors, worn discs	2.5T Excellent "all-round" stylus for 78s & Transcriptions
2.5 TE Excellent "all-round" alternate stylus for all 78s including early acoustical and electrics	2.6T Very good 16 inch Acetate stylus - 1930's & 40's
2.6 TE Same as 2.5 but for problem records	3.0T Standard groove 78
2.8 TE Late 30's 78s and transcriptions	3.5T Alternate standard size
3.0 TE Standard groove 78	3.7T Spherical Edison Diamond Discs
3.3 TE Excellent "all-round" stylus for commercial 78s beginning with early electrics	3.8T Older Acoustics, 78s
3.5TE Alternate "standard" size	4.0T Some wide groove recordings
3.8TE Wide Groove Acoustical	3.7 Edison Diamond Discs & Blue Amberola Cylinders
4.0TE Larger sizes for very early acoustic discs	6.0 Spherical for some aluminum instantaneous discs
4.5TE Limited use	8.0 Etched label Pathes' up to 14 inches
	16.0 Etched label Pathes' 14 inches and above

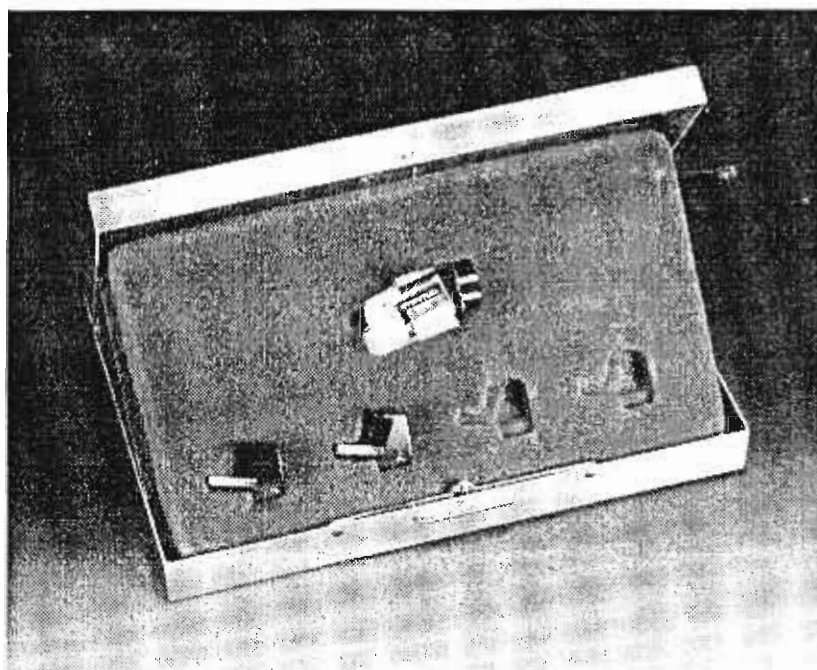
* **Truncated** ("T") means that the stylus has a flat rather than conical tip and thus rides above the bottom of the groove. **Truncated elliptical** ("TE") means that the stylus is not only truncated but has the form of an ellipse. The result: less noise from the grooves and a more accurately reproduced signal; in short the best possible tracking of 78rpm and transcription grooves. Both *truncated* and *truncated elliptical* styli are utilized in the playback of 78s, acetate transcriptions, and all forms of archival recordings. In most cases vertical "hill-and-dale" recordings are played back with regular conical styli.

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CARTRIDGE KIT

for Playback of 78s and Transcriptions of all vintages



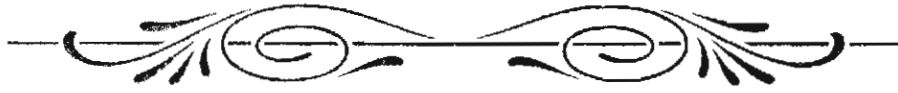
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- (1) **3.3mil truncated elliptical stylus for 78 playback**
- (1) **2.5mil truncated elliptical stylus for 78 playback**
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Swaranjali
A HOMAGE TO THE MAESTRO



Pandit
Kumar Gandharva



SWARANJALI - A HOMAGE TO THE MAESTRO

A REVIEW BY - SURESH CHANDVANKAR

Shivputra Siddharamayya Komkali alias Pandit Kumar Gandharva - The doyen of Hindustani Classical Vocal Music passed away on January 12, 1992. Born on April 8, 1924 Pandit Kumar Gandharva gave several musical performances & cut many gramophone discs majoritily with The Gramophone Company of India Ltd. (HMV) A detailed - but incomplete - discography of Kumarji is given in TRN 2.

On April 8, 1992 i.e. on the first birth anniversary of Panditji, after his sad demise HMV released two cassette packs containing six audio cassettes as a humble tribute to his legendary golden voice. Through these special birth anniversary releases HMV intended to present the saga of this great vocalist through ragas that are simply timeless. On April 8 the advertisements of the releases appeared in English in Times of India, The Hindustan Times, New Delhi & may be few other newspapers & the packs were stalled for sale in dealers & distributor's shops.

The first pack contains four cassettes - STC 04B 7585-88 SUPREME - each one in a seperate container with seperate inlay card giving details about songs & the artiste.

Cassette number 1 (7585) - contains sixteen items on ragas & bhajans. These are transfers from old 78's produced by The Gramophone Company Ltd. on ODEON & HMV labels. For the discographical details please refer to TRN 2 p.21-26. As per the note on the pack, these are reproduced from the old recordings compromising quality of reproduction for the sake of nostalgia. The transfer & the reproduction of the songs is unsatisfactory. The distortion is clearly audible in the begining & at the end of the song. Careful transfer & noise reduction using digital techniques could have given much better results. The year of publication for the first four tracks is given as - pre 1940. This should have been 1937/1938 This cassette underlines the need to preserve old 78's, since listening to these records on even rudimentary talking machine gives much more listening pleasure than these poor transfers. Three more 78's listed below should have been included -

ODEON SB 2250 S-1989/90 Prema Dyava Thava - Nand
He Mohana Kanha - Tilang

HINDUSTHAN RECORDS -

H 11344 OMC 2771-1 Shyam Sundar Madan Mohan - BHAI RVI
OMC 2820-1 Sakhi Mori Rim Zim - HURGA [DURGA]
H 11418 OMC 2770-1 Sumiraho Nam Ko Man Hi - MAND [ASAVARI]
OMC 2821-1 Kaun Kaun Gun Gayen Harike-ASAVARI [MAND]

Swaranjali

A HOMAGE TO THE MAESTRO

Pandit Kumar Gandharva

CASSETTE NO. 1

SIDE A:

Raga: Bhairavi
Kahe Ko Jhuti Banao Batiyan
(Pre 1940)

Raga: Mishra Kafi
Aaj Kaisi Brij Mein (Pre 1940)

Raga: Bageshri
Gundh Laori Malania (Pre 1940)

Raga: Ramkall
Sagari Rain Ki Jaagi (Pre 1940)

Raga: Shankara
Sir Pe Dhari Gang (1958)

Raga: Adana
Have Main Ne Tosi (1958)

Bhajan
Jaag Piya Re
Lyric: Kabir (1958)

Bhajan
Sanvalia Mhare Aaj
Lyric: Meerabai (1958)

CASSETTE NO. 2

SIDE A:

Raga: Bageshri
Vilambit Ektaal
Sakhi Man Lage Na
Tanna Derana — Tarana: Teentaal
(1963)

Raga: Sanjari
Drut Teentaal
Ratiyan Daravan Lagori Ma
(1963)

Accompanist:
Tabla: **Dr. Vasant Deshpande**

SIDE B:

Raga: Dhani
Aai Rut Aaf (1960)

Raga: Gaud Malhar
Na Batati Tu Pahachan (1960)

Raga: Deskar
Ja Ja Re Bharvara Ja (1962)

Raga: Jaunpuri
Ari Yeri Jaagri (1962)

Bhajan
Main Janu Nahin (1962)

Bhajan
Mhari Preet Nibhajo (1962)
Lyrics: Meerabai

Raga: Kamod
Mori Nain Lagan Laagi (1963)

Raga: Kedar Mand
Lade Bira Mhane Chunari (1963)

SIDE B:

Raga: Lagan Gandhar
Vilambit Ektaal
Sudh Na Rabi More
Drut Teentaal
Bajele Mora Jhanjharva (1967)

Raga: Patamanjiri
Drut Teentaal
Yaad Ayeeri Jagi Main (1967)

Accompanists:
Harmonium: **Late P. Madhukar**
Tabla: **Vasant Acharekar**

CASSETTE NO. 3

SIDE A:

Raga: Sabeli Todri
Vilambit Ektaal
Kahe Re Jagawan De Sone De
Drut Ektaal
Chanda Sa Mukh Ban Dara (1968)

Raga: Beehad Bhairav
Drut Teentaal
Bana Bani Ayo (1968)

Accompanists
Harmonium: **Late P. Madhukar**
Tabla: **Vasant Acharekar**

SIDE B:

Raga: Gandhi Malhar
Vilambit Ektaal
Tum Ho Dheeral More
Drut Teentaal
Tum Mein Sab Roop (1972)

Raga: Miyan Malhar
Drut Teentaal
Bol Re Papaiyara (1972)

CASSETTE NO. 4

SIDE A:

Main Gaon Pad Gaon — Kedar
Lyric: Kumar Shok (1972)–
Des Malhar — Teentaal
Aho Pati So Upai Kachhu Kije
Lyric: Surdas (1972)

Nirguni Mand — Satwa
Nirbhay Nirgun Gun Re Gaoonga
Lyric: Kabir (1972)

Bhim Palas — Kaharva
Piyaji Mhare Naina Aage Rahiyoji
Lyric: Meera (1972)

Jhinjhoti — Kaharva
Nain Ghatafan Ek Ghari
Lyric: Surdas (1972)

Mishra Kalyan — Kaharva
Kaun Thagva Nagariya Loot Layo
Lyric: Kabir (1972)

Mand Bhatiyar — Kaharva
Sakhi Mori Neend Nasani Ho
Lyric: Meera (1972)

Pt. Kumar Gandharva
& Vasundhara
Accompanist:
Tabla: **Vasant Acharekar**

SIDE B:

Gaud Malhar — Tritaal
Uthi Uthi Sakhi Sab Mangal Gai
Lyric: Surdas (1972)

Nirguni Mand — Satwa
Avdhoota Yugan Yugan Ham Yogi
Lyric: Kabir (1972)

Bihagro — Kaharva
Udho Ankhayan Aji Anuragi
Lyric: Surdas (1972)

Bhairavi — Kaharva
Mhara Olagiya Ghar Aayaji
Lyric: Meera (1972)

Pt. Kumar Gandharva & Vasundhara
Accompanist:
Tabla: **Vasant Acharekar**

Udjayega Hans Akela
Lyric: Kabir (1988)

Pt. Kumar Gandharva
Accompanist:
Tabla: **Suresh Acharekar**

Source Courtesy: K.R. Tembe, Mohan Nadkarni, Prebhakar Datar & Suresh Chandivankar

"Reproduced from old recordings,
compromising quality of reproduction
for the sake of nostalgia"

These record labels have wrong information & the correct one is given in [....]. Hindusthan Records also reissued these songs on E.P. No. LH 78. These records along with two 78's of Panditji's first wife Late Bhanumati Kauns should have been included. All these records are available with the collectors.

Cassette Number 2 (7586) - This is a combination of four ragas clipped from two Long Playing Records -

Side A: ECLP 2284 side 2, Bageshree & ECLP 2284 side 1 track 2 Drut Teentaal Sanjari.

Bageshree composition is horribly edited with volume suddenly reduced to zero, the beginning Taans edited & snipped at will. This gives an impression that the recording is from some live concert. May be it is done to accomodate piece from Sanjari.

Side B: ECLP 2360 side 1 together with ECLP 2360 side 2 track 2. On this side the editing is done carefully & the transfer is better but why cutting the nice record into pieces ? These records are sold out & real lovers of Kumarji's music want records &/or cassettes in full unedited form.

Cassette Number 3 (7587) - This again is a transfer from the Long Playing records -

Side A: ECLP 2408 side 1 & ECLP 2408 side 2 track 2

Side B: ECLP 2710 side 1 & ECLP 2710 side 2 track 2

Cassette Number 4 (7588) - Combined transfer from the Long Playing record TRIVENI -

Side A: ECSD 2714 side 1 & ECSD 2714 side 2 track 1

Side B: ECSD 2714 side 2 track 2 onwards &
PSLP 1492 side 1 track 2.

The transfers from these records are alright. None of these cassettes give time (duration) of each song. One fails to understand why such trivial matter is overlooked ?

The second pack contains two cassettes - SPHO 45161/62 [ECONOMY] - SWARANJALI - PANDIT KUMAR GANDHARVA - which gives Natya Sangeet from Marathi Drama & Marathi Bhav Geete sung by Pt. Kumarji. Again these are transfers from old records detailed below -

Cassette Number 1 (45161) -

Side 1 : 7EPE 1465 both sides / 7EPE 1324 both sides

Side 2 : ECSD 2738 side 1 track 2 / ECSD 2454 side 1 track 2
/ ECSD 2454 side 2 track 2 & 3.

SPHO
45161/62
ECONOMY



SWARANJALI
PT. KUMAR GANDHARVA



स्वरंजली

नाट्यसंगीत — भावगीतें



2 PRE-RECORDED CASSETTES: M.V. RETAIL PRICE Rs. 50.00 INCL. OF TAXES

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स्वरंजली — भावगीतें
पं. कुमार गंधर्व

स्वरंजली — भावगीतें
पं. कुमार गंधर्व

SWARANJALI — PT. KUMAR GANDHARVA

स्वरंजली पं. कुमार गंधर्व

नाट्यसंगीत — भावगीतें

कैसेट नं. १

पहिली बाजू:

उठी उठी गोपाला (कोरस) (१९७०)

नाटक: वेव वीनाचरी घोबला

संगीत: बसंत देसाई • गीत: बाळ कोल्हटकर

अरण्यवंधाच्या (सोबत वाणी जयराम) (१९७०)

नाटक: वेव वीनाचरी घोबला

संगीत: बसंत देसाई • गीत: बाळ कोल्हटकर

आज अचानक गाठ पडे (१९६७)

गीत: अ. रा. देशपांडे "अतित"

अजुनी रसून आहे (१९६७)

गीत: अ. रा. देशपांडे "अतित"

दुसरी बाजू:

करिन यदु मनी सधना (१९७४)

नाटक: स्वयंवर • गीत: कै. कृ. प्र. खाडिलकर

न्याय हा माझा (१९७०)

नाटक: स्वयंवर • गीत: कै. कृ. प्र. खाडिलकर

मम आत्मा गमला (१९७०)

नाटक: स्वयंवर • गीत: कै. कृ. प्र. खाडिलकर

मला मदन भासे (१९७०)

नाटक: मानापमान • गीत: कै. कृ. प्र. खाडिलकर

कैसेट नं. २

पहिली बाजू:

सुजन कसा मनघोरी (१९७०)

नाटक: स्वयंवर • गीत: कै. कृ. प्र. खाडिलकर

लहानपण दे गा देवा

नाटक: लहानपण दे गा देवा • गीत: बाळ कोल्हटकर

नव पार नाद निघिला (१९७०)

नाटक: तुळसीदास

गीत: गोविंदराव टेंबे • संगीत: गोविंदराव टेंबे

अंध बिघारी मी जरी बाला (१९७०)

नाटक: तुळसीदास

गीत: गोविंदराव टेंबे • संगीत: पं. कुमार गंधर्व

दुसरी बाजू:

मयने साजवित (१९७४)

नाटक: मानापमान • गीत: कै. कृ. प्र. खाडिलकर

सात करी दुहिता (१९७०)

नाटक: स्वयंवर • गीत: कै. कृ. प्र. खाडिलकर

कशी या स्वयं पदाला (१९७४)

नाटक: एकच प्याला • गीत: कै. वि.सी. गुर्जर

प्रभु अजि गमला (१९७४)

नाटक: एकच प्याला • गीत: कै. वि.सी. गुर्जर

आभार: कृ. रा. टेंबे, मोहन नाइकर्णी — छाया: मुकुल अभ्यंकर

Cassette Number 2 (45162) -

side 1 : ECSD 2454 side 1 track 1 / ** not found
/ 7EPE 1416 both sides.

Side 2 : ECSD 2738 side 1 track 1 / ECSD 2454 side 1 track 3
/ ECSD 2738 side 1 track 3 / ECSD 2738 side 2 track 3

** not found - This is a song from Marathi Drama Lahanpan Dega Deva. There is no mention of the year of publication, whether it is a transfer from original 78 or E.P. The original song is written by Saint Tukaram, Kumarji while singing also has sung - " Tuka Mhane " couple of times. Even then the credit is given to Mr. Bal Kolhatkar for the lyric. This is really a serious mistake.

Here again the duration of each song should have been given. This should be a regular feature. There was no advertisement seen in any of the leading Marathi newspapers which probably could have attracted more music lovers.

The transfers on these cassettes is really good & there seems to be no snipping & editing. This shows that the Company does have good machines & the technical expertise. One wonders then why the transfers from old 78's are so poor ?

HMV has brought out these cassettes hurriedly to encash the popularity of this great & popular vocalist, but has omitted several important items which are rare to get like -

7EPE 1408 Naiyya Mori Nike Nike - Kabir Bhajan
/ Duje Ke Sang Na Jaoongi - Gorakh Bhajan

7EPE 1222 Mangal Din Aayo - Malavati
/ Mharo Bhuloji - Sohoni Bhatiyar

7EPE 4079 Prem Kele / Kona Kashi Kalavi

Due to poor quality & durability of the pre-recorded cassettes & for the real listening pleasure several records of Pt. Kumar Gandharva need to be reissued rather than such a cut & paste job done in these cassette packs. There is small but definite market for the records. Will the gramophone company consider this matter seriously ?

These cassettes packs were reviewed by music critics in the Marathi newspapers viz. Daily Samna, Maharashtra Times & Loksatta etc. These packs have given an impression that these are the live recordings taken from the private collections. Mr. Sudhir Damle of Samna (May 19, 1992) has thanked me, K.R. Tembe Prabhakar Datar & Mohan Nadkarni for the live recordings, but in reality we have just supplied the records to HMV for the transfers. We learnt about similar confusion in Kumarji's family regarding early recordings on cassette No.1. !!!!!!!!!!!!!

- SURESH CHANDVANKAR.