

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



DISCOGRAPHY OF LATE MISS GAUHAR JAN OF CALCUTTA-PAGE 21

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THE RECORD NEWS

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

FROM THE EDITOR

The Record News (TRN) - 9 contains very interesting articles on Old Hindustani Vocalists - Mojuddin Khan and Miss Gauhar Jan of Calcutta. Both the articles give almost complete discography of these legendary vocalists from the early period of the Gramophone Records. Although more than two hundred songs have been listed, it is unfortunate that, today, none of these songs are available on L.P./E.P. or on audio cassettes. Some of these songs are preserved by serious collectors of 78's and need to be transferred for the posterity.

Also included is the letter from our member Mr.E.F.Polic of Glenn Miller Society, giving us a short biographical note on Glenn Miller and his Army Air Force Band.

SURESH CHANDVANKAR
EDITOR

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PLEASE JOIN SIRC AND TELL OTHERS TO JOIN. PLEASE RENEW YOUR MEMBERSHIP IF NOT ALREADY RENEWED. YOU MAY BECOME LIFE MEMBER NOW BY PAYING THE BALANCE AMOUNT OF THE SUBSCRIPTION FOR THE LIFE MEMBERSHIP.PLEASE SEND YOUR VALUABLE COMMENTS, SUGGESTIONS AND OPINIONS ABOUT 'THE RECORD NEWS' TO US.ARTICLES, RESEARCH PAPERS, RECORD / CASSETTES REVIEWS, LETTERS ETC. ARE MOST WELCOME AND WILL BE INCLUDED IN THE FORTHCOMING ISSUES OF TRN.

SIRC NEWS FROM BOMBAY

During the period of this report, viz. from October to December 1992 following programmes were presented -

October 1992 - Mr. A.G. Thakurdesai, Chembur, Bombay presented a programme based on the records of Smt. Asha Bhosle and Kum. Lata Mangeshkar. The records chosen contained Marathi songs from oblivion. He presented about thirty-five songs and the programme was attended by about fifty persons. Famous Marathi lyricist Mr. Ramesh Anavankar was present.

November 1992 - Prof. S.R. Mehta, Nadiad, Gujrat delivered an insightful lecture on " Gayaki of Moujuddin Khan through old Gramophone Records " to an audience of about thirty. This talk was followed by audio recordings of all the published 78's of Late Moujuddin Khan. Details of the talk and the records played are given elsewhere.

December 1992 - An informal get-together of SIRC members friends and welwishers was held to celebrate Ninty years of the Gramophone Records in India. About seventy-five persons attended the programme. The celebration consisted of playing a record or a recorded song. The participants were asked to bring their most favourite song, record and present to the audience with personal remarks, comments, memoires etc. All the formats of records except the cylinder and compact disc were brought in and presented. These included mostly 78's, cardboard records, puzzle plates, EP and LP's, audio cassettes.

Mr. Prabhakar Datar, Acharya brothers, Mayekar brothers, Mr. S. Jayraman, B. J. Meher, N. P. Mulani, K. R. Tembe and Arun Tembe, Mr. D. S. Nivalkar, Mr. R. V. Page, Mr. A. G. Thakurdesai, Mr. Sharad Dalvi Dr. Satish Desai, Mr. B. S. Vasvani and Mr. Suresh Chandvankar presented their records in these celebrations.

* Mr. Pavan Chavla, Bombay wrote an article 'From the turntable of time' in the Illustrated Weekly of India, October 31-November 6, 1992, Vol. CXII 44. (p.26-27). This article was mainly about old 78's and their preservation with emphasis on SIRC and it's activities. We are thankful to him and the Weekly Management.

OBITUARY

Mr. Bhalchandra Divakar, senior member of SIRC from Dharwad passed away on November 29th, 1992. He was sixty-one years old. Mr. Divakar was a great lover of old Hindi film songs. He has written several articles in Maharashtra Times, Rasrang, Amrut etc. He had met Anil Biswas - his most favourite composer and written articles on him. SIRC expresses deep sorrow on the passing away of the most active senior member.

- SURESH CHANDVANKAR

SIRC NEWS FROM BRANCHES -

NANDED - BY MR. PRABHURAJ KULKARNI

In October 1992, Mr. P.T. Shastri, President, SIRC - Nanded presented a programme 'Songs of Lata Mangeshkar - 1948 - 1954' at Vanita Vikas Mandal, Shivaji Nagar and the programme was sponsored by Mr. Ramesh Rasal of Daily news paper 'Godateer Samachar'. This programme was very well attended by the music lovers. Twenty recorded songs from the audio cassette were presented. The films included were -

Afsana, Shokhiyan, Bujhdil, Humlog, Nirmohi, Jalpari, Ambar, Rishta, Dulari, Aurat, Padmini, Raat Ki Rani, Badi Bahan, Jiddi, Arzoo, Patanga, Ada, Sangdil, Rangili.

SOLAPUR - BY MR. JAYANT RALERASKAR

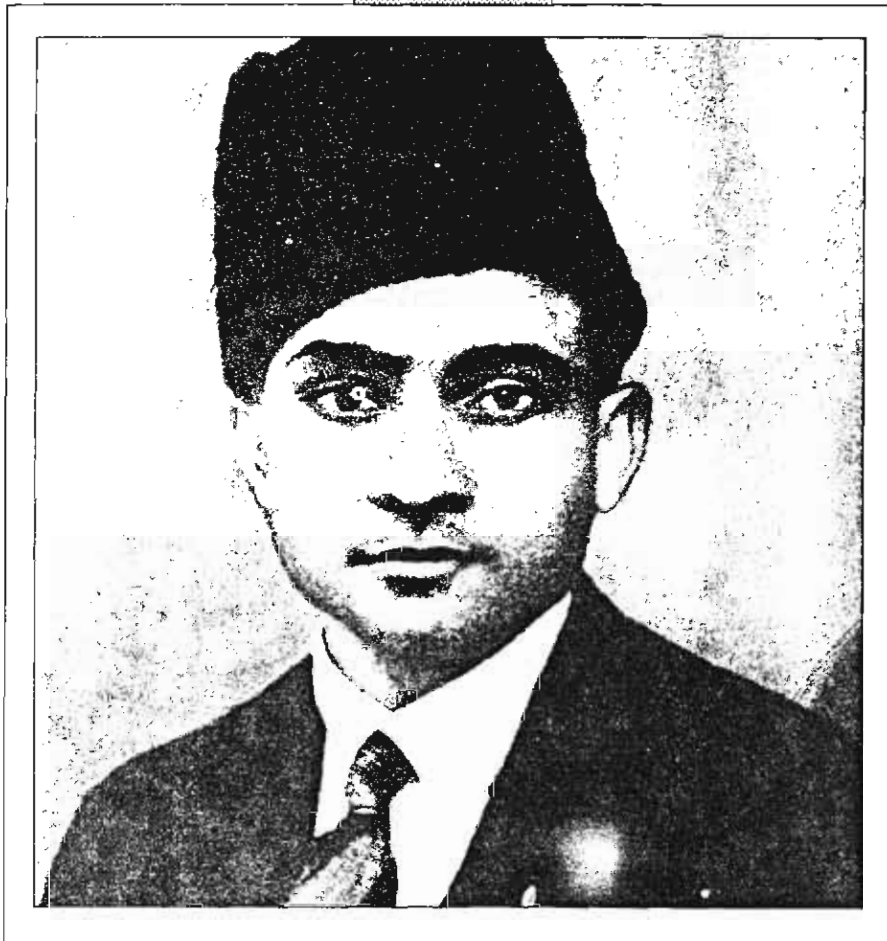
During the period of this report, although we have not organised any formal programme, we met several times and listened to film songs in informal groups. I have written old memoirs on film songs/personalities in local Marathi newspaper and so far thirty-one articles have been published.

Also we are continuing with our ongoing research projects viz. - Records of Mehjubin alias mehboobjan of Sholapur, Bai Tarabai of Sholapur, Krishna Solapurkar, Songs of Kavi Sanjeev and R.N. Pawar. Help and co-operation is most welcome.

PUNE - BY MR. V.R. JOSHI

I am glad to inform you that a preliminary meeting of the record collectors and the music lovers was held at my residence at Pune in November 1992 and was well-attended by over fifty persons. I explained the SIRC activities and it was decided to have a branch at Pune, organising meetings for listening recorded music.

We hope to carry out SIRC activities at Pune similar to our branches at Nanded and Solapur with the kind co-operation and support from the collectors and music lovers. We will also report our activities in the every issue of TRN.



MOUJUDDIN KHAN

b. 1875 Nalagarh, Punjab; d. 1926 Banaras. Great interpreter of *thumari*. Popular as *shrutidhar*. Disciple of Bhaiyya Ganpatrao, father Ghulam Hussain Khan, Bade Dinni Khan and Rehmat Khan. Prominent disciples Malkajan, Badi Moti Bai, Jaddan Bai.

MOUJUDDIN KHAN (1889 - 1922)

Born on 9th March 1889 at Lahore.

Died on 3rd December 1922 at Benaras.

Father - Gulam Hasan - was a Sitar player.

Mother - Zebunnissa.

Family came to Benaras around 1901 and father was appointed in the state music circle.

Education - During childhood he was not interested in school and the study.

He was a good looking young man and at the age of 15 he began visiting Kothas and developed the habit of drinking wine. Female singers of the Kotha's like Suggan Bai and Mangu Bai liked him very much. In Summer he used to wear Pyjama and Kurta with Gaya Topi (cap) embroidered with golden thread. In winter he used to wear Sherwani and put on pumpshoes. He was very much fond of the perfumes.

On one Shivaratri day he sang in a programme at the residence of Mr. Madhavlal Munshi. Mr. Chandan Chobe, Bhaiyya Saheb (who was 50 years old then), Rajeshwari Bai and Husna Jan were present. Moujuddin first sang Raga Lalit. Upon listening to his singing Bhaiyya Saheb snatched away harmonium from Shyamlal Khatri and began accompanying him. He was so much impressed that he brought him to Calcutta. Moujuddin was 21 years old then. At Calcutta he met both Malka Jan and Gauhar Jan. At one of the concerts at Gauhar's residence he sang the composition ' Phulava Ginat Dar Dar ' just after Gauhar had sang the same composition and it was appreciated very much.

First world war gave a big blow and set back to artists and the musical performances and the profession. His Guru Bhaiyya Saheb died at Dholpur. He began teaching Bai Badi Moti Bai. His father died at Benares. All this compounded and he took to excessive drinking. After the death of his father he became depressed, moody and died prematurely.

According to some sources Moujuddin fell deeply in love with the charming songstress Malka Jan. The deep personal attachment between her and 'Aftab-E-Mousiki' Ustad Faiyaz Khan was no secret. Because of this the 'Badshah of Thumri-Dadra' was driven fast to bottle (liquor addiction) and Bai's - women and hastened his end.

Very little is known about his family. His sister Rehmunnissa bibi was born in 1892 and lived in Kashi. His own son Shamshuddin, who later became a good harmonium artist, lived in Calcutta. It is a pity that neither of them left any biographical materials about Moujuddin for posterity.

IMPORTANT INCIDENCES IN HIS MUSICAL LIFE

These are some of the incidents narrated by his friends and patrons who attended his concerts -

- 1) At Nanabhai Sweet Seller's place - Benares
" Bajju Band Khul Khul Ja " - A Memorable Performance.
- 2) At Lallanj Chhakanji's place -
" Pan Khaye Mukh Lal Bhaye Rang Chune Jaise Kesarka "
- 3) At Nazir Khan Bhindi Bazarwale's place, Bombay-
Morning Session - Khyal Todi and Bajju Band Khul Khul Ja
Next Day Morning - ' Darajwa Pe Thadi Rahu '
- 4) At Rajeshwari's House at Benares in Monsoon -
" Kewadia Kholo Maharaj, Raski Bund Padi "
With this rendering there was a torrential rain
- 5) At Kanthe Maharaj's place, Benares -
" Gagan Garje Chamakat Damini - Kajri " - in monsoon
- 6) At Shyamlal Khatri's place in presence of Gauhar Jan -
" Mora Piya Mose Abhiman Kare " - Pooriya Dhanashree
- 7) At Pyara Saheb's (successor of Shah Alam II) place when
great veterans were present -
" Sohini - Phulawa Ginat Dar Dar "
- 8) At Keshavlal Gujrathi's Place -
" Deho Daras More Pyare (Khyal Todi) "
- 9) At Rajababu's place, Gaya (patron of Suggan Bai and Mangu Bai) -
Sang Jaunpuri and received a gift of a diamond ring from
Raja Babu.
- 10) Ghumimar requested Bhaiyya Saheb and Moujuddin sang Lalit
just after Husna had sung it. He sang the same composition
with her permission. Similar incidence is known when in
another concert he rendered the Sohoni composition at
Gauhar Jan's place with her consent.

Musicologist on Moujuddin -

- 1) From - Some Immortals of Music - by Smt. Susheela
Mishra, p.105-115.

In 1955, Prof. Mukerjee, a staunch admirer of Ustad Faiaz Khan surprised us by writing - [1]

" Ustad Faiaz Khan once sang Bhairvi Thumri - Bajju Band - for an hour and a half before an audience of two thousand people and swept them off their feet - yet Moujuddin's interpretation of the same thumri was superior in delicacy, expressiveness and that element of surprise which is

the soul of thumri. I have heard many first class thumri singers since then but none would I call a master. That Untutored man who had no pride of ancestry, changed the course of Hindustani Music in one particular material namely Thumri. He raised its status, gave it a form and endowed it with glory."

2) From - " Majha Sangeet Vyasang " - by Govindrao Tembe - in Marathi -

In the chapter on 'Sangeet Saundarya' in the above mentioned book Mr. Tembe writes -

'Meri saari umarmen sune huve sabhi thumri gayakonmen ve sabse unche darje ke kalakar the'

3) From - Some Immortals of Music - by Smt.Susheela Mishra - p.106.

" Thakur Jaidev Singh used to tell me that he vividly remembers the bhajan - 'Ab to Jivan Hara' - in which Moujuddin could pack a series of emotions such as despair (Nirasha), Sorrow (Dukh), Agony (Santap), Helplessness (abhava), intense sorrow, appeal (pukar), devotion (Bhakti) and respect (Shraddha) "

DESCREPANCIES IN DATA -

A) Date of birth - 9th May 1889 - "D.Shanti" (Ref.1)
1874 - Bhairavnath Mishra (Ref.4)

B) Year of father coming to Benares from Lahore -
- 1901 when Moujuddin was five years old
- 1894 when Moujuddin was twelve years old

C) Teacher - Mr.Jagdeep Mishra

D) Birth Centenary celebrated in 1982.

E) Date of Death - 3rd December 1922 (Ref.1)
- 3rd December 1926 (Ref.4)

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- 1) 'Purbi Aang Ki Thumri Ke Badshah' - Ustad Mojuddin Khan - Sangeet Kala Vihar, July 1986 - by D.Shanti, Varanasi. - In Hindi.
- 2) Ustad Mojuddin Khan - Dharmayug, 24th April 1988 - by Mr. Anupam Rai. - In Hindi. - Weekly from Times of India group.
- 3) Ek Aapratim Gayak: Ustad Mojuddin Khan - Chhayanat, vol.44 - by Mr.Bhanushankar Mishra. - In Hindi
- 4) Some Immortals of Music - chapter 13 - Mauzuddin khan (1882 - 1926) p,105 - 115. Harman Publishing House, New Delhi, 1990 ISBN-81-85151-14-8, a book in English by Smt.Sushela Mishra



DETAILS OF THE RECORDS PLAYED -

* Ten - 78 rpm - gramophone records featuring 18 songs of about three minutes duration each are still available. It is believed that he gave away these recordings to Gramophone Company since he was in need of money and he learnt from Gauhar Jan that the company pays good money for the recording. Some of these recordings are technically so noisy and deteriorated that it is difficult to get even a vague idea of his appealing and haunting music by listening to them. This is the only treasure left for the posterity and thanks to the record collectors that all of these are preserved by them. *

EXPLANATION - SERIAL NUMBER / CATALOGUE, COUPLING, MATRIX NUMBER / SONG TITLE / RAGA, STYLE ETC.

ALL RECORDS ARE MADE BY GRAMOPHONE CONCERT RECORDS EXCEPT TWO BY NICOLE. MOST OF THEM WERE REISSUED BY HMV UNTIL ABOUT 1940.

- 1) E 2882 h / G.C.-2-12930 / Bajju Band Khul Khul Ja / Bhairvi Thumri / Reissued on HMV P 122
 - 2) E 2883 h / G.C.-2-12931 / Sainya Bin Nahi Aavat Chain / **KHAMBAG** (Khamaj) / Reissued on HMV P 122
 - 3) E 2886 h / G.C.-2-12934 / Piya Pardesh Mora Man Hara / **KHAMBAG MEADLY**.
 - 4) E 2887 h / G.C.-2-12935 / Sughar Piya Pyari Ke Naina Lago / Dadra
 - 5) 100180 / G.C.-8-12119 / Langar Ka Kariye Ji Na Maro / Khyal Todi / Reissued on HMV P 807
 - 6) 100190 / G.C.-8-12120 / Deho Daras More Pyare / Darbari Todi
 - 7) 100200 / G.C.-8-12121 / Rasiya Bedardi Mai To Paniya Ko Gai / Bhairvi
 - 8) 100210 / G.C.-8-12122 / Rang Dekhe Jiya Lalachaya / Bhairvi Hori / Reissued on HMV P 807
 - 9) 100220 / G.C.-8-12123 / Piki Boli Na Bol / Piloo
 - 10) 100230 / G.C.-8-12124 / Dagamag Dole Re Mori Nav / Dadra
 - 11) 100240 / G.C.-8-12125 / Kanan Murli Ki Dhun Sun Bhanak Pari / Kafi
 - 12) 100250 / G.C.-8-12126 / Phulva Ginat Dar Dar / Sohini
 - 13) 100290 / G.C.-8-12129 / Piraye Mori Akhiya, Humse Na Bolo Raja / Dadra / Reissued on HMV P 804
 - 14) 100270 / G.C.-8-12105 / Pani Bhareli Kaun / Gara / Reissued on HMV P 804
 - 15) G.C..... / Sainya Bidesh Gaye / Piloo
 - 16) G.C.-..... / In Durjanan Logan Ke Aansoo / Khyal Multani
 - 17) Nicole No.C 131 / Tarsat Hai Mora Kahn / Bihag-Dhime Tetala
 - 18) Nicole No.C 226 / Sainya Bidesh Gaye / Piloo
- From the collection of Mr. Prabhakar Datar, Kurla, Bombay.
- * Please see TRN - 2 for more details on Nicole records.

NOTE - THIS IS THE DATA KNOWN SO FAR. THERE MIGHT BE SOME OTHER RECORDINGS ON DIFFERENT LABELS, ON CYLINDERS ETC. SIRC WOULD LIKE TO RECEIVE ADDITIONAL INFORMATION, IF ANY.

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

LETTERS TO THE EDITOR

702 Glenn Court
Milpitas, California 95035-3330
United States of America
25 August 1992

Mr. Suresh Chandvankar, Hon. Secretary
Society of Indian Record Collectors (SIRC)
207 Parashara, TIFR HSG. Complex, Navynagar, Colaba
Bombay-400 005, INDIA

Dear Mr. Chandvankar:

Thank you for the 30May92 receipt, the Society July 1991 - June 1992 report, and your very kind note.

Yes, you have my permission to use whatever you wish from the brochure on my Glenn Miller Army Air Force Band book. Rather than give you a raw biographical note on Alton Glen Miller (e.g. born 1Mar04, lost en flight 15Dec44, etc.) which is available in many books, following is the opening to the "History" chapter in my book:

The Glenn Miller Army Air Force Band was in existence, in various forms, from 20 March 1943 through 15 January 1946. The history of the band, obviously, revolves around the man, the patriot, who gave up the most successful dance band of all time at the peak of its popularity to serve his country in the best way that he knew.

Glenn Miller's biography is covered very well in George T. Simon's book "Glenn Miller & His Orchestra." Miller's civilian band is documented in the John Flower book "Moonlight Serenade." This book on Glenn Miller's Army Air Force Band covers his last and his greatest orchestra.

This section of the book is a brief overview of the activities of Glenn Miller and his service band, using official Army histories, with commentaries. For a detailed day-by-day account refer to the Discography portion of this book, which also includes a directory of abbreviations. While reading this overview the reader might find it useful to refer to the Discography for further details on specific points of interest.

World War II began on 1 September 1939 with the German attack on Poland. The United States supported the Allies both officially, through programs such as "Lend-Lease," and unofficially (e.g. U.S. citizens advising and fighting alongside the Allies prior to the U.S. entry into the war). On 16 September 1940 the United States draft laws were enacted and conscription began. It appeared inevitable that the United States would eventually join the Allies in the war. On 7 December 1941 the United States was brought into the war by Japan's attack on Pearl Harbor.

Conscription affected everybody. The entertainment industry was directly affected in several ways; members were inducted into the armed forces (e.g. Herman Trigger Alpert, the string bass player in Glenn Miller's orchestra, was drafted on 14 June 1941); rail transportation was effectively taken over by the military; supplies for busses and automobiles (fuel, tires, parts) were rationed and/or unavailable.

Starting 5 December 1940, on his tri-weekly Chesterfield broadcasts, Glenn Miller began dedicating tunes to members of the United States armed forces:

Glenn Miller: Ah, Marion is going to sing one especially for the boys in what might be called the "New Fighting 69th." These boys, pretty much from around New York way, are now in Anniston, Alabama, at Fort McClelland. They were among the first to leave in service for our country. And, boys, by now I guess you know what this title means. Ah, Miss Hutton, give 'em "The Five O'Clock Whistle."

On 11 October 1941 Glenn Miller began a weekly Saturday afternoon series of tea dances called "Sunset Serenade." Admission to the dances was the purchase of one Defense Savings stamp (\$0.25 was the lowest denomination for admission). The dances were two hours long and included a one-hour broadcast. During each broadcast Glenn Miller gave away 250 phonograph records and from one to five radio-phonograph combinations to Army camps. All of this, the rental of the room, the payment of the musicians, the broadcast time, the records, the radio-phonograph combinations, was paid for by Glenn Miller. The last "Sunset Serenade" broadcast was on 30 May 1942; air time was no longer available.

But that did not end Glenn Miller's gifts of records and radio-phonograph combinations to Army camps. He changed the format of his Chesterfield broadcasts, starting with the 2 June 1942 broadcasts, and continued the giveaways.

For Christmas 1941 Glenn Miller arranged a furlough for Trigger Alpert and brought him to New York, all expenses paid. He was unsuccessful in getting a furlough for Raul Hidalgo, his former band boy.

Glenn Miller and his orchestra played for a number of patriotic events, such as playing on the steps of the U.S. Treasury Building (in Washington, D.C.) on 6 March 1942 to promote the sale of Defense Bonds and Stamps, and playing on the 11 May 1942 Command Performance broadcast. Starting 26 May 1942 he played at several Navy and Army installations.

All of these efforts were not sufficient for Glenn Miller. He wanted to do more for his country. Though exempt from the draft because he was overage (38 years old), married and because of his eyesight, on 20 June 1942 Glenn Miller applied for a commission in the U.S. Naval Reserve. He solicited letters of recommendation from friends.

June 22, 1942

To Whom It May Concern:

Mr. Glenn Miller advises me that there's a possibility of his being selected for training, with the ultimate result a commission in the United States Navy, and that he is desirous of securing letters of recommendation from friends of his that might be of some value.

It is a great privilege for me to make this recommendation for whatever it is worth, as in the many years I've known Mr. Miller I've found him to be a very high type young man, full of resourcefulness, adequately intelligent and a suitable type to command men or assist in organization.

Bing Crosby

Six weeks later he was rejected by the Navy:

You have not established to the satisfaction of the Navy Department that your particular qualifications fit you for a mobilization billet in the Naval Reserve.

Within a few days he offered his services to the Army.

August 12, 1942

Brigadier-General Charles D. Young,
Room 5136,
Interstate Commerce Building,
12th Street & Constitution Avenue, N.W.,
Washington, D.C.

Dear General Young:

In your recent letter to me you mentioned the desirability of "streamlining" our present day military music. This touches upon a subject which is close to my heart and about which I think I can speak with some authority.

I wish you could read some of the many many letters that have come to me during the past months from our men in military service expressing their appreciation of our various army camp appearances and our USO broadcasts. I wish you could also read some of the newspaper reports of interviews with our service men now in Australia and other distant places, and their pleas that

broadcasts from home include a generous share of our music. These letters and reports all show that the interest of our boys lies definitely in modern, popular music, as played by an orchestra such as ours, rather than in the music to which their fathers listened twenty-five years ago, most of which is still being played by army bands just as it was in World War days.

The many requests for broadcasts, records, programs, dedications and arrangements are very pleasing to me but they leave me wishing that I might do something concrete in the way of setting up a plan that would enable our music to reach our service men here and abroad with some degree of regularity. I have a feeling that if this could be arranged it would help considerably to ease some of the difficulties of army life.

For the past three or four years my orchestra has enjoyed phenomenal popularity until we have now reached a point where our weekly gross income ranges from \$15,000 to \$20,000. Needless to say, this has been and is most profitable to me personally but I am wondering if it would not be more in order at this time for me to be bending my efforts toward the continuance of this income if it could be devoted to USO purposes, the Army Relief Fund or some other approved purpose. If, by means of a series of benefit performances or other approved methods, even some part of this income could be maintained and used for the improvement of army morale I would be entirely willing to forego it for the duration. At the same time, by appropriate planning, programs could be regularly broadcast to the men in the service and I have an idea that such programs might put a little more spring into the feet of our marching men and a little more joy into their hearts.

With these thoughts in mind I should like to go into the army if I could be placed in charge of a modernized army band. I feel that I could really do a job for the army in the field of modern music. I am thirty-eight years of age and am in excellent physical condition. I have, of course, registered for the draft but have not been classified. Inasmuch as I have been married for twelve years, I would suppose that under present regulations I shall ultimately be placed in Class 3A. I mention this only because I want you to know that my suggestion stems from a sincere desire to do a real job for the army and that that desire is not actuated by any personal draft problem.

I was born in Clarinda, Iowa and raised in Colorado. Both of my parents were also American born. I am a grammar school and high school graduate and also attended the University of Colorado for two years. My connection with music is not of recent origin. I have been playing and arranging music ever since my high school days.

I hope you will feel that there is a job I can do for the army. If so, I shall be grateful if you will have the proper person contact me and instruct me as to further procedure.

With kind personal regards and appreciating your interest, I am,

Respectfully yours,

(signed: Glenn Miller)

A few days later he went to Washington, D.C. to discuss a position with the Special Services Division. An agreement was reached and on 8 September 1942 Glenn Miller was appointed to the short-lived Army Specialist Corps of the United States with a rank of Captain, and a reporting date of 7 October 1942.

The next several weeks were spent in completing his immediate contractual commitments and settling personal matters. The last performance of his civilian band was on 27 September 1942 at the Center Theater in Passaic, New Jersey. On 7 October 1942 he reported for duty at the headquarters of the Seventh Service Command in Omaha, Nebraska. His position was Music Advisor and his duties were to supervise the musical activities in the nine states covered by the Seventh Service Command and to organize and train musical units.

Ten days later Glenn Miller went to the School for Special Service in Fort George G. Meade, Maryland to attend a two-week course in army procedures. The "two-week" course stretched out to seven weeks while the Army Specialist Corps was dissolved and its members were "transferred" to the Army of the United States.

On 8 December 1942 Glenn Miller reported for duty at Maxwell Field, Montgomery, Alabama as Assistant Special Services Officer in the Army Air Forces Southeast Training Center (AAFSETC). The History of Maxwell Field's Bands contains a reference to Glenn Miller's musical activities during this period.

You may use whatever you wish from the preceding excerpt.

Following is the extent of my knowledge of Glenn Miller issues in India. The issue numbers shown in bold I do not have and they are on my want list:

HIS MASTER'S VOICE (HMV)	India	10" 78s
BD-5546	Ding-Dong! The Witch Is Dead; Over the Rainbow	
BD-5565	In the Mood; Out of Space	
BD-5569	Careless; Indian Summer	
BD-5595	Tuxedo Junction; Danny Boy (Londonderry Air)	
BD-5596	Sweet Potato Piper; Too Romantic	
BD-5602	Farewell Blues; Say "Si Si"	
BD-5612	Star Dust; Imagination	
BD-5618	Rug Cutter's Swing; Pennsylvania Six-Five Thousand	
BD-5832	The Nearness of You; Blueberry Hill	
BD-5633	Slow Freight; Bugle Call Rag	
BD-5651	Falling Leaves; Beat Me, Daddy, Eight to a Bar	
BD-5671	Anvil Chorus Part 1; Anvil Chorus Part 2	
BD-5678	My Blue Heaven; Frenesi	
BD-5683	Johnson Rag; Yes, My Darling Daughter	
BD-5698	The One I Love (Belongs to Somebody Else); Perfidia	
BD-5720	Chattanooga Choo Choo; I Know Why	
BD-5727	Under Blue Canadian Skies; Adios	
BD-5733	Cradle Song; Elmer's Tune	
BD-5749	Humpty Dumpty Heart; This Is No Laughing Matter	
BD-5798	Song of the Volga Boatmen; When Johnny Comes Marching Home	

BD-5817 I Dreamt I Dwelt in Harlem; Sun Valley Jump
 BD-5822 Blue Moonlight; Melancholy Lullaby
 BD-5829 Slip Horn Jive; Take the "A" Train
 BD-5839 Pagan Love Song; Glen Island Special
 BD-5847 It Must Be Jelly ('Cause Jam Don't Shake Like That); Rainbow
 Rhapsody
 BD-5854 Moon Love; Sold American
 BD-5927 Blue Rain; A String of Pearls
 NE-476 Bluebirds in the Moonlight (Silly Idea); Faithful Forever
 NE-481 When You Wish upon a Star; Give a Little Whistle
 NE-504 April Played the Fiddle; I Haven't Time to Be a Millionaire
 NE-545 A Handful of Stars; Do You Know Why
 NE-552 Isn't that Just Like Love; (WAYNE KING: The Singing Hills)
 NE-566 Prairieland Lullaby; (BOB CHESTER: I'm Always Chasing Rainbows)
 NE-603 It Happened in Sun Valley; The Kiss Polka
 NE-612 Says Who? Says You, Says I!; This Time the Dream's on Me
 NE-650 (I've Got a Gal in) Kalamazoo; At Last
 NE-651 Serenade in Blue; That's Sabotage
 NE-660 Sleep Song; Sweet Eloise
 NE-669 Knit One, Purl Two; Lullaby of the Rain
 NE-673 Moonlight Cocktail; Happy in Love
 NE-680 Dearly Beloved; I'm Old Fashioned
 NE-681 Juke Box Saturday Night; Sleepy Town Train
 NE-684 Sunrise Serenade; Moonlight Serenade
 NE-686 American Patrol; Soldier, Let Me Read Your Letter
 NE-705 That Old Black Magic; A Pink Cocktail for a Blue Lady
 NE-706 Moonlight Mood; Moonlight Becomes You
 NE-711 Long Tall Mama;
 Conchita, Marquita, Lolita, Pepita, Rosita, Juanita Lopez
 NE-726 My Reverie; King Porter Stomp
 NE-736 Yesterday's Gardenias; The Humming-Bird
 NE-746 Crosstown; What's Your Story, Morning Glory
 NE-757 Little Brown Jug; Pavanne
 NE-771 Runnin' Wild; Starlit Hour
 NE-779 Rhapsody in Blue; Along the Santa Fe Trail
 NE-784 From One Love to Another; I'm Thrilled
 NE-818 Blue Rain; Caribbean Clipper

Any added data, no matter how minute, would be most welcome.

Sincerely,

Edward F. Polic

from Scarecrow Press



THE GLENN MILLER ARMY AIR FORCE BAND

Sustineo Alas--I Sustain the Wings

Edward F. Polic
Foreword by George T. Simon

1,262 pages 8 1/2" x 11" 2 vols. photos 1989 ISBN 0-8108-2269-5
\$127.50

"... tremendous undertaking.... Glenn was a stickler for details and accuracy and always the truth. How delighted he would have been with Ed Polic's superbly documented report..."

--GEORGE T. SIMON, AUTHOR OF GLENN MILLER AND HIS ORCHESTRA AND THE BIG BANDS

"... much needed and amazingly detailed... should be able to answer all your questions..."

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This must surely be one of the most remarkable achievements in the annals of discography.... a verttable bonanza of information."

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"These scripts... capture the attitudes, flavor, and language of these war years and make absolutely fascinating reading.... The work is a valuable addition to the Studies in Jazz series."

--GEORGE LOUIS MAYER, ARBA 90

"... a work of unprecedented depth that will be of value both to Miller buffs and military historians."

--DOWN BEAT

This two-volume book covers a small but significant period of Glenn Miller's life and music, from his enlistment in 1942 and the beginning of his Army Air Force Band in 1943, through its end in late 1945. (Miller died in a military plane crash over the English Channel in 1944.) Among the best-known recordings from this period are "The St. Louis Blues March," "Everybody Loves My Baby," and "Stealin' Apples."

The book consists of several sections that provide both the casual reader and the avid collector with information in as much detail as is desired. The first section is an overall history of the band. The second section is a detailed recounting of the day-by-day activities of the band, with various indexes. Two appendixes follow: the first is composed of scripts, in many cases transcribed directly from recordings, of programs that the band performed. The second covers non-Army Air Force performances by sidemen of the band while they were still members of the Glenn Miller Army Air Force Band.



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THE GLENN MILLER ARMY AIR FORCE BAND

Sustineo Alas--I Sustain the Wings

Edward F. Polic

Foreword by George T. Simon, author, **Glenn Miller and His Orchestra and The Big Bands**

When I first got a look at the manuscript of this book that Ed Polic had sent me, my eyes bulged. But then, as I got into it, the bulge began to withdraw as I realized that all of this was typically Ed Polic. For I've never come across anyone in the field of popular music or jazz who is more thorough than he is; who takes care of every little detail, and seems to have a tremendous amount of fun doing what he does.

Of course, I'm delighted that he has devoted so much of his time and boundless energy to a band that I think was one of the most formidable ever to blow its wares into the big band scene. And yet Ed doesn't deal as much with esthetics as he does with just plain facts. Basically, his is an historic approach, full of details about just about everything that happened to and within this magnificent organization. It lets you know how the band started, how it developed, where it went and who went with it, and in almost excruciating detail precisely what it played when and where and who actually played it.

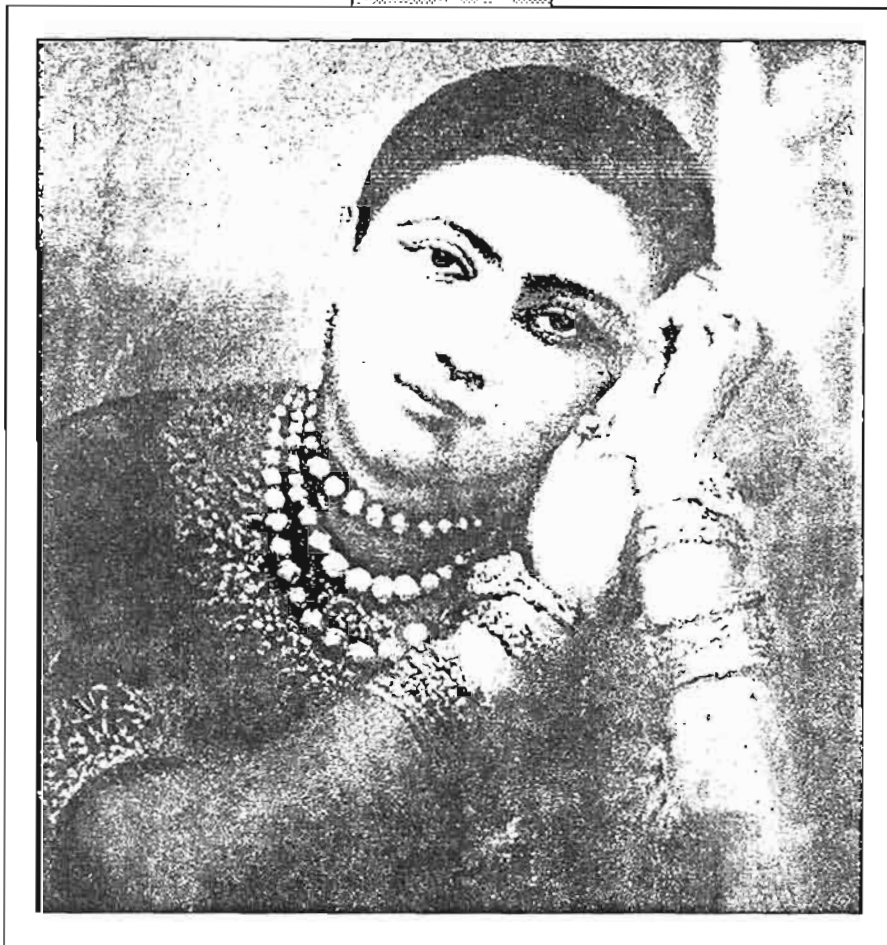
But there's even more to this tremendous undertaking. Somehow or other, without actually telling you it's doing so, it projects a true feeling of what it must have been like functioning as a part of such a superb musical outfit. For example, just the enormity of its daily and weekly schedules gives you an idea of the tremendous pressures under which its members worked, and how a driving and dedicated major named Miller made sure that he and his men were bringing to those away from home the sort of music that they otherwise could never have heard in person.

And then there's another plus. It's the reincarnation of the entire feeling and the spirit of that World War II era, along with the actual language of those days, as reflected in the scripts of its many radio shows that form the basis of the second of these two hefty volumes.

I'm so glad, in fact so thrilled that somebody has taken the time and given the effort to let the whole world know how much this great group contributed not only to the world of music, but to the war effort itself. Theirs, like this book, was a mammoth and dedicated undertaking that produced some of the most musically impressive big band sounds of all time--for this long-time Miller listener's ears far more exciting and musically adventuresome than those of the more familiar civilian outfit.

I knew Glenn Miller very well. I helped him organize his first band, played drums and recorded with it, and then, as our friendship continued, served under him in his Army Air Forces Band--though I was not privileged to have been a part of the unit that went overseas. Through all those years, I found that Glenn was a stickler for details and accuracy, and always the truth. How delighted he would have been with Ed Polic's superbly documented report of Glenn's greatest musical organization, the one that he had hoped to bring back to America for all of us to enjoy in person, something that fate never permitted him to do! I can just hear him calling, in his best "Chattanooga-Choo-Choo-ese,"

"Hi there, Ed,
What'ya say;
You've done a great job;
You're really o.k.!"



GAUHAR JAN

b. 1873 Calcutta; d. 1930 Mysore. Legendary vocalist. European origin, real name-Angelina Yeoward. First teacher mother-Victoria Hemmings - (who became Malka-jan Chulbulewali), then Bechu Misra of Banaras. Also learnt kathak from Ali Baksh. Other guru-s, Shiv Prasad Misra, Bhaiyya Ganpatrao, Moujuddin Khan, Kale Khan of Patiala, Nazir Khan of Rampur and Pyara Saheb. She sang in Bengali, Urdu, Marathi, Punjabi, Persian, Spanish, French and English. Sang Tagore songs and penned *ghazal-s* under pen-name 'Hamdam'. Learnt *kīrtan-s* from Chandra Das, Bengali from Bamacharan Bhattacharya and *dhrupad-s* from Srijan-bai. A show-woman par excellence her musical soirees of *bol-banāv ṭhumarī* and *dādrā* with dance thrilled the Calcutta elite. She lost most assets in a law suit and accepted patronage from the Mysore *darbār* where she lived till the end.

GAUHAR JAN

DISCOGRAPHY

 The GRAMOPHONE & TYPEWRITER, Ltd., and Sister Companies., Calcutta.

Recorded by FREDERICK WILLIAM GAISBERG CALCUTTA November 1902

GRAMOPHONE RECORD - 7 inch - originally Single-side Recorded disc

Matrix	Catalog	Title	Pressing and Issue Date
E1022	13037	Miss GAUHAR JAN (1st Dancing Girl) - Calcutta Dhagar Na Jaani Jabe Kaise - TUNE DADRAH [MAHOMEDAN SONG] s/s s/s c/w 2-12303 c/w 2-12303 Re. HMV E 9	Hanover 1903 Calcutta 1908 Jun 1913 Jan 1916
E1023	13038	GAUHAR JAN Tune - (From INDRAVOLI) - TORAN [MAHOMEDAN SONG] s/s s/s	Hanover 1903 Calcutta 1908
E1024	13039	GAUHAR JAN (Song) - DADRAH (DADRA) s/s	[MADRASI] Hanover 1903
E1025	13143	GAUHAR JAN Fee Mashī Nao s/s	[BURMEES] Hanover 1903
E1026	13144	GAUHAR JAN Jna Bali Champali s/s	[GUJRATI] Hanover 1903
E1027	13145	GAUHAR JAN Sobkoina Taria Jhali - TARDA JHALA s/s	[TAILUNGI] Hanover 1903
E1028	13146	GAUHAR JAN Bhalo Basibe Baley Bhalo Basiney s/s	[BENGALI] Hanover 1903
E1029	13147	GAUHAR JAN (Song) - PAHAIL (PAHARI) s/s	[PESHWARI] Hanover 1903
E1030	13148	GAUHAR JAN My Love is Like a Little Bird (English Script) s/s	[ENGLISH] Hanover 1903



GAUHAR JAN IN A PAUSE DURING
 RECORDING SESSION AT CALCUTTA
 - FROM 'THE MUSIC GOES ROUND'
 BY MR. F. W. GAISBERG, ARNO PRESS
 NEW YORK, 1977 Arthur Clarke, 1902

2. GAUHAR JAN - Discography

Recorded by FREDERICK WILLIAM GAISBERG CALCUTTA November 1902

GRAMOPHONE CONCERT RECORD - 10 inch - Originally Single-side recorded disc

E118	13050	Miss GAUHAR JAN - (1st Dancing Girl) Calcutta (not issued) (Not on Register)	
E119	13051	Miss GAUHAR JAN - Calcutta Mainwari Bichuya Baje - KAAL (JAUNPURI)	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13052	Calcutta 1908
E120	13052	GAUHAR JAN Sawariya Ne Man Har Lino - THUNGRI(TUMRI)	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13051	Calcutta 1908
E121	13053	GAUHAR JAN Ghor Ghar Barsat Mehrva - SURKI MALHAR (THUMRI MALHAR)	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13054	Calcutta 1908
E122	13054	GAUHAR JAN Tohe Bachan De Mai Hari Balma - DADRA	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13053	Calcutta 1908
E123	13055	GAUHAR JAN Jabse Hai Tujhse Ankh Sitamgar Lagi Hai - MARITAKI GAJAL (GAZAL)	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13056	Calcutta 1908
		c/w 13056	Re. HMV P 13 Jan 1916
E124	13056	GAUHAR JAN Dil Jani Meri Meri Tune Kadar Nahin Jane - DADRA MANAH (DADRA)	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13055	Calcutta 1908
		c/w 13055	Re. HMV P 13 Jan 1916
E125	13057	GAUHAR JAN Mere Subah Tere Kurbaan - ENGLISH TUNE	[MAHOMEDAN SONG]
		s/s	Hanover 1903
		c/w 13058	Calcutta 1908
E126	13058	GAUHAR JAN Aainta Habibi Aana Garibun - TUNE JOGLA	[ARABIC]
		s/s	Hanover 1903
		c/w 13057	Calcutta 1908
E127	13059	GAUHAR JAN Aayu Na Maal Haln Jo - TARJ	[KUTCHI]
		s/s	Hanover 1903
E128	13060	GAUHAR JAN Paad Shahem Majook Yesha	[TURKISH]
		s/s	Hanover 1903
E129	13061	GAUHAR JAN Nazar Teri Ho Gai Jigar Ki Paar - GARA (- GARA - DADRA)	[HINDUSTANI]
		s/s	Hanover 1903
		c/w 13063	Calcutta 1908
E130	13062	GAUHAR JAN Nam Main Mohi Saasur Murdani - GARA	[SANSKRIT]
		s/s	Hanover 1903

E131	13063	GAUHAR JAN Chhabi Dikhila Ja Banke Sawariya - PILU s/s c/w 13061	[HINDUSTANI] Hanover 1903 Calcutta 1908
E132	13064	GAUHAR JAN Fanki Diye Pran s/s s/s c/w 13860 c/w 13860	[BENGALI] Hanover 1903 Calcutta 1908 Calcutta 1908 Jan 1916
E133	13065	GAUHAR JAN Dil Kise Se Lagana Bura Hai - KHAMACH (KHAMBAJ) s/s c/w 13066	[HINDUSTANI] Hanover 1903 Calcutta 1908
E134	13066	GAUHAR JAN Tan Man Tope Karu Vaar - KAFU (KAFFI) s/s c/w 13065	[HINDUSTANI] Hanover 1903 Calcutta 1908
E135	13067	GAUHAR JAN Aaye Ghar Mat Badarwa - MOLLAR KHIAL (MALHAR KHEYAL) s/s c/w 13068	[HINDUSTANI] Hanover 1903 Calcutta 1908
E136	13068	GAUHAR JAN Sunori Nadiya Tora - GANDHAR (GANDHARI) s/s c/w 13067	[HINDUSTANI] Hanover 1903 Calcutta 1908
E137	13069	GAUHAR JAN Shyam Rang Mein Bigodi Chunriya - KHMACH (HOLI - KHAMBAJ) s/s c/w 13070 c/w 13070	[HINDUSTANI] Hanover 1903 Calcutta 1908 Jan 1916
E138	13070	GAUHAR JAN Jagai To Hari Dhola Jage Na - MAND s/s c/w 13069 c/w 13069	[HINDUSTANI] Hanover 1903 Calcutta 1908 Jan 1916

NOTE: The first pressings of some of these discs from Hanover, Germany - have the spelling of Miss Gauhar Jan - as GAUHAO JAN.



4. GAUHAR JAN - Discography

Recorded by WILLIAM SINKLER DARBY CALCUTTA

December 1904

GRAMOPHONE CONCERT RECORD - 10 inch - originally Single-side recorded disc

2584h	13854	Miss GAUHAR JAN - Calcutta Choro Choro Mori Bahiya Piya - BHAI RABI TUMRI s/s c/w 13858 c/w 13858	Re. HMV P 21	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2585h	13842	GAUHAR JAN Nahak Laye Gawanwa Mora - BHAI ROBI TUMRI s/s c/w 13856 c/w 13856 c/w 13856	Re. HMV P 17 Re. HMV P 17 [2585h-T1]	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916 c.1927
2586h	13855	GAUHAR JAN Mere Darde Jigar Ki Khabar Nahin - JANGOTI TUMRI (JHINJHOTI THUMRI) s/s c/w 13867 Black c/w 13867 Violet c/w 13867	Re. HMV P 22	[HINDUSTANI] Hanover 1905 Calcutta 1908 Nov 1915 Jan 1916
2587h	13843	GAUHAR JAN Paniya Jo Baran Gayi Bhich Dagar Ghero - DESH TUMRI s/s c/w 13857 c/w 13857	Re. HMV P 18	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2588h	13856	GAUHAR JAN Aan Baan Jiya Mein Lago - GARA TUMRI s/s c/w 13842 c/w 13842 c/w 13842	Re. HMV P 17 Re. HMV P 17 [2588h-T1]	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916 c.1927
2589h	13857	GAUHAR JAN Krishna Madho Ram Narayan - KHEYAL s/s c/w 13843 c/w 13843	Re. HMV P 18	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2590h	13858	GAUHAR JAN Hai Gokul Ghar Ke Chora - KHYAL MULTANI s/s c/w 13854 c/w 13854	Re. HMV P 21	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2591h	13859	GAUHAR JAN Eshahey Pran Brideye - ZILA - (ZILA - GAT) s/s s/s		[BENGALI] Hanover 1905 Calcutta 1908
2592h	13860	GAUHAR JAN Aaj Keno Bandhu - ZILA (ZILA - DADRA) s/s s/s c/w 13864 c/w 13864	Re. HMV P 14	[BENGALI] Hanover 1905 Calcutta 1908 Calcutta 1908 Jan 1916

2593h	13861	GAUHAR JAN Jangala Kakhano Posh Meneng - JHIJIT MEDLEY (JHINJHIT MISRA - JALAD EKTALA) [BENGALI] s/s Hanover 1905
2594h	13862	GAUHAR JAN Na Janena Jane Pran - MEDLEY (MISRA RAGNI - DHIMEY TETALA) [BENGALI] s/s Hanover 1905
2595h	13863	GAUHAR JAN Nimesher Dekha Jadi - KHAMBAG (KHAMBAJ - GAT) [BENGALI] s/s Hanover 1905 s/s Calcutta 1908 c/w 13865 Calcutta 1908 c/w 13865 Re. HMV P 23 Jan 1916
2596h	13864	GAUHAR JAN Ke Tumi Nideye - DESH (DESH KAWALI) [BENGALI] s/s Hanover 1905
2597h	13865	GAUHAR JAN Hari Baley Dako Rasana - GOWRI (GOURI EKTALA) [BENGALI] s/s Hanover 1905 s/s Calcutta 1908 c/w 13863 Calcutta 1908 c/w 13863 Re. HMV P 23 Jan 1916
2598h	13866	GAUHAR JAN Tomari Birahe Sahey - BHAIROBI (BHAIRVI - GAT) [BENGALI] s/s Hanover 1905
2599h	13867	GAUHAR JAN Piya Bin Nahin Awat Chain - SORUTH (SURAT) [HINDUSTANI] s/s Hanover 1905 c/w 13855 Black Calcutta 1908 c/w 13855 Violet Nov 1915 c/w 13855 Re. HMV P 22 Jan 1916
2600h	13868	GAUHAR JAN Jayo Ji Jayo Na Nakhre Dikhawa - GARA [HINDUSTANI] s/s Hanover 1905 c/w 13875 Calcutta 1908 c/w 13875 Re. HMV P 24 Jan 1916
2601h	13869	GAUHAR JAN Hai Saiyon Paron Mein Tori Paiyan - ZILA [HINDUSTANI] s/s Hanover 1905 c/w 13874 Black Calcutta 1908 c/w 13874 Violet Nov 1915 c/w 13874 Re. HMV P 25 Jan 1916
2602h	13870	GAUHAR JAN Dildar Dildar Tan Man Dhan Khurbaan Karoon - PAHAKI (PAHARI JHIJHIT) [HINDUSTANI] s/s Hanover 1905 c/w 13872 Black Calcutta 1908 c/w 13872 Violet Nov 1915 c/w 13872 Re. HMV P 26 Jan 1916 c/w 13872 Re. HMV N 6323 [2602h-T1] c.1935
2603h	13871	GAUHAR JAN Chal Gayo Gum Ka Yah Warke - PAHARI JHIJIT [HINDUSTANI] s/s Hanover 1905 c/w 13873 Calcutta 1908 c/w 13873 Re. HMV P 27 Jan 1916

6. GAUHAR JAN - Discography

2604h	13872	GAUHAR JAN Bari Jaun Re Sawariya Toope Wariyan - SORUTH s/s c/w 13870 Black c/w 13870 Violet c/w 13870 c/w 13870	Re. HMV P 26 Re. HMV N 6323 [2604h-T1]	[HINDUSTANI] Hanover 1905 Calcutta 1908 Nov 1915 Jan 1916 c.1935
2605h	13873	GAUHAR JAN Shyam Re Mori Bhaiyan Gahona - SORUTH s/s c/w 13871 c/w 13871	Re. HMV P 27	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2606h	13874	GAUHAR JAN Savariyan Ne Mara Nazar Bharke - JANGOTI PAHADI (- PAHARI JHIJIT) s/s c/w 13869 Black c/w 13869 Violet c/w 13869	Re. HMV P 25	[HINDUSTANI] Hanover 1905 Calcutta 1908 Nov 1915 Jan 1916
2607h	13875	GAUHAR JAN Chinat Tahi Badal Gaye Naina - PILOO s/s c/w 13868 c/w 13868	Re. HMV P 24	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916
2608h	13876	GAUHAR JAN Savariyan Man Bayo Re Bhako Yaar - PILOO s/s c/w 3-13013 c/w 3-13013	Re. HMV P 28	[HINDUSTANI] Hanover 1905 Calcutta 1908 Jan 1916



NICOLE RECORD

Recorded by Stephen Carl Porter and John Watson Hawd in Calcutta during December 1904 on behalf of Nicole Freres, Ltd., 21 Ely Place, London, for their Indian branch office located at 3/4 Council House Street, Calcutta.

NICOLE RECORD 10 inch - Brown celluloid coated cardboard disc

Matrix Catalog

1283.C-1 1283 Miss GAUHAR JAN - Calcutta
Sham Ki Base Surat Mein - HINDUSTANI [HINDUSTANI]
s/s London 1905
c/w C-188 .NICOLE RECORD 1283 c/w C-188 Stockport 1906

NOTE: Only one title has been traced to date in both Single-Side recorded disc and as a double-sided disc as indicated - but there most likely several recordings taken at the same time.



8. GAUHAR JAN - Discography

The GRAMOPHONE & TYPEWRITER, Ltd., Calcutta.

Recorded by WILLIAM CONRAD GAISBERG - Calcutta April 1906

GRAMOPHONE CONCERT RECORD - 10 inch - originally Single-side recorded disc

Matrix Catalog

3764e	3-13013	Miss GAUHAR JAN - Calcutta Aitne Jowan Daman Na Kariye - KHYAL BHOOPALI [HINDUSTANI] s/s c/w 13876 c/w 13876	Re. HMV P 28	Hanover 1906 Calcutta 1908 Jan 1916
3765e	3-13014	GAUHAR JAN Tan Man Ki Sudh Bisar Gayi Kaisi Bajai - THOOMRI - PAHARI JUNJOWTI s/s c/w 3-13015 c/w 3-13015	Re. HMV P 174	[HINDUSTANI] Hanover 1906 Calcutta 1908 Jan 1916
3766e	3-13015	GAUHAR JAN Jao Jao Mose Na Bolo Savten Ke Sang Raho - DADRA - PAHARI JUNJHOUTI s/s c/w 3-13014 c/w 3-13014	Re. HMV P 174	[HINDUSTANI] Hanover 1906 Calcutta 1908 Jan 1916
3767e	3-13016	GAUHAR JAN Sawar Bhanke Jobanwa Chupaye Jaat - HOLI JUT [HINDUSTANI] s/s c/w 3-13018 c/w 3-13018	Re. HMV P 175	Hanover 1906 Calcutta 1908 Jan 1916
3768e	3-13017	GAUHAR JAN [Technical defect] (Song) - "GAZAL PUSHTO" s/s (one pressing only)		d.3/10/06.C [PUSHTOO] Hanover 1906
3769e	3-13018	GAUHAR JAN Jo Piya Aaye Mose Dukh Soha Jaye Na - KHAMBAG JOGIA s/s c/w 3-13016 c/w 3-13016	Re. HMV P 175	[HINDUSTANI] Hanover 1906 Calcutta 1908 Jan 1916
3770e	3-13019	GAUHAR JAN Chaila Hatja Tumahar Jai Hai - DESH DADRA s/s c/w 3-13021 c/w 3-13021	Re. HMV P 176	[PUSHTOO] Hanover 1906 Calcutta 1908 Jan 1916
3771e	3-13023	GAUHAR JAN Masta Diwana - THEATRE TUNE - GAZAL s/s c/w 3-13024 c/w 3-13024	Re. HMV P 177	[PUSHTOO] Hanover 1906 Calcutta 1908 Jan 1916
3772e	3-13024	GAUHAR JAN Malapaani Mishyaraani - DHANI - GAZAL (includes talking) s/s c/w 3-13023 c/w 3-13023	Re. HMV P 177	[PUSHTOO] Hanover 1906 Calcutta 1908 Jan 1916

- 3773e 3-13020 GAUHAR JAN
 Aaj Pajaai Man Chaak Gerba - GAZAL PHARSEE [PERSIAN]
 (with spoken introduction)
 s/s Hanover 1906
 s/s Calcutta 1908
 c/w 3-12198* [recording by KEETI JAN] Dec 1912
 c/w 3-12198* Re. HMV P 158 Jan 1916
- 3774e 3-13021 GAUHAR JAN
 Aise Sawan Ke Mahinna Mein Godale Godna
 - KAJIRI HALIYA [HINDUSTANI]
 s/s Hanover 1906
 c/w 3-13019 Calcutta 1908
 c/w 3-13019 Re. HMV P 176 Jan 1916
- 3775e 3-13022 GAUHAR JAN
 Chalu Nahinwa Madmati Gugriya Rama - KAJIRI [HINDUSTANI]
 s/s Hanover 1906
 s/s Calcutta 1908
-



10. GAUHAR JAN - Discography

Recorded by WILLIAM CONRAD GAISBERG

- CALCUTTA

April 1906

GRAMOPHONE MONARCH RECORD - 12 inch - originally Single-side recorded disc

Matrix Catalog

614f	013041	Miss GAUHAR JAN - Calcutta [Matrix defective]	d.14/8/06.C
		(Song) - GAZAL - DHANI	[HINDUSTANI]
615f	013042	GAUHAR JAN	
		Chuo Des Dharve Bhare - SAVAN (SAWAN)	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013045	Calcutta 1908
		c/w 013045	Re. HMV K 12 Jan 1916
616f	013043	GAUHAR JAN [Matrix defective]	d.13/7/06.C
		(Song) - THOOMRI KAWALI	[HINDUSTANI]
617f	013044	GAUHAR JAN	
		Yah Chal Tori Namanu - THOOMRI KAWALI	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013048	Calcutta 1908
		c/w 013048	Re. HMV K 13 Jan 1916
618f	013045	GAUHAR JAN	
		Dhar Laage Oonchi Aatriya - MALLAR (MALHAR)	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013042	Calcutta 1908
		c/w 013042	Re. HMV K 12 Jan 1916
619f	013046	GAUHAR JAN [Matrix defective]	d.10/7/06.C
		(Song) - TARANA - BHIMPALASSI	[HINDUSTANI]
620f	013052	GAUHAR JAN	
		Gairat Aaz Chashm Barm Royete - GAZAL MAND	[PERSIAN]
		s/s	Hanover 1906
		c/w 013053	Calcutta 1908
		c/w 013053	Re. HMV K 16 Jan 1916
621f	013047	GAUHAR JAN ? [Shell broken or defective]./08.C
		(Song) - CHAIT	[HINDUSTANI]
		s/s	(one pressing only) Hanover 1906
622f	013048	GAUHAR JAN	
		Maza Dete Hain Kya Yaar Tere Bal - DADRA	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013044	Calcutta 1908
		c/w 013044	Re. HMV K 13 Jan 1916
623f	013049	GAUHAR JAN	
		Chalo Gooviya Aaj Khele Holi - HOLI - JUT	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013050	Calcutta 1908
		c/w 013050	Re. HMV K 14 Jan 1916
624f	013050	GAUHAR JAN	
		Ya Baraj Mein Kaisi Phag Machire	
		- HOLI - JUT	[HINDUSTANI]
		s/s	Hanover 1906
		c/w 013049	Calcutta 1908
		c/w 013049	Re. HMV K 14 Jan 1916
625f	013051	GAUHAR JAN	
		Yeh Nathi Hamari Kismet Ke Visaa	
		- GAZAL DESH PAHARI	[HINDUSTANI]
		s/s	Hanover 1906
		s/s	Calcutta 1908
		c/w 013058	Dec 1912
		c/w 013058	Re. HMV K 15 Jan 1916

626f 013053

GAUHAR JAN

Hui Zalf Sanr Kushd Hama Cheen Cheen

- GAZAL - JHUNJOWTI - PAHADI

s/s

c/w 013052

c/w 013052

Re. HMV K 16

[PERSIAN]

Hanover 1906

Calcutta 1908

Jan 1916



12. GAUHAR JAN - Discography

ROYAL RECORD

Mukherjee & Mukharji, 152 Harrison Road, Calcutta, proprietors of the ROYAL RECORD, had advertised recordings available by Miss Gauharjan - in an advertisement of 3 March 1907, but to date no example of a ROYAL RECORD has been found. It is possible that the ROYAL RECORD was simply a reissue from the NICOLE RECORD label.

[None Traced]

* Reported to have recorded for ROYAL RECORD - 10" Unbreakable Discs.

JAMES OPERA RECORD

Recorded in Calcutta in about 1906-07, Recording Expert and Company has not been verified, but thought to be recorded by Lyrophon-werke, Adolf Leiban & Co., who had taken recordings in India and Burma - but not issued under their own 'Lyrophon' trade mark. Recording(s) taken on behalf of The James Manufacturing Coy., Kalbadevi Raod, Bombay.

JAMES OPERA RECORD 10 inch Single-side recorded disc.

Matrix Catalog

627.	627	Miss GAUHAR JAN	
		Chhab Dikhlaja Banke Sawariya - KHAMAJ	[HINDUSTANI]
		(Single-side)	Germany 1907

Possibly pressed in Germany - by Lyrophon-werke, Linden-Hanover, or may have been pressed by The Wellington Cycle Co., Kalbadevi Road, Bombay who had three hand-presses, and are beleived to have been the manufacturers of the JAMES OPERA RECORD.]

It is also possible that the JAMES OPERA RECORD - single-side recorded discs were reissued on the SINGER RECORD - double sided discs - with a European selection on the reverse side, as a result of the Singer Phono and General Agency taking over the matrix stocks of The James Manufacturing Coy., Bombay. in 1910.

CAN ANYONE HELP IN PROVIDING LABEL ILLUSTRATIONS
OF - ROYAL RECORD AND JAMES OPERA RECORD ?

THE GRAMOPHONE COMPANY, Ltd., Calcutta

Recorded by FREDERICK WILLIAM GAISBERG * - CALCUTTA April 1908

(* using GEORGE WALTER DILLNUTT's recording book and numerical series.)

GRAMOPHONE CONCERT RECORD - 10 inch Double Sided discs, Hanover, Calcutta.

8892o	4-13248	Miss GAUHAR JAN Jabna Khuli Bhin The Aarje Muddakelie - BHAIKVI GAZAL DADRA	[HINDUSTANI]
		c/w 4-13249	Hanover 1908
		c/w 4-13249	Sep 1909
		c/w 4-13249	Re. HMV P 356 Jan 1916
		c/w 4-13249	Re. TWIN FT 406 1931
8893o	4-13249	GAUHAR JAN Raskebhare Tere Nayan - BHAIKVI DADRA	[HINDUSTANI]
		c/w 4-13248	Hanover 1908
		c/w 4-13248	Sep 1909
		c/w 4-13248	Re. HMV P 356 Jan 1916
		c/w 4-13248	Re. TWIN FT 406 1931
8894o	4-13250	GAUHAR JAN Rasili Matwaliyon Ne Jadu Dala - BHAIKVI TITALA	[HINDUSTANI]
		c/w 4-13257	Hanover 1908
		c/w 4-13257	Jul 1909
		c/w 4-13257	Re. HMV P 357 Jan 1916
		c/w 4-13257	Re. TWIN FT 407 1931
8895o	4-13251	GAUHAR JAN Aayee Kari Badariya [Khayn Gauharki Rachit] (Composed by Gauhar Jan) - KAJRI TILAK KAMOD	[HINDUSTANI]
		c/w 4-13253	Hanover 1908
		c/w 4-13253	May 1909
		c/w 4-13253	Re. HMV P 358 Jan 1916
8896o	4-13252	GAUHAR JAN Piya Kar Ghar Dekho Dharkat Hai Mori Chatiya - DES EKTALA	[HINDUSTANI]
		c/w 4-13256	Hanover 1908
		c/w 4-13256	Feb 1910
		c/w 4-13256	Re. HMV P 359 Jan 1916
8897o	4-13253	GAUHAR JAN Najariya Lage Mayka Pyari - KHAMACH DADRA	[HINDUSTANI]
		c/w 4-13251	Hanover 1908
		c/w 4-13251	May 1909
		c/w 4-13251	Re. HMV P 358 Jan 1916
8898o	4-13254	GAUHAR JAN Shama Ferake Dil Main Jalakar Chale Gaye - GAZAL KHAMMACH DADRA	[HINDUSTANI]
		c/w 4-13274	Hanover 1908
		c/w 4-13274	Aug 1910
		c/w 4-13274	Re. HMV P 360 Jan 1916
8899o	4-13255	GAUHAR JAN Shyam Sundar Ki Dekh Suratya Bhulgayee Sudhsari Re - THOOMRI KHAMACH TITALA	[HINDUSTANI]
		c/w 8-13166	Dec 1909
		c/w 8-13166	Re. HMV P 361 Jan 1916

14. GAUHAR JAN - Discography

8900o	4-13256	GAUHAR JAN Aau Gale Lage Jau Mai Vari Saiyana - DES JHINJHOTI TITALA	[HINDUSTANI]
		c/w 4-13252	Hanover 1908
		c/w 4-13252	Feb 1910
		c/w 4-13252	Re. HMV P 359 Jan 1916
8901o	4-13257	GAUHAR JAN Mayka Piya Bin Kachu Na Sohayee [Bhai Ganpatrao Randhya Ka Rachit] - SOHNI TITALA	[HINDUSTANI]
		c/w 4-13250	Hanover 1908
		c/w 4-13250	Jul 1909
		c/w 4-13250	Re. HMV P 357 Jan 1916
		c/w 4-13250	Re. TWIN FT 407 1931
8962o	4-13225	GAUHAR JAN Mere Barachhi Nighon Ki Tirchhi Jigar Par Mari - DADRA ZILA	[HINDUSTANI]
		c/w 4-13273	Hanover 1908
		c/w 4-13273	Aug 1910
		c/w 4-13273	Re. HMV P 352 Jan 1916
8963o	4-13262	GAUHAR JAN Woh Sitamgar Aata Najarhi Nahi - DADRA KAFI	[HINDUSTANI]
		c/w 4-13263	Feb 1910
8964o	4-13263	GAUHAR JAN Ao Piya Chal Hath Tori Banvat Ki Baat Nahi Bhave - DADRA DES	[HINDUSTANI]
		c/w 4-13262	Feb 1910
8965o	4-13264	GAUHAR JAN Khelan Ko Hari Radhe Sang Vah Krishna Bihari Aavat Hai - HOLI DES CHACHAR	[HINDUSTANI]
		c/w 4-13267	Hanover 1908
		c/w 4-13267	Feb 1912
		c/w 4-13267	Re. HMV P 362 Jan 1916
8966o	4-13265	GAUHAR JAN Ambawaki Dali Tale Jhulna Dolave - SARANG DADRA	[HINDUSTANI]
		c/w 4-13270	Hanover 1908
		c/w 4-13270	Sep 1909
		c/w 4-13270	Re. HMV P 363 Jan 1916
8967o	4-13266	GAUHAR JAN Aailo Kali Ghata Chharahi Matwali Ghata Pyari Pyari - PAHARI JHINJHOTI	[HINDUSTANI]
		c/w 4-13269	Hanover 1908
		c/w 4-13269	Feb 1910
		c/w 4-13269	Re. HMV P 364 Jan 1916
8968o	4-13267	GAUHAR JAN Kaisi Yah Dhummachai Kandaiyare - HOLI KAFI JAT	[HINDUSTANI]
		c/w 4-13264	Hanover 1908
		c/w 4-13264	Feb 1912
		c/w 4-13264	Re. HMV P 362 Jan 1916
8969o	4-13268	GAUHAR JAN (Sung by GAUHAR JAN at the Town Hall, Bombay, July, 1907) Chalo Guljar Aalam Main Havaye Fazle Rehmani - DHUN KALYAN	[HINDUSTANI]
		c/w 9-13000 (Zohra Bai)	Aug 1912
		c/w 9-13000	Re. HMV P 365 Jan 1916

NOTE:

The label of this disc suggests that it was recorded at the Town Hall, Bombay, during July, 1907. Although the 'sound' of this disc has a certain 'live' ambience - the company did not have a recording expert operating in India at the time - thus it may be presumed that this recording was taken at a later date.



8970o	4-13269	GAUHAR JAN Khelat Krishna Kumar Re - KAFI JAT c/w 4-13266 c/w 4-13266 c/w 4-13266	Re. HMV P 364	[HINDUSTANI] Hanover 1908 Feb 1910 Jan 1916
8971o	4-13270	GAUHAR JAN Mere Dilko Churake Kidharko Chale - DADRA BHAIRVI c/w 4-13265 c/w 4-13265 c/w 4-13265	Re. HMV P 363	[HINDUSTANI] Hanover 1908 Sep 1909 Jan 1916
8972o	4-13271	GAUHAR JAN Rasiya Kidhar Ganvai Balam Harjai - DADRA BHAIRVI c/w 4-13272		[HINDUSTANI] May 1909
8973o	4-13272	GAUHAR JAN Bhor Bhi Tum Ghar Ayee Ho Mere - DESH DADRA c/w 4-13271		[HINDUSTANI] May 1909
8974o	4-13273	GAUHAR JAN Yeh Kya Kaha Ke Merin Balabhi Na Aayegi - PAHARI JHINJHOTI c/w 4-13225 c/w 4-13225 c/w 4-13225	Re. HMV P 352	[HINDUSTANI] Hanover 1908 Aug 1910 Jan 1916
8975o	4-13274	GAUHAR JAN Bevafa Tum Ho Kabhi Ahle Vafa Ho Jaana - BEHAG-KI-DHUN DADRA c/w 4-13254 c/w 4-13254 c/w 4-13254	Re. HMV P 360	[HINDUSTANI] Hanover 1908 Aug 1910 Jan 1916

16. GAUHAR JAN - Discography

8976o 4-13275 GAUHAR JAN
Basohe Deya Meliya Mai Nahi Rahna - PAHADI DADRA[PUNJABI]
Single-sided May 1909

Recorded by GEORGE WALTER DILLNUTT CALCUTTA about December 1908

GRAMOPHONE CONCERT RECORD 10 inch Double Sided disc Calcutta 1908

Matrix Catalog

10173o 8-13166 Miss GAUHAR JAN - Calcutta
Jao Sakhi Piyako Le Aao - SINDHU KAFI [HINDUSTANI]
c/w 4-13255 Dec 1909
c/w 4-13255 Re. HMV P 361 Jan 1916

NOTE: This single recording is most likely - retrospectively -
numbered from an earlier recording session in April 1908



MOTHER - MALKA JAN

DAUGHTER - GAUHAR JAN



मलिकजान (ऊपर) और गौहरजान (नीचे)

FROM DHARAMYUG 26 APRIL 1987 p.4 (IN HINDI)

SUN DISC RECORD

Recorded during 1909 by the recording expert of Polyphon Musikwerke, A.G., Wahren-Leipzig, Germany, - on behalf of F.B. Thanewale & Co., (The Sun Record Co., Bombay) 143 Kalbadevi Road, Bombay and 13 Esplanade, Calcutta.

SUN DISC RECORD 10 inch Calcutta 1909

Matrix Catalog

21.	21	GAUHAR JAN Pardesi Suniya Neha Lugay Dulan Ek Gayo - PAHARI (DADRA) [HINDUSTANI]	
		c/w 22 [Made in England]	
22.	22	GAUHAR JAN Piya Ke Milan Ko Muyen Kuyese - BHAIKVI THUMRI [HINDUSTANI]	
		c/w 21 [Made in England]	
c/w	23	GAUHAR JAN (Not verified)	
	24	GAUHAR JAN (Not verified)	
-25	25	GAUHAR JAN Piya Bin Nahin Avat Chen - PILOO [HINDUSTANI]	
c/w		c/w 26 [Made in England]	
-26	26	GAUHAR JAN Chinata Nahin Budul Guyo - SOHNI [HINDUSTANI]	
		c/w 25 [Made in England]	
	105	Miss GAUHAR JAN (Not verified) - [HINDUSTANI]	
		c/w (?)	
115.	115	GAUHAR JAN - GAZAL DESH [HINDUSTANI]	
		c/w 116	
116.	116	GAUHAR JAN Hamare Piya Mere Pran Ke Jalamewar - PILU [HINDUSTANI]	
		c/w 115	

[Pressed in Germany by Polyphon Musikwerke, A.G., Wahren-Leipzig, and also by an unconfirmed manufacturer in England. Some labels are printed with - 'Made in Germany' - while others are printed - 'Made in England'.]



18. GAUHAR JAN - Discography

PATHEPHONE

Recorded by T.J. Theobald Noble at Calcutta - during December 1910 on behalf of The Pathephone & Cinema, Co., Ltd., 7 Lindsay Street, Calcutta.

DISQUE PATHE (PATHEPHONE) VERTICAL CUT - Centre Start - 11 inch.

Catalog

46047	GAUHAR JAN	
c/w	Mopa Baro Jori Kar - SONE - HOLI	[HINDUSTANI]
46048	GAUHAR JAN	
	Borwa Badrowa Ra - JANGA - THUMRI	[HINDUSTANI]
46054	GAUHAR JAN	
c/w	Choro Choro Mori Baiya - BHAIRAVI - THUMRI	[HINDUSTANI]
46067	GAUHAR JAN	
	Bo Tera Somajaya Ra - BHAIRAVI - DADRA	[HINDUSTANI]
46068	GAUHAR JAN	
c/w	Sada Pran Chay Jare	[BENGALI]
46069	GAUHAR JAN	
	Je Jatona Jatone	[BENGALI]
46070	GAUHAR JAN	
c/w	Nimeseri Dekha Jodi	[BENGALI]
46071	GAUHAR JAN	
	Ke Tumi Niday Loye -	[BENGALI]
46072	GAUHAR JAN	
c/w	Borsa Negara Wachra - POSTHU	[HINDUSTANI]
46073	GAUHAR JAN	
	Chapamon Pajra - POSTHU	[HINDUSTANI]
46044	GAUHAR JAN	
c/w	Nazara Marda - DES - TAPPA PUNJABI	[PUNJABI]
46082	GAUHAR JAN	
	Teri Moy Chekar Rohalda - TAPPA - JHIJHOUTI	[PUNJABI]
46083	GAUHAR JAN	
c/w	Hari Saiya Poroma Tora Paieya - ZILA	[HINDUSTANI]
46084	GAUHAR JAN	
c/w	Moja Da Taha Kaya Year - DADRA	[HINDUSTANI]
46085	GAUHAR JAN	
c/w	Sono Nanadia Tora Boyer - GANDHAR - KHEMTA	[HINDUSTANI]
46086	GAUHAR JAN	
	Tarana - GUJRI TORI	[HINDUSTANI]

NOTE: Apart from the above listing - no actual copies of these Vertical cut, centre-start 11 inch disc records have been found to verify the catalog and matrix numbers.

SORRY, WE COULD NOT LOCATE ANY PATHEPHONE RECORD LABEL OF GAUHAR JAN FOR THE ILLUSTRATION

20. GAUHAR JAN - Discography

THE GRAMOPHONE COMPANY, Ltd., Calcutta

Recorded by ARTHUR SPOTTISWOODE CLARKE - CALCUTTA December 1913

GRAMOPHONE CONCERT RECORD - 10 inch Double Sided disc.

Matrix Catalog

2982y	12-13012	Miss GAUHAR JAN Ham Jam Muhabbat Jan - SINDH KAFI c/w 12-13026 .HMV P 3551	[HINDUSTANI] May 1917
2983y	12-13013	GAUHAR JAN Peari Peari Mori Jia Men - KEDARA c/w 12-13016 as. HMV P 2267	[HINDUSTANI] Feb 1916
2984y	12-13014	GAUHAR JAN Meri Agan Lagi Manva - DADRA c/w 12-13025 Violet c/w 12-13025 Re. HMV P 2099 c/w 12-13025 Re. TWIN FT 554	[HINDUSTANI] Oct 1914 Jan 1916 1931
2985y	12-13015	GAUHAR JAN Nainon Say Naina Mila - SINDH KAFI c/w 12-13022 .HMV P 4015	[HINDUSTANI] Jul 1919
2986y	12-13016	GAUHAR JAN Gari Dungi Saiyan - DHANI c/w 12-13013 as. HMV P 2267	[HINDUSTANI] Feb 1916
2987y	12-13017	GAUHAR JAN Aashakn Hun Me Laknaye Risalat Mav Ka - PAHARI JHINJOTI c/w 12-13018 .HMV P 4143	[HINDUSTANI] Feb 1920
2988y	12-13018	GAUHAR JAN Shafaiya Rojen Mahashar Rojen Jajan Tum Hai - MAND c/w 12-13017 .HMV P 4143	[HINDUSTANI] Feb 1920
2989y		GAUHAR JAN (Not issued) (No details known)	
3001y	12-13021	GAUHAR JAN Mere Hazrat Ne Madine Men Manahi Holi - GAZAL HOLI c/w 12-13038 c/w 12-13038 Re. HMV P 2101	[HINDUSTANI] Aug 1915 Jan 1916
3002y	12-13022	GAUHAR JAN Manwa Lubhao Chhail Saiyan - PAHARI JHINJUTI c/w 12-13015 .HMV P 4015	[HINDUSTANI] Jul 1919
3003y	12-13023	GAUHAR JAN Palchhan Tarpey More Jia - PILU KAFI c/w 12-13030 c/w 12-13030 Re. HMV P 2102	[HINDUSTANI] Oct 1915 Jan 1916
3004y	12-13024	GAUHAR JAN Daray Khwaja Yaro - PAHARI c/w 12-13044 .HMV P 5001	[HINDUSTANI] Oct 1919
3005y		GAUHAR JAN (Not issued) (No details known)	[HINDUSTANI]

3006y	12-13025	GAUHAR JAN Hato Hato Saiyyan Balhar Tore Jaiyyan - BHUPALI	[HINDUSTANI]
		c/w 12-13014 Violet	Oct 1914
		c/w 12-13014 Re. HMV P 2099	Jan 1916
		c/w 12-13014 Re. TWIN FT 554	1931
3007y	12-13026	GAUHAR JAN Furqat Men Abto Ho Gaye - PAHARI JHINJUTI	[HINDUSTANI]
		c/w 12-13012 .HMV P 3551	May 1917
3008y	12-13027	GAUHAR JAN Kisko Ham Yad Kia Karte Hain - ASAWARI	[HINDUSTANI]
		c/w 12-13043	Jun 1915
		c/w 12-13043 Re. HMV P 2103	Jan 1916
3009y	12-13028	GAUHAR JAN Maftun Zulf Chehraye Jananan Ban Gaya - SINDH KHAMACH	[HINDUSTANI]
		c/w 12-13029 .HMV P 3351	Dec 1916
3010y	12-13029	GAUHAR JAN Gamse Hai Sina Figar - PAHARI JHINJUTI	[HINDUSTANI]
		c/w 12-13028 .HMV P 3351	Dec 1916
3011y	12-13030	GAUHAR JAN Hat Chhor Sakhi Chal Sang Meray - PUNJABI PAHARI	[HINDUSTANI]
		c/w 12-13023	Oct 1915
		c/w 12-13023 Re. HMV P 2102	Jan 1916
3022y	12-13038	GAUHAR JAN Holi Khelat Khwaja Mionuddin - HOLI	[HINDUSTANI]
		c/w 12-13021	Aug 1915
3023y	12-13038	GAUHAR JAN Holi Khelat Khwaja Mionuddin - HOLI	[HINDUSTANI]
		c/w 12-13021	Aug 1915
NOTE		replacement recording used between first and second issue	
		c/w 12-13021 Re. HMV P 2101	Jan 1916
3024y	12-13039	GAUHAR JAN Esrab Ka Banka Sanwaria - MAND	[HINDUSTANI]
		c/w 12-13040 Violet	Oct 1914
		c/w 12-13040 Re. HMV P 2108	Jan 1916
3025y	12-13040	GAUHAR JAN Kea Hamse Pia Taqsir Huyee - MAND	[HINDUSTANI]
		c/w 12-13039 Violet	Oct 1914
		c/w 12-13039 Re. HMV P 2108	Jan 1916
3026y	12-13041	GAUHAR JAN Alwar Ke Kandhaiya Hori Khele - SINDH KAFI (HOLI)	[HINDUSTANI]
		c/w 12-13042	Feb 1915
		c/w 12-13042 Re. HMV P 2109	Jan 1916
3027y	12-13042	GAUHAR JAN Na Maro Pichkari Chhaila - PARAJ HOLI	[HINDUSTANI]
		c/w 12-13041	Feb 1915
		c/w 12-13041 Re. HMV P 2109	Jan 1916
3028y	12-13043	GAUHAR JAN Phans Gaya Dil Betareh Ya Rab Karun Tadbir Kea - GHAZAL SOHNI	[HINDUSTANI]
		c/w 12-13027	Jun 1915
		c/w 12-13027 Re. HMV P 2103	Jan 1916

22. GAUHAR JAN - Discography

3029y GAUHAR JAN
(Not issued) (No details known)
3030y 12-13044 GAUHAR JAN
Rasul Khuda Bansiwala Hai - BHAIRAVI [HINDUSTANI]
c/w 12-13024 .HMV P 5001 Oct 1919

NOTE: matrix numbers 3031y, 3032y have not been traced.



مس گوہر جان اور گراموفون

MISS GAUHAR JAN AND GRAMOPHONE

TRANSFERS and REISSUES

HIS MASTER'S VOICE

Transfers from GRAMOPHONE RECORD 7 inch to HIS MASTER'S VOICE - E series.

E 9 E1022 reissue from 13037 c/w 2-12303 - PEARA SAHEB

Transfers from GRAMOPHONE CONCERT RECORD to HIS MASTER'S VOICE - P series.

P 13 E123 reissue from 13055
E124 reissue from 13056

P 14 E132 reissue from 13064
2592h reissue from 13860

P 15 E137 reissue from 13069
E138 reissue from 13070

P 17 2585h reissue from 13842 - electric transfer P 17 [2585h-T1]
2588h reissue from 13856 - electric transfer P 17 [2588h-T1]

P 18 2587h reissue from 13843
2589h reissue from 13857

P 21 2584h reissue from 13854
2590h reissue from 13858

P 22 2586h reissue from 13855
2599h reissue from 13867

P 23 2595h reissue from 13863
2597h reissue from 13865

P 24 2600h reissue from 13868
2607h reissue from 13875

P 25 2601h reissue from 13869
2606h reissue from 13874

P 26 2602h reissue from 13870 - electric transfer N 6323 [2602h-T1]
2604h reissue from 13872 - electric transfer N 6323 [2604h-T1]

P 27 2603h reissue from 13871
2605h reissue from 13873

P 28 2608h reissue from 13876
3764e reissue from 3-13013

P158 3773e reissue from 3-13020
2979h reissue from 3-12198* a recording by Miss KEETI JAN

P174 3765e reissue from 3-13014
3766e reissue from 3-13015

P175 3767e reissue from 3-13016
3769e reissue from 3-13018

P176 3770e reissue from 3-13019
3774e reissue from 3-13021

P177 3771e reissue from 3-13023
3772e reissue from 3-13024

P352 8962o reissue from 4-13225
8974o reissue from 4-13273

P356 8892o reissue from 4-13248 - second reissue on TWIN FT 406
8893o reissue from 4-13249 - second reissue on TWIN FT 406

P357 8894o reissue from 4-13250 second reissue on TWIN FT 407
8901o reissue from 4-13257 second reissue on TWIN FT 407

P358 8895o reissue from 4-13251
8897o reissue from 4-13253

24. GAUHAR JAN - Discography

(Transfers and reissues)

P359	8896o	reissue from 4-13252	
	8900o	reissue from 4-13256	
P360	8898o	reissue from 4-13254	
	8975o	reissue from 4-13274	
P361	8899o	reissue from 4-13255	
	10173o	reissue from 8-13166	
P362	8965o	reissue from 4-13264	
	8968o	reissue from 4-13267	
P363	8966o	reissue from 4-13265	
	8971o	reissue from 4-13270	
P364	8967o	reissue from 4-13266	
	8970o	reissue from 4-13269	
P365	8969o	reissue from 4-13268	
	13709o	reissue from 9-13000	recording by Miss ZOHRA BAI
P2099	2984y	reissue from 12-13014	second reissue on TWIN FT 554
	3006y	reissue from 12-13025	second reissue on TWIN FT 554
P2101	3001y	reissue from 12-13021	
	3023y	reissue from 12-13038	
P2102	3003y	reissue from 12-13023	
	3011y	reissue from 12-13030	
P2103	3008y	reissue from 12-13027	
	3028y	reissue from 12-13043	
P2108	3024y	reissue from 12-13039	
	3025y	reissue from 12-13040	
P2109	3026y	reissue from 12-13041	
	3027y	reissue form 12-13042	

 Transfers from GRAMOPHONE MONARCH RECORD to HIS MASTER'S VOICE - K series.

K 12	615f	transfer from 013042	
	618f	transfer from 013045	
K 13	617f	transfer from 013044	
	622f	transfer from 013048	
K 14	623f	transfer from 013049	
	624f	transfer from 013050	
K 15	625f	transfer from 013051	
	643f	transfer from 013058	recording by Miss KALI JAN
K 16	620f	transfer from 013052	
	626f	transfer from 013053	



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