

THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

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THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

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

FROM THE EDITOR -

Long awaited TRN-12 is finally ready. This delay is for variety of reasons. This issue contains a long article on 'New formats in audio recording and reproduction' written by Mr.Sunil Dutta,USA. Mr.Dutta is a life member of SIRC and has taken lot of efforts in preparing this article for our readers. The advertisements of the new equipments will be very useful especially to Indian collectors who will soon be exposed to this revolution in audio/video technologies.

Also included is an article on Faiyazkhan Saheb and his records by our senior collector and life member Prof.S.R.Mehta from Nadiad,Gujrat. SIRC news from branches, letters to the Editor and the Annual report of our activities are presented. Members are requested once again to write about themselves and about their collections.

- SURESH CHANDVANKAR
EDITOR

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Recollections of Thomas A. Edison by A. F. Wagner

(A Personal History of the Early Days of the Phonograph in Great Britain, the Silent and Sound Film and Film Censorship)

The printing and publication of this welcome booklet is the realisation of the dedication of several people. While researching at the Edison Historic Site at West Orange the original typescript as prepared by Alfred Wagner's secretary Miss Doris Brown was discovered by our Chairman. These reminiscences had been asked for by Charles Edison for the files of the Edison Pioneers. The present-day Edison Archivist George Tselos was happy for it to be published and Peter Martland brought it back to the U.K. where it was decided that publication should be a joint venture with Symposium Records of North London. At first some editing was contemplated, then opinion came round to the full account plus an Introduction by Peter Martland and an Index layout.

What is known of A. F. Wagner is a self-portrait as no photographs of him could be traced in likely sources. A trip to Sussex to the files of the *East Grinstead Courier* produced nothing, although Wagner was a prominent citizen and had written his account from an address there, but several hours at St. Catherine's House and Somerset House in London uncovered birth and death certificates and a will and something of his personal side began to come into focus. The trail stopped there unfortunately as his family could not be traced at the addresses given over 30 years ago. It seemed that in old age he had moved from East Grinstead and died in a nursing home at Thames Ditton, Surrey.

Alfred Fenner Wagner, then a captain just back from the South African War joined the National Phonograph Company in London in January 1904 and progressed from being a 32 per week clerk to being Edison's longest serving and most successful London manager until retirement in 1947. This story ceases in 1918 and perhaps its hinted-at sequel of the later years will be found one day.

The Recollections depict life at 25 Clerkenwell Road in 1903 to 1908 and describe members of staff and day-to-day trade, then the Willesden factory from 1908 until 1913 with problems with the Amberols, back to Clerkenwell from 1913 to 1915 and the office/showroom in Wardour Street from 1915 when Edison (U. K.) was in the dictating machine and "picture" business. Wagner was invited to join the first British Board of Film Censors at this time.

This account, whether it deals with routine business life, meeting characters of the times including Edison, or descriptions of domestic incidents and travel in those days is very readable. Importantly it helps clarify some of the phonograph and film history of this significant company in Great Britain from 1903 to 1918. It is a book to read, to return to and dip in time after time and will accord the reader much pleasure, whatever the type of groove he follows.

Soft cover 90pp It is obtainable from the Booklist c/o Don Moore, Woodbine Cottage, Brigg Road, Caistor, Lincolnshire LN7 6RX price £4.50 (US\$9.00) post included. Overseas orders should add 10%

George Frow

ORDER FORM

To Don Moore, Woodbine Cottage, Brigg Road, Caistor, Lincolnshire LN7 6RX

I would like to make a request to any music collector who has recordings of dhrupad music. I have great interest in dhrupad music, however, I don't have much in terms of dhrupad recordings to listen to. If anyone is interested, I would like to request some kind of exchange. You can dub some dhrupad music for me that I don't have and I can dub some music for you or make some other kind of exchange. We can work out the details of the exchange. I will be visiting India next year (1994), maybe I can meet with you and transfer your recordings on my Digital Audio Tape recorder (DAT recorder). Please contact me at the following address:

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USA

Fax no. 916-752-9659

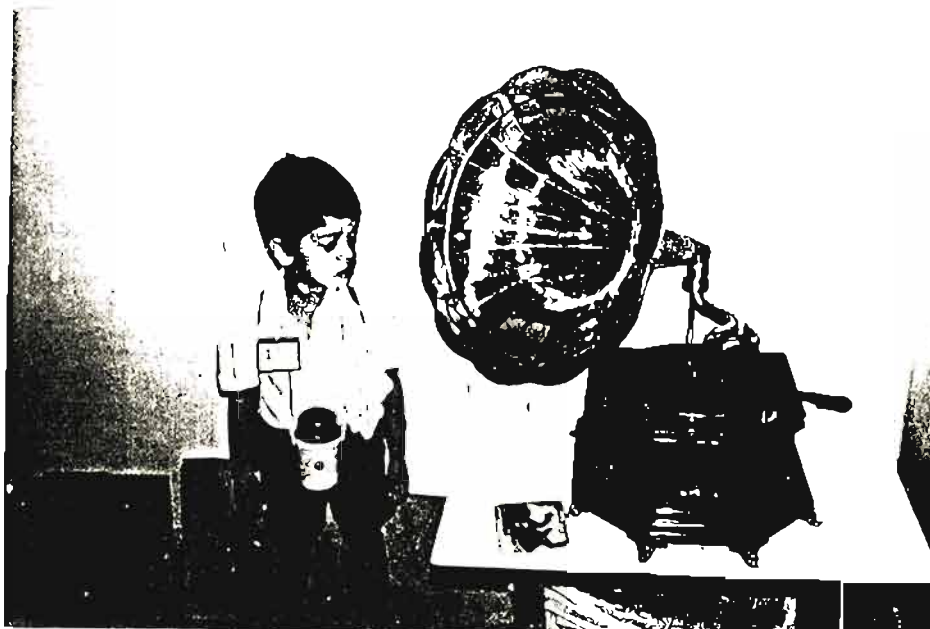
During the period of this report two meetings were held as detailed below -

1] On Sunday August 15,1993 Third Annual General Body Meeting of SIRC,Bombay was held at the Basement Hall of the BHASKARA building of TIFR Hsg.Colony and this meeting was attended by over thirty members. The annual report and the income / expenditure account of SIRC,Bombay for the year 1992-1993 was presented by Hon.Secretary Mr.Suresh Chandvankar. It was discussed and adopted by the General Body. A copy of the adopted report is published in this issue.

After the formal transactions of the items on the agenda a - RECORDS BAZZAR was organised in which members were asked to bring with them the records which they wanted to dispose off. About ten persons responded to this appeal and brought the records for sale/mutual exchange etc. It was a grand success and members felt that such bazzars should be organised frequently.

2] On Sunday September 12,1993 a lecture was delivered by Prof.S.R.Mehta,Nadiad,Gujrat at the Purandare Hall of Sahitya Sangh Mandir,Girgaon,Bombay. Prof.Mehta is a veteran record collector,life member of SIRC and frequently writes articles for our journal. This time he talked on - Gayaki and the life sketch of Faiyazkhan. After his talk Prof.Mehta played some of the gramophone records and also some All India Radio recordings of Faiyazkhan. This programme was attended by over thirty persons. Details of his talk are given in a seperate article in this issue.

- SURESH CHANDVANKAR





USTAD FAIYAZ KHAN 'PREM PIYA'

b. 1880 Agra; d. 1950 Baroda. Vocalist. Scion of Agra *gharānā*. Learnt from maternal grandfather Ghulam Abbas Khan and grand-uncle Kallan Khan (both sons of Ghagge Khuda Baksh). Excelled equally in all forms of vocal music. Open-throated robust, spirited singing. Awarded title *Āftāb-e-Mousiqī* by the Maharaja of Mysore. Disciples include Ata Hussain, Dilipchand Vedi, Khadim Hussain, Latafat Hussain, Yunus Hussain, Sharafat Hussain, K.L.Saigal, Dr. S.N.Ratanjankar and others.

USTAD FAIYAZKHAN - A LIVING LEGEND IN HIS LIFE TIME

By - Prof.S.R.Mehta,Nadiad,Gujrat,India.

Ustad Faiyazkhan was born on 8th February 1881. He was a posthumous child and was brought up by his maternal grandfather - Gulam Abbas Khan who gave him intensive Talim in Dhrupad,Dhamar and khayal gayaki. Gulam Abbas Khan was a great musician and lived upto the age of 125. Faiyazkhan was a son of Safdar Hussain Khan and the grandson of Muhamad Ali Khan of Sikandrabad. On paternal side he belonged to the ancestry of Ramzankhan Rangile. His mother's name was Abbasi.

Faiyazkhan received numerous bandishes composed by his father in law Mehboobkhan (Daraspiya)and from his paternal ancestor Ramzankhan Rangile by the way of legacy. He received training in khayal from Ustad Natthankhan - his maternal uncle. [Father of Ustad Vilayat Hussain]

His voice was sweet and clear since his birth and efforts and practice in music resulted into a glamorous voice. His music was so impressive that sometimes the listeners used to weep upon hearing his music.

Employment in Baroda State

The episode of his arrival to Baroda is an interesting one. Maharaja of Baroda entrusted the work of choosing talent for appointment in Baroda state to Faiz Mohamad Khan. He was asked to make a tour in the country and choose young talent for the state. After visiting several places Faiz Mohamad Khan arrived in Agra and heard Faiyazkhan. He was very much pleased and recommended his name after returning from his talent search tour. In 1915,Maharaja of Baroda invited Faiyazkhan to Baroda on the occasion of Holi and was very much impressed by his music. Maharaja then decided to appoint him in the state. He asked his secretary to contact him and ask him whether he was willing to join the employment and the salary he would expect from the state.

The secretary contacted him,took his consent for the employment and asked him about the salary. Faiyazkhan said that he would not accept anything less than one hundred rupees per month. Maharaja accepted his demand and appointed him in the Baroda state. Every time on the auspicious occasion Maharaja used to listen to his music and used to give increments in his salary. After two to four years his salary was raised to three hundred and fifty rupees and he was allotted a seat in Darbar in line with the Sardars of Baroda state.

Faiyaz — versatile vocalist

By HRISHIKESH PATHAK

FORTY-TWO years ago on this day Aftabe Mossiqui Ustad Faiyaz Khan died in Baroda. By every standard he was the most outstanding vocalist of his time. He made an unforgettable impact on the gayaki of the Agra gharana. A most accomplished artiste, Faiyaz Khan lent authenticity, dignity and awe to any Bandish he presented.

Every artist stands on the shoulders of the previous generation. In this context he inherited the proud tradition of the Agra gharana from his maternal grandfather, Gulam Abbas Khan. It must be, however, added that his father belonged to the Rangila Gharana of Sikandra. Historically speaking, the two gharanas had very close linkages. Faiyaz Khan developed perhaps the best synthesis of the two singing styles.

Originally, the Agra gharana was wedded to Dhrupad and Dhamar Gayaki to which khayal singing was added. It must be stated that the performance level integration of the different streams and singing styles in Faiyaz Khan was simply superb. To count these alap and non-torn, a dha-

mar or a vilambit khayal, major emphasis on bol and layakari bol-taans, inimitable grace in the pronunciation of words of the Bandish, moving on to the drut, khayal with typical gusto, a battery of fast taans and lending on the first bit the sum, all these eventually crystallised as the essential elements of the Agra gharana gayaki. The gharana identity was, so to say, laid down firmly for quite some time to come.

PERSONAL TOUCH

Faiyaz Khan was a versatile singer. Beginning with Dharupad to Thumri

HOMAGE

and even gazal every form found a most appropriate and delightful treatment through his voice. In treating every musical form he added a most graceful personal touch, remaining true to traditions. This was the personality impact which his disciples carried on.

Though born in Agra (1881), Faiyaz Khan belonged to Gujarat because from 1911 onwards till his death, he lived in Baroda as a state musician. Through his weekly performances in Baroda several raags and their most attractive bandish reached

many a home. He also taught in the music school which, as we know, eventually became the faculty of performing arts in the M. S. University.



Ustad Faiyaz Khan

He was undoubtedly generous in imparting his art and had trained several musicians and even popular singers. Highly respected among musicians and musicologists of his times, Faiyaz Khan composed seven-

ral bandish under the pen-name Prem Piya. This remains his permanent contribution to Indian classical music.

His recorded voice, though limited, still bears testimony to an age when vocal music was highly respected. But these days one would hear his voice only on occasions. How does therefore one remember Faiyaz Khan? Firstly, through those many Prem-Piya bandish many of which have been absorbed in present day vocal music. But more importantly, in those moments when an Agra gharana artist in elaborating a khayal most invariably, perhaps unknowingly, falters on to those idioms, graces, layakari bol-taans nuances and passages which bear the everlasting stamp of Faiyaz Khan's gayaki.

HONOURS AND TITLES RECEIVED BY FAIYAZKHAN

In 1919-20 he was invited by Maharaja Tukoji Holkar of Indore on the occasion of the Holi festival. Musicians from all over the country were invited to perform in the festival. Maharaja allotted him a seat by his side and listened to him and was very much pleased with his performance. He honoured him with a diamond necklace and gave him a diamond ring and rupees ten thousand in cash. Later on he was frequently visiting Indore Darbar on invitation from the Maharaja.

In 1925, Maharaja of Mysore called him twice and was pleased with his music. At that time he was given a locket holding the symbol of state and a diamond studded bracelet and was awarded with the title - " AFTABE-E-MAUSIKI " meaning " SUN OF MUSIC ". He was asked to come to Mysore state on every Dashera festival and on the occasion of the birthday of Maharaja. He was also requested to accept appointment in the state but he did not accept it. He however accepted the earlier offer of visiting Mysore twice a year.

In the same year he participated in the All India Music Conference as a representative of the Baroda state and received a gold medal and the title of 'Sangeet Chudamani' meaning - a precious jewel of music. His reputation spread all over the country. He participated in all the five music conferences organised by Pandit Bhatkhande Saheb and each time used to capture the audience.

He received the title of 'Sangeet Bhaskar' and 'Sangeet Saroj' in one of the conferences organised in Allahabad. Later on he also received honours and awards from the music lovers from Calcutta, Jaipur, Jodhpur, Alwar, Palanpur, Idas, Champanagar Banaili, Mahi-Sandal and several other states.

Ustad Vilayat Hussain Khan writes in his book that for narrating achievements of Faiyazkhan a book is required and not merely a chapter in the book. In addition to Khayal, Dhrupad and Dhamar Faiyazkhan had also mastered other forms of light classical music viz. Thumri, Dadra, Gazal, Hori and Bhajan. He did miracles in the performance of Sojkhani - and was very much appreciated by the Ustads of Sojkhani from Benaras and Lucknow.

DISCIPLES

In popularising the music Khansaheb participated actively and taught number of students. Among his disciples the most prominents were - Atta Hussain of Atroli who was also his brother in law, Dilip Chandra VEDI, Pandit Ratanjankar, Gulam Rasoolkhan - a harmonium player and also his sister's son, Latafat Hussain Khan, Khadim Hussain Khan, Sushilkumar Chobe Dhruva Tara Joshi, Malka Jan of Agra, Gulam Kadar Khan of Jaipur, Narendrarai Shukla, Swami Vallabhdas, Bhismddev Chatterjee



Ustad Fayyaz Khan, of the Agra gharana, one of the great virtuosi among vocalists until his death in 1950. *Photograph from the collection of Yunus Hussein Khan.*

Khurshi Mohamad - a harmonium player from Punjab and Mr.K.L.Saigal. Sharafat Hussain learnt from Atta Hussain and reproduced the gayaki of Faiyazkhan very well. Faiyazkhan also taught Sharafat Hussain and recommended him to Dilip Chandra VEDI with a request to teach him the compositions of Bhaskarboha Bakhale Gharana.

FAIYAZKHAN AS A COMPOSER

In addition to being a performing artist, he was a composer of great merit. He composed several compositions under the nickname of 'PREM - PIYA'. Most noteworthy of his compositions / bandishes are - 'Baje Mori Payaliya' in Raga Barwa, 'Chalo Hato Javo Javo Sainya' in Raga Sohoni, 'Nainan So Dekhi' in Raga Suha-Sughray and 'Sajan More Ghar Aaye' in Raga Jog.

APPEARANCE AND NATURE

Faiyazkhan had a well built body with a fair complexion and his appearance was very impressive. He was also a good mannered person and well dressed. He used to wear Safa (Turban) or sometimes Italian cap and used to carry very expensive walking stick with him. He was fond of the perfumes, especially Hina which he used to spray on his dress as well as on the dress of the anyone who used to visit him at his residence. He used to put on two diamond studded rings on two of his fingers. He had a generous and a colourful temperament. He was very much fond of eating lot of delicious food and treated his guests and the disciples very well.

INCIDENTS DEPICTING HIS NATURE

1] Mrs. Dipali Nag has narrated one incidence in which he showed his grace. The station master of Lakhipur was his great fan and he invited Ustad Faiyazkhan for the performance on the occasion of the thread ceremony of his son. Mr. Sunil Bose had organised this programme. The amount to be paid to Faiyazkhan was Rupees 500 and was agreed mutually. After the programme Faiyazkhan asked Sunil Bose about the monthly income and the monthly salary of the station master. The salary was less than Rupees one hundred per month. The station master had saved the money from several months to have this programme at his place. Ustad Faiyazkhan became sentimental and when the station master offered him the honorarium of Rs.500 he immediately took out Rs.500 from his pocket and gave a gift of Rs.1000 to his son on this occasion.

2] Once he was invited by Nawab of Rampur. Upon listening to his music for three / four days Ustad decided to leave. The secretary of the Nawab was instructed to pay him Rs.2000. When the secretary offered him the amount, Faiyazkhan took out Rs.100 from his pocket and instructed the secretary to add this amount to Rs.2000 and distribute the entire amount among the servants. He specifically told him that he would only

accept the amount from the hands of his host. This was the self-respect he commanded in his life time.

3] In 1935 when Dilip Chandra Vedi became a film director he gave a party in one hotel in Calcutta. It was a grand party with the presence of Ustad Faiyazkhan. After the party, at the time of the payment of the bill he prevented Dilip Chandra from paying the bill and himself paid it. He said I have no issue and you are like a son to me and also God is very graceful in maintaining my financial position and liberal in pouring money on me.

4] In 1948, at Sanand - a place near Ahmadabad Thakore Saheb invited him for the programme. He stayed for two days and sang almost for the whole day. On the second day he felt asleep and slept for an hour and a half. He got up at about 3.30 a.m. and asked Khadim Hussain to tune Tanpura and sang Raga Gunkali at that time. I was also one of those fifteen listeners who were present for this programme. I never heard him singing Gunkali after this incidence.

On the third day, Thakor Saheb gave a royal dinner to everybody who was present in the programme. At the time of his departure, Thakur Saheb offered him a Nazarana - Gifts - in a Royal way. He told him that fifteen persons listened to me for two days and that itself is a Nazrana. Just out of great respect for Thakur Saheb, he only accepted the shirt buttons from the Nazrana offered to him.

5] Once two musicians came to Baroda and they were going to their destination in a horse driven coach. They found coachman singing Puriya Dhanashree notes to himself in a very low voice while driving the coach. The musicians were surprised and asked him as to where has he learnt the music? He answered 'Every day - at night after my meals I sit in the varandah opposite the Faiyazkhan's house and I listen him singing that Raga when he is practising. That is how I learnt to imitate it.'

6] One incident was narrated by Gulam Rasool Khan and published in a daily newspaper 'Loksatta' in Baroda. He narrated - Faiyazkhan and his accompanists went to Calcutta for a conference just year and a half before his death. Upon reaching Calcutta his supporters brought a newspaper advertisement in which it was written that Faiyazkhan is old now and a new musician Bade Gulam Ali with great talent is going to sing in the conference. The supporters and the admirers were nervous with this advertisement. Faiyazkhan persuaded them all and told them that - 'he is old' - is a fact and that there can be no competition between him and Bade Gulam Ali because Bade Gulam Ali was junior to him and his father always requested Faiyazkhan to bless his son. After this he told the supporters to book a hall in the morning of the day of his departure from Howrah. They were also told to announce in the conference that Faiyazkhan will be singing on

a particular day in the morning and that the programme is free of charge without any ticket.

He sang in the morning session on the day of his departure as decided and planned earlier. He began his programme with an Aalap in 'Khat' raga to be followed by a composition of Baiju Bawra in the same Raga.

While he was rendering Aalap, he did it so well so as to produce the real effect of the Swaras (notes). Some of the listeners were so much moved with the renderings that they actually started weeping. At that time Ustad Faiyazkhan announced that 'This is the rendering of the artist of old age. This is how he repaid his opponents gracefully.

ILLNESS AND END OF THE LIFE

In 1949, his health began to deteriorate. He was suffering from the diabetes and also from tuberculosis. In January 1950, he came to Dumas - a place 10 k.m. away from the Surat city and near the sea shore. He came here for rest and for the medical treatment. He was under the treatment of Dr. Ravindranath Dixit. During this treatment he was talking with Dr. Dixit for hours together very innocently like a child. He talked about his past.

Upon improvement, he decided to leave the place and asked Dr. Dixit as to what can he do for him. Dr. Dixit requested him to give a programme in the local Sangeet Seva Mandal. The programme was arranged on Sunday morning and Khansaheb was in very good mood. He sang Ramkali, Kafi, Bhimpalas and Bhairvi. This was the last programme of Faiyazkhan Saheb in Surat.

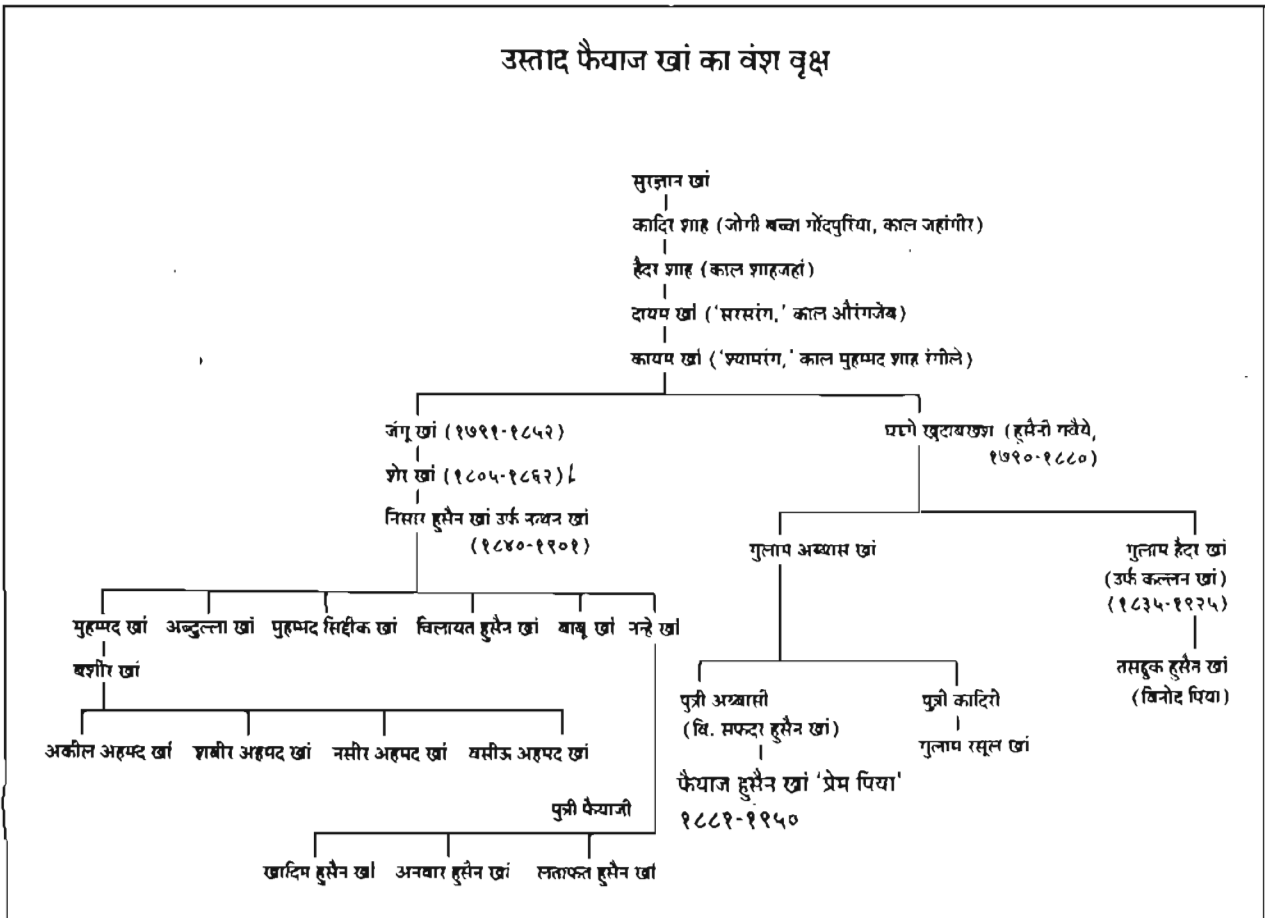
Faiyazkhan sang in Bombay for the last time a year before his death. He had come to Bombay to inaugurate the Vallabh Ashram at Sion established by his disciple Swami Vallabhadas. He was not well and in the beginning he declined to sing but later on yielding to requests he sang two thumris in Raga Khamaj and Raga Desh. It was an unforgettable experience for all those present.

In 1950, on November 4th he died in Baroda. The news was announced from All India Radio and all his followers were upset and wept in sorrow. Fifth of November is considered to be his death anniversary.

BIBLIOGRAPHY

- 1] 'Ustad Faiyazkhan - a book in English - by Mrs. Dipali Nag and published by Indian Tobacco Company (I.T.C.) Calcutta.
- 2] 'Sangeetaghya Ke Sansmarano' - a book in Hindi written by Ustad Vilayat Hussain and published by Sangeet Natak Academy New Delhi.

- 3] 'Agra Gharana'-a book in English written by Prof.R.C.Mehta of Baroda and published by University of Baroda.
- 4] 'Faiyazkhan' - an article in Hindi written by Bala Dube in Dharmayug weekly (31st May 1987) and published by Times of India publications.
- 5] 'The Greatest of his time' - an article in English written by Mr.V.R.Diwanji in Daily newspaper "The Independant" - a times of India, Bombay publication - on the 42nd death anniversary of Ustad Faiyazkhan on 5th Nov.1992.
- 6] 'Faiyazkhan - a Versatile Vocalist' - an article in English by Mr.Hrishikesh Pathak in Times of India Ahmedabad Edition Nov.5,1992.
- 7] 'Aftab-E-Mausiki Khansaheb Faiyazkhan' - an article in Gujrathi by Dr. Ravindranath Dixit (Surat) published in Gujrat Mitra-Gujrat Darpan on 14th January 1970.



LIST OF SOME KNOWN RECORDS (78'S) OF USTAD FAIYAZKHAN

EXPLANATION - RECORD COMPANY AND NUMBER
SONG TITLE / RAGA

12" Record

Hindustan Records HH 1

More Mandirva / Jaijaivanti

Mai Kar Aai Piya Sang Rang Ralia / Puria

10" Records

-
- 1] Hindustan Records H 249
Manmohan Brij Ko Rasia - Khyal Paraj
Garwa Mai Sang Lagi - Raga Todi
 - 2] Hindustan Records H 355
Zan Zan Payal Baje - Khyal Nat-Bihag
Banao Batiya - Bhairvi
 - 3] Hindustan Records H 793
Vande Nandkumaram - Kafi Bhajan
Phulvan Ki Gaiind Maika Na - Khyal Jaunpuri
 - 4] Hindustan Records H 861
Aalap - Nom Tom - Lalit
Tarpot Hun Jaise - Khyal
 - 5] Hindustan Records H 1093 G
More Joban Pe Aai Bahar - Dadra
Nainan So Dekhi - Sughrui
 - 6] Hindustan Records H 1156
Aalap - Nom Tom - Darbari
Sahelaria Aai - Khyal
 - 7] Hindustan Records H 1331
Pavan Chalat Sanan - Khyal Chayanat
Mathura Na Jao Mora Kanha - Purvi
 - 8] HMV N 36050
Aalap - Nom Tom - Raga Ramkali
Un Sang Lagi Akhiyan - Khyal Ramkali
 - 9] HMV N 36614
Eri Mero Nahin - Deshi Dhamar
Baju Band Khul Khul Ja - Bhairvi

* For discography of Faiyazkhan's LP/EP and audio cassettes
readers are requested to refer to Mr. Michael S.Kinnear's book
- Discography of Hindustani and Karnatic Classical Music -
1950 - 1985, Greenwood Press. - EDITOR
=====

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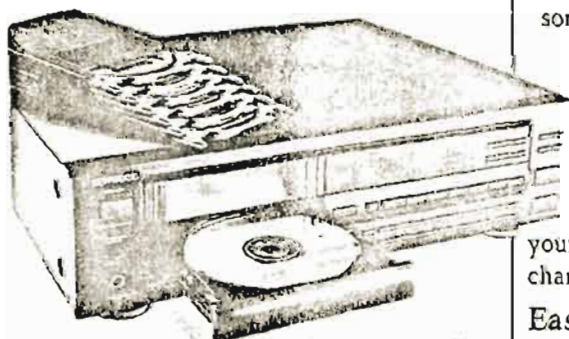
Listen to an all-digital CD, and you hear the original studio master recording

If you like music, then you already know about CD players. So instead of talking any more about their incredible sound, let's just try to figure out which player is right for you.

Single-Play or Changer

First, do you want a single-play model or a multi-disc changer? You can get a basic single-play model without remote control starting at around \$130, while basic changers start at \$180. The popularity of changers has grown to where they now out-sell single-play models by about 3-to-1.

Of course, the biggest advantage of changers is that they provide hours of



A "6+1" CD changer has a 6-disc magazine plus a handy single disc drawer.

uninterrupted music. And they make it easy to record "greatest hits" tapes with songs from several CDs.

If you're at all concerned about changers because you remember the way record-changers plopped the records down on top of each other, don't be. CD changer mechanisms handle CDs very carefully, with absolutely no chance of disc-to-disc contact.

Carousel or Magazine

There are two basic types of changer: carousel or magazine. Each type has its advantages and disadvantages. Carousel changers are easier to load and unload. You place the discs in the disc-holding trays which are exposed when the drawer is open, then simply rotate the platter with the touch of a button to get at the remaining trays. The discs are placed with the label side up, so you know which is which.

Magazine changers come in two basic flavors: 6-disc and 10-disc. You load this type of player by sliding the discs into the narrow slots in the magazine cartridge. A sort of subspecies is the "6+1" changer, which has a 6-disc magazine and a separate single-disc drawer. If you already have—or plan to add—a CD changer in your car audio system, you need to decide how important it is to have the same magazine in your home and car player. Only magazine changers are available for the car.

Easy Listening

Whichever design you choose, you'll find that a CD player is almost certainly the easiest audio component to use. Because sequence and tracking information is encoded on each CD right along with the music, the player always knows its precise position on a disc and is able to locate and jump to the beginning of any other song instantly. Playing only the songs you like and skipping over the ones you don't like is unbelievably easy.

What to Look For

Number of Program Tracks

All of our CD players allow you to program a sequence of songs for playback in any order.

Direct Track Access

Just push a button for instant access to any song on a disc. To hear track 7, just push "7".

Program Delete

While standard programming lets you select only the songs you want to hear, Program Delete takes a shortcut by allowing you to simply delete the songs you don't want to hear. It's a lot faster.

Random Play

If you're tired of hearing songs in the same order, Random Play allows the machine to select the order of playback. Non-repeating Random Play means that once a song is played, it will not be repeated until all other songs are played.

Variable Line Outputs

If your CD player is connected to a non-remote-controlled receiver, the variable line outputs provide remote volume control for the CD player.

Frequency Response

CD players are capable of reproducing, with unequalled accuracy, a range of frequencies wider than that of human hearing (20-20,000 Hz).

Dynamic Range

A CD player can reproduce the very wide range of sound levels you hear in live music, from the softest violin to the power of a full orchestra. The absence of background noise and the fact that digital recordings don't require signal compression help make this possible.

Music Recording in Digital Format

Ever since the compact disc (CD, on which the music is recorded as digital binary code) was introduced in 1982, it has almost completely replaced LP records as music recording and reproducing format in USA. It is hard to find LPs in conventional music stores. If you walk in a music store in US, all you see will be racks of CDs all around you, alongwith analog cassette tapes (even these tapes may become obsolete if minidisc (MD) and digital compact cassette (DCC) format become popular). There are several reasons as to why CDs have proven to be more popular. Access to music is very quick and skipping from one track to another is almost instantaneous. Very clear and excellent sound is produced with unmeasurable distortion. Smaller size of CD is more portable and upto 74 minutes of music can be recorded on a CD. Theoretically, a CD should last forever without any problem. If the CD surface becomes dirty, you can simply rinse it with water or mild soap. Only shortcoming of this format is that consumer-recordable CDs are not yet available, and therefore the analog cassettes are still doing well as people need a medium to record music concerts they attend or to tape their favorite musical selections from CDs.

The differences between analog (LP, magnetic tapes) and digital recordings can be explained by giving a few examples. In conventional watches, minute and hour hands sweep across the dial in a continuous motion and the time is read by looking at the location of these hands. In contrast, a digital watch does not show a continuous sweep but shows discrete numbers at given time intervals and the time are read by simply reading these numbers. Another example will be a hypothetical situation in which a scientist is trying to record temperature in a greenhouse. This scientist can use a device with a rotating cylinder with a graph paper attached on which a pen (attached to a thermometer) traces a line which

CD PLAYERS

Kenwood DP-R4450

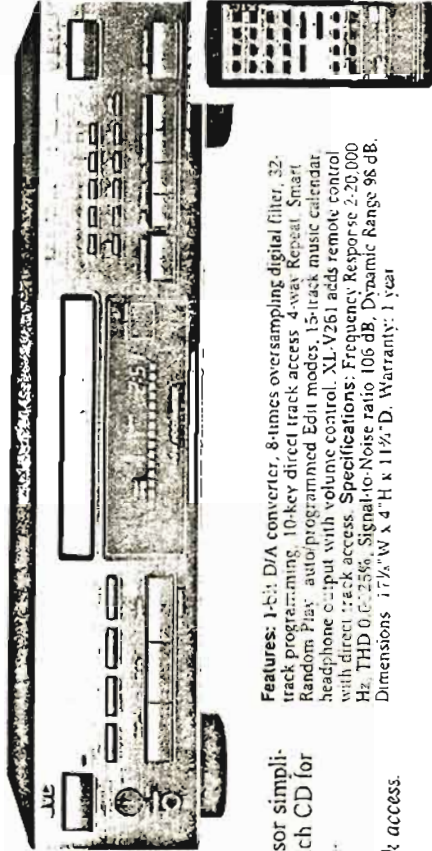
For ease of use and convenience, lots of folks choose Kenwood's 5-disc rotary-changer. There are no magazines to load, and it's easy to see the CD labels in the tray. And with logic circuitry to pick the shortest route between two songs, disc-to-disc access is a bit faster than with magazine-style changers. The DP-R4450 includes a 1-bit D/A converter and 8-times oversampling digital filter for silky-smooth, distortion-free CD sound. And it provides up to six hours of uninterrupted listening pleasure, playing both full-size CDs and 3" CD singles. Programming for 20 tracks gives you made-to-order playback, or you can let the player surprise you with a random mix of songs. The front panel's music calendar display makes it easy to program song selections by remote. Item #113DPR4450 List Price: \$279 **YOUR PRICE: \$229⁹⁵**



Features: 5-disc rotary changer, 1-bit D/A converter, 8-times oversampling digital filter, high-speed CD-to-cassette dubbing, Computer-Controlled CD Recording System, 20-track programming, Repeat, Random Play, remote control, 2-way Edit, headphone output with volume control. **Specifications:** Frequency Response: ±1dB) 1-20,000 Hz, THD 0.008%, Signal-to-Noise ratio 96 dB, Dynamic Range 93 dB. Dim: 17 1/2" W x 4 1/2" H x 16 1/2" D. Warranty: 1 year

JVC XL-V161 • XL-V261

These JVC CD players look and sound as good as (or even better than) many models costing a lot more. The XL-V161 reproduces your recordings' subtle details thanks to JVC's latest digital circuitry: a 1-bit D/A converter and 8-times oversampling digital filter. Conveniences include direct track access and 32-track programming, "Smart" Random Play so it won't play the same track twice, and Delete/Random Play for tracks you don't want to hear during Random Play. The Dynamics Detection Recording Processor simplifies recording with a compatible JVC deck by scanning each CD for the peak signals, then adjusting the deck's recording level. Item #111XLV161 List Price: \$200 **YOUR PRICE: \$139⁹⁵**
The XL-V261 (pictured) adds remote control with direct track access. Item #111XLV261 List Price: \$220 **YOUR PRICE: \$159⁹⁵**



Features: 1-bit D/A converter, 8-times oversampling digital filter, 32-track programming, 10-key direct track access, 4-way Repeat, Smart Random Play, auto-programmed Edit modes, 15-track music calendar, headphone output with volume control, XL-V261 adds remote control with direct track access. **Specifications:** Frequency Response: 2-20,000 Hz, THD 0.0025%, Signal-to-Noise ratio 106 dB, Dynamic Range 98 dB. Dimensions: 17 1/2" W x 4 1/2" H x 11 1/2" D. Warranty: 1 year

represents the temperature as a function of time. After the day is over, the scientist can remove the graph paper and look at the continuous line on it showing the temperature variations. This will be an analog recording as it is a continuous representation, a model of the actual phenomenon. An alternative to this device may be to use a recorder that records temperature each minute of the day and prints out a number. At the end of the day, there are 1440 numbers representing the temperature variation. This will be a digital recording. The signal is subjected to measurements at discrete points in time and the information is stored as discrete numbers. Any person who copies these numbers will have exact copy of the temperature recordings. In case of analog recording, the whole graph will need to be shown to the people to show the results.

The main difference between analog and digital systems is the way they represent information. Digital information exists only in pieces, as discrete values (numbers). In analog information, one continuous, infinitely indivisible value is recorded.

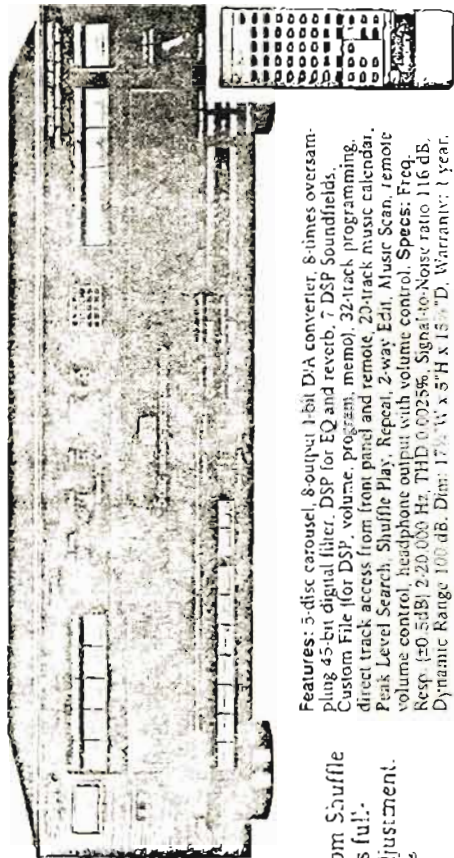
Using digital technology for recording sound is a big job. Sound is converted into a series of numbers, each of which must accurately describe the sound at that instant in time. These billions of numbers must be first stored and then converted back into sound. Analog recording on the other hand appears relatively simpler. However, there are many advantages of using digital sound recordings and reproduction. A digital recording is no more than a series of numbers and hence can be copied through an indefinite number of generations without degradation. This implies that the life of a recording can be truly indefinite because, even if the medium begins to decay physically, the sample values can be copied to a new medium with no loss of information. The use of error-correction techniques in digital recordings eliminates the effects of dropouts. The use of timebase correction on replay of

CD CHANGERS

Sony CDP-C735

Take your CD listening to new sonic heights with Sony's exciting CDP-C735 5-disc carousel changer. It includes powerful Digital Signal Processing (DSP) circuitry to generate cool reverb and equalization effects. There are 7 Soundfield presets (Hall, Church, Jazz Club, Stadium, Dance, Live Room, Soft) for selecting your preferred listening environment, and Custom File permanent memory for assigning preferred settings to specific CDs. Even listening without any DSP enhancements is a treat thanks to Sony's state-of-the-art 8-output D/A converter. All the standard playback and Edit features are included: 32-track programming, Repeat, random Shuffle Play, Peak Level Search, and Custom Edit. The CDP-C735's featured remote includes direct track access and volume adjustment.

Item #156CDPC735 List Price: \$430 **YOUR PRICE: \$379⁹⁵**



Features: 5-disc carousel, 8-output 1-bit D/A converter, 8-times oversampling 45-bit digital filter, DSP for EQ and reverb, 7 DSP Soundfields, Custom File (for DSP, volume, program, memo), 32-track programming, direct track access from front panel and remote, 20-track music calendar, Peak Level Search, Shuffle Play, Repeat, 2-way Edit, Music Scan, remote volume control, headphone output with volume control. Specs: Freq. Resp. [±0.5dB] 20-20,000 Hz, THD 0.0025%, Signal-to-Noise ratio 116 dB, Dynamic Range 100 dB. Dim: 17 1/2" W x 5 1/4" H x 15 1/2" D. Warranty: 1 year.

Sony CDP-C910

With Sony's 10-disc CDP-C910 supplying the tunes, the party can go on and on and on... An entire music library is at your fingertips, with disc and track select from the wireless remote, plus 7-way Repeat and random Shuffle Play. Program up to 32 tracks on any of 10 discs for playback in any order you choose. Custom File lets you store in memory a multi-song program sequence, custom volume level, and a display message or label for as many as 184 discs! The CDP-C910 uses the same disc magazine as Sony's car DiscJockey, so it's easy to enjoy the same uninterrupted listening at home or on the road. *Extra 10-disc magazine included free!* Item #700CDPC910 List Price: \$480 **YOUR PRICE: \$429⁹⁵** Extra 10-disc magazine Item #156XA10B \$29.



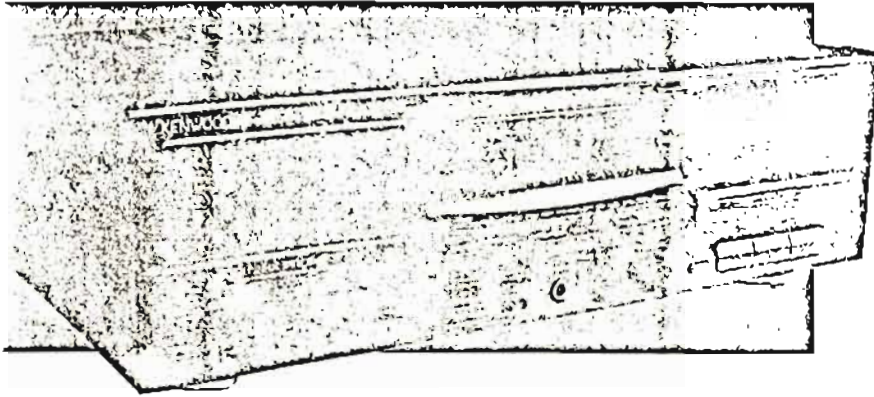
Features: 10-disc magazine, 1-bit D/A converter, 8-times oversampling 45-bit digital filter, 32-track programming, Custom File with 184-disc memory, 7-way Repeat, random Shuffle Play, 3-way Custom Edit, multi-disc, time program, headphone output with level control, optical digital output, remote with volume control. Specifications: Frequency Response [±1dB] 20-20,000 Hz, THD 0.0035%, Signal-to-Noise ratio 110 dB, Dynamic Range 100 dB. Dim: 17 W x 4 3/4" H x 14 1/2" D. Warranty: 1 year.

Extra 10-disc Magazine Included FREE (a \$29⁹⁵ Value!)

music eliminates the effect of speed variations in the playing mechanism. Error-correction systems are not feasible for analog systems. Sound and noise are both analog phenomena. An analog device cannot distinguish between the two. Noise of an analog system is sum total of all noise introduced in its path. All the degradations introduced in the path, whether in the recording or playback are collectively manifested at the output in an analog system. This introduces noise or distortion and these effects can not be separated from the original signal (music). For example, each time we re-record (copy) a tape, its noise increases. In digital signal, noise will not be introduced as a digital signal cannot become noisy (it can only be right or wrong, and error correction mechanism in CD players can take care of this). An analog system introduces distortion, whereas digital recordings show extremely low distortion. Digital audio is also more consistent and efficient.

LPs and CDs

In an analog system, whether LP or tapes, recording and reproduction of sound is done by use of a mechanical pickup in contact with the medium. LP stores its information as an analog groove. Variation in its side-to-side amplitude and depth represents the original audio signal. To reproduce the information, a stylus runs through the groove and the phonograph cartridge converts the stylus mechanical movements into an electrical signal which is amplified. Analog tapes store the signal in the orientation of magnetic particles. The compact disc stores music digitally in numbers (binary bits, series of 1s and 0s) in data pits. To reproduce the music, a laser beam is used to read the data. The numbers are read from the disc as flashes of light and are used to reconstruct the music. Unlike the wear and tear encountered by the LP records as a result of contact with the stylus, pits in CD do not wear out as nothing except light touches them. If a groove in a LP is distorted or the record gets



CASSETTE DECKS

A Cassette Deck makes your music portable, so you can bring it along wherever you go

With all that's happened in audio in recent years, more people still listen to cassettes than any other form of music. You can record your favorite music and enjoy it at home, in your car, or on the go with a Walkman or portable stereo.

Basic decks start as low as \$150, but most of our customers find the features and performance they're looking for in the \$200-\$350 range. To make comparisons between models easier, the charts on the next page list the important features and specifications for all the decks we carry.

Single Decks The Performance Choice

If you want to make the best-sounding copies of your CDs, records, radio shows and other sources, we recommend choosing the best single-well deck that fits your budget. They usually perform a little better than comparably priced dubbing decks, with less Wow and Flutter (a wobbly effect in the music caused by uneven tape speed).

Three Heads Are Better Than Two

For the best possible recording and playback accuracy (and especially for live recording), consider a deck with three tape heads. This 3-head design (with individual record, play, and erase heads) provides the best fre-

quency response and allows you to monitor the music as you record so you can listen and compare the recording to the source and fine-tune the recording and bias levels.

Dubbing Decks Convenient Cassette Copies -In Half the Time

Dual-deck models, often called "dubbing decks," hold two cassettes in separate mechanisms, each with its own motors, tape heads, and noise reduction.

Although you can use it just like a standard deck to record off CD, FM, etc., the main advantage of a dubbing deck is that it's very easy to copy from one tape to another. Dubbing decks include special features that make copying cassettes very quick and easy. Besides copying at normal speed, you can select a high-speed mode which cuts copying time in half.

You can also play two tapes, one after the other, non-stop. Top-notch models like Kenwood's KX-W8050 have two auto-reverse record/play transports that let you record four sides non-stop, or make two identical recordings simultaneously!

What to Look For

Number of Heads

Two numbers indicates a dubbing deck. A "1" means Play-only; "2" means a combination Play/Record head is used; "3" means separate Play, Record, and Erase heads.

Noise Reduction

These systems reduce tape hiss and background noise. Dolby B removes high-frequency hiss only, while Dolby C works over a wider range. B & C are standard on all but the most basic decks. Dolby S, the newest and most powerful system, is found on mid-to high-priced decks. HX Pro is not really noise reduction, but improves a deck's ability to record high-frequency signals without distortion.

Auto Reverse

Plays (and records on some models) both sides of a tape without you having to take it out and flip it over. Because the mechanism can change directions, you can switch sides anytime with the touch of a button.

Music Search

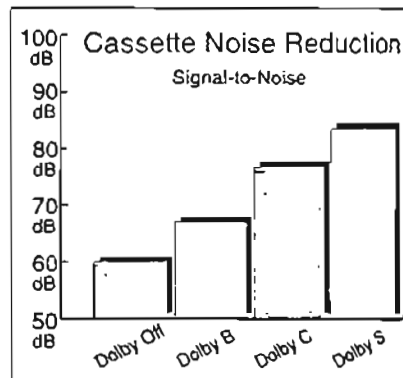
Automatically stops at the beginning of a song from Fast Forward or Rewind, by finding the silent spaces between songs.

Real Time Counter

Tells you precisely in minutes and seconds where you are on a tape.

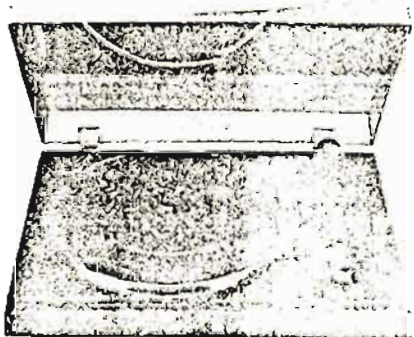
Frequency Response

Tells how much of the audible frequency range (20-20,000 Hz) a deck can reproduce. Two values are shown: one for high-bias tapes; one for superior metal tapes.



The Signal-to-Noise ratio tells you how good a deck is at removing tape hiss. With noise reduction off, even the finest decks using premium metal tape can achieve only about 60 dB. See how much less hiss (and more music) you hear when Dolby B, C, or S is used.

CASSETTE DECKS & TURNTABLE



Pioneer PL-600 Turntable

Miss listening to your favorite LPs? Pioneer's fully-automatic PL-600 is an affordable way to get reacquainted with those old friends. Frankly, when we tested the PL-600, we were pleasantly surprised at the high level of performance you get for the money. Along with a low mass straight tone arm, it features a universal Moving Magnet cartridge, and a high-performance belt drive design with DC motor for precise rotation and quick start-up. For ease of use, it offers front operation and cueing control.

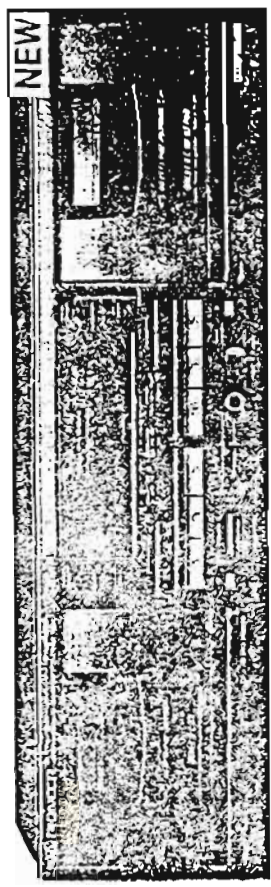
Specifications: Signal-to-Noise ratio 68 dB, Wow and Flutter 0.06%. Dimensions: 16 1/2" W x 3 3/4" H x 14" D. Warranty: 1 year.

Item #130PL600KU List Price: \$140
YOUR PRICE: \$129⁹⁵

Pioneer CT-W402R / CT-W502R

These easily-affordable Pioneer dubbing decks have what you need to make super-clean copies of your favorite music—quick and easy. Along with auto-reverse record and play on deck B and one-direction play on deck A, the CT-W402R offers high-speed dubbing, Dolby B and C noise reduction systems, and HX Pro for dynamic headroom extension. Features include Skip Search and Blank Skip to help locate songs in a hurry, and CD-Deck Synchro—an advanced communications line between Pioneer cassette decks and CD players that makes CD-to-tape copying a snap.

Item #130CTW402R List Price: \$245 **YOUR PRICE: \$179⁹⁵**
 The CT-W502R (pictured) adds auto-reverse play on deck A and a headphone output for personal listening.



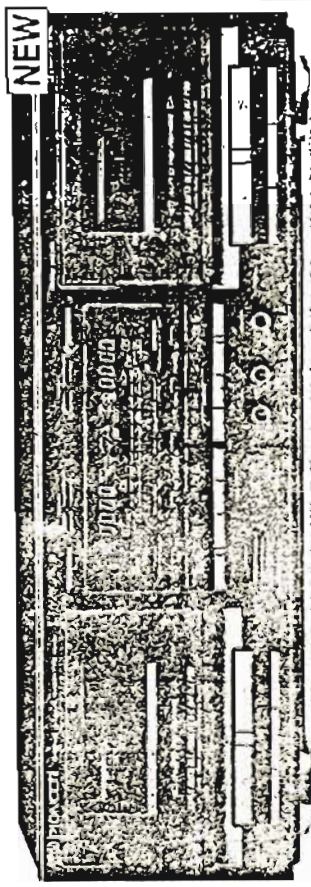
Features: Auto-reverse record and play (deck B) and one-direction play (deck A), Dolby B & C and HX Pro, 15-track Skip Search, high-speed dubbing, Relay Play, Blank Skip, CD-Deck Synchro, MPX filter, auto tape type selector. The CT-W502R adds auto-reverse play on deck A, headphone output. Specifications: Frequency Response [46dB] 25-16,500 Hz, Signal-to-Noise ratio 76 dB (Dolby C), Wow and Flutter 0.19%, Dimensions 16 1/2" W x 4 1/2" H x 9 3/4" D, (16 1/2" W x 5" H x 9 3/4" D for CT-W502R). Warranty: 1 year.

Pioneer CT-W602R / CT-W802R

Get the most out of any recording—at the touch of a button! That's the advantage of Pioneer's advanced Auto BLE (Bias, Level, and Equalization). The CT-W602R features many other user-conveniences, including dual auto-reverse record and play, high-speed dubbing, Dolby B & C for virtually hiss-free recordings, and HX Pro for life-like reproduction of music's higher frequencies.

Item #130CTW602R List: \$330 **YOUR PRICE: \$269⁹⁵**
 The CT-W802R (pictured) steps up to microprocessor-controlled Super Auto BLE—a system that checks frequency combinations to find bias and equalization settings that will produce the most accurate frequency response. It also adds Parallel Record for copying onto 2 tapes simultaneously from another source, and Fade Out for ending songs smoothly.

Item #130CTW802R List Price: \$400 **YOUR PRICE: \$329⁹⁵**



Features: Auto-reverse record and play (both decks), Dolby B & C and HX Pro, Auto BLE, 15-track Skip Search, high-speed dubbing, Relay Play, Blank Skip, dual tape counters, MPX filter, headphone output, mono mic input. The CT-W802R adds Super Auto BLE, Parallel Record, Fade Out, separate left/right mic inputs. Specifications: Frequency Response [66dB] 25-16,500 Hz [25-20,000 Hz for CT-W802R], Signal-to-Noise ratio 76 dB (Dolby C), Wow and Flutter 0.19%, [0.09% for CT-W802R]. Dim: 16 1/2" W x 5" H x 9 3/4" D, (16 1/2" W x 5 1/4" H x 9 3/4" D for CT-W802R). Warranty: 1 year.

DAT/CASSETTE DECKS

Sony DTC-670 Digital Audio Tape Recorder

CD-quality sound in a tape format. But that's only one thing you'll love about the DTC-670 DAT recorder. It also has more recording and playback conveniences than any cassette deck. The DTC-670 stores music as digital data, so your recordings will remain as flawless as the day they were made. You can record in standard (2 hrs.) or long play (4 hrs.) mode, with many of the same features you enjoy with CD players: ultra-last search modes, 60-track programming, Repeat modes, and a full-function remote. SCMS copy protection circuitry lets you make as many digital copies from CDs or analog sources as you like, but direct digital copying from one tape to another isn't possible. **Item #156DTC670 List Price: \$750 YOUR PRICE: \$599⁹⁸**
TDK 120-minute blank tapes. Item #195DAR120 \$12⁹⁸
Sony 120-minute blank tapes. Item #156DT120R \$13⁹⁸
Monster Cable optical cable (1 meter). Item #1191LS1M \$39⁹⁸



Features: Digital filtering with 8-times oversampling, 3-motor tape transport (2 direct, 1 assist), 60-track programming, Music Search-Scan, fast forward and rewind at up to 200 times normal speed, programmable subcode, headphone output, coaxial digital input, optical & standard i/o. **Specifications:** Frequency Response-standard play (E0 S dB) 2-22,000 Hz, THD 0.005%, Signal-to-Noise 90 - dB, Wow & Flutter unacceptable. **Dimensions:** 17 1/2" W x 4 1/4" H x 13 1/4" D. **Warranty:** 1 year.

Kenwood KX-5550

Just available
 When it comes to user-friendliness, it's tough to beat Kenwood. Their single-well KX-5550 offers a smooth 3-motor transport (rate in this price range), plus auto-reverse operation, auto tape type selector, auto bias, and Dolby B, C and HX Pro. And with Kenwood's Direct Program Search System, you can locate songs up to 16 tracks away and even repeat a single track up to 16 times. Or press Rewind and Play simultaneously and walk away - DPSS will rewind the tape, then automatically begin Play! Other features include Blank Skip, Zero Stop for indexing a particular point in the music, and A-B Block Repeat for aerobing in on particular song segments. **Item #115KX5550 List Price: \$299 YOUR PRICE: \$249⁹⁸**



Features: Auto-reverse, 3-motor tape transport, Dolby B, C and HX Pro, Computer-Controlled CD Recording System, Direct Program Search System, A-B Block Repeat, Index Scan, auto bias switch, 16-bit MPX filter, power lead and eject. **Specifications:** Frequency Response (E3dB) 20-18,000 Hz, Signal-to-Noise ratio 73 dB (Dolby C, Wow and Flutter 0.06%, **Dimensions:** 17 1/2" W x 5 1/4" H x 10 1/4" D. **Warranty:** 1 year.

Casio DA-R100

DAT... Digital Audio Tape Recorder
 Lightweight, portable design fits into the palm of your hand.
 Outstanding sound quality.
 TOC (Table of Contents) simplifies operation.
 SCMS (Serial Copy Management System) provides direct digital recording from compact discs and other digital audio tapes.
 Long play mode.
 One selection and all selection repeat.
 See Low Price Plus



Blank Audio Tapes

	Length	Type*	Item #	Price Each	Price 10 or more
TDK SA	90 min	HB	195SA90	\$2 ⁹⁸	\$1 ⁹⁸
TDK SA-X	90 min	HB+	195SAX90	\$3 ⁹⁸	\$2 ⁹⁸
TDK SA-X	100 min	HB+	195SAX100	\$3 ⁹⁸	\$2 ⁹⁸
TDK Metal MA	110 min	M	195MA110	\$3 ⁹⁸	\$2 ⁹⁸
TDK Metal MA-X	100 min	M+	195MAX100	\$4 ⁹⁸	\$3 ⁹⁸
Maxell XLII	90 min	HB	170XLII90	\$2 ⁹⁸	\$1 ⁹⁸
Maxell XLII-S	90 min	HB+	170XLII-S90	\$3 ⁹⁸	\$2 ⁹⁸
Maxell XLII-S	100 min	HB+	170XLII-S100	\$4 ⁹⁸	\$2 ⁹⁸
Maxell Metal HX	90 min	M	170MX90	\$3 ⁹⁸	\$2 ⁹⁸
Maxell Metal MX-S	90 min	M+	170MXS90	\$4 ⁹⁸	\$3 ⁹⁸
Fuji FR-90	90 min	HB	072FR90	\$2 ⁹⁸	\$2 ⁹⁸
Fuji FR-9X PRO	90 min	HB+	072FR9X100	\$3 ⁹⁸	\$2 ⁹⁸
Fuji FR-10X PRO	100 min	HB+	072FR10X100	\$3 ⁹⁸	\$2 ⁹⁸
Sony Metal-SR	100 min	M	158SR100	\$3 ⁹⁸	\$2 ⁹⁸

* HB = high bias, HB+ = superior high bias, M = Metal, M+ = superior metal

scratched, the turntable stylus cannot distinguish the defect from the real groove for music. A digital system easily accommodates error correction. The CD also offers longer playing time (74 minute maximum). Many compact disc players are built with disc changers that can accommodate between 5 and 18 compact discs. These CD changers don't have the problems associated with the LP changers, as the information is read by the laser beam, instead of stylus contact. So music lovers can enjoy music for upto 24 hours without replacing any CD in their player. Music in the compact discs can also be programmed to play in any order and any selection can be repeated or skipped without any problem. A person can also play the selections on CD in random order. These programming features are also partly responsible for the popularity of CDs. The skipping of tracks is almost instantaneous, unlike the tape format in which one has to wait for rewinding or fast forwarding of the tape. The only drawback of the CDs is that they can't record.

Digital Audio Tape (DAT)

Introduced by Sony, it was meant to replace the analog cassettes with a digital format. The format was highly acclaimed by critics for its sound quality which matched that of the CD. The acceptance of DAT machines by industry was lax as the music companies feared people duplicating CDs perfectly on DAT tapes, which they thought would bring reduction in revenues from CD sales. Besides the lack of industry support, the high initial costs for DAT decks (over \$2000 initially) and tapes (about \$10 a piece) also hampered the acceptance of DAT format by public. Now the prices of DAT decks, especially the portable ones can be seen hovering around \$600. Professional recording enthusiasts prefer DAT machines to anything else. The sound is indistinguishable from that of CD and the tape records for 2 hours on normal speed. For the music that doesn't have much information (for example,

SONY MINI DISC

Sony MZ-1 / MZ-2P Portable Mini Disc Players

Sony's MZ-1 is the world's first portable Mini Disc Recorder/Player! Mini Disc provides the same amount of playback time as a CD, as well as conveniences like 10-key direct track access, Shuffle Play, and Repeat. A backlit LCD panel shows disc names and track titles (some MDs even scroll through lyrics). You can record onto a blank Mini Disc from a CD player or DAT deck (with the optional optical digital cable) and re-record the MD up to a million times! You can also generate titles (up to 16 characters), even the date and time of recording, for display on the LCD during playback. A unique Table of Contents function automatically numbers tracks as you record for direct access. It even renumbers tracks after you erase songs! If you're not interested in recording capability, but want the many other features that Mini Disc offers, choose the play-only MZ-2P. Both models operate with the supplied rechargeable battery pack or AC adapter. Stereo headphones, carry case and stereo connecting cable included. MZ-1 also includes a 60-minute recordable MD. Dimensions: 4 1/2"W x 1 3/4"H x 5 1/2"D. Weight: 1 lb. 8 oz. w/battery. Warr: 1 year parts/90 days labor.



MZ-1 Item #158MZ1 List Price: \$799⁹⁵ **YOUR PRICE: \$699⁹⁵** (pictured)

MZ-2P Item #158MZ2P List Price: \$599⁹⁵ **YOUR PRICE: \$499⁹⁵**

Optical Digital Connecting Cable Item #158POCMZ1 \$39⁹⁵

Optional Car Cassette Adapter Item #158CPA3 \$29⁹⁵

60-minute Recordable MD Item #158MDW60 \$13⁹⁵

Extra Battery Pack Item #158BPMZ1 \$79⁹⁵

Sony MDS-101 Home Mini Disc Player / Recorder

If you already own a Sony portable Mini Disc player, you're undoubtedly ready to add a component player/recorder to your home stereo system. You can dub your favorite CDs, tapes and LPs onto MDs for playback on your portable or in-dash Mini Disc player, and you can enjoy your Mini Disc collection at home! The MDS-101 includes analog and optical digital inputs/out-



puts with a convenient front panel selector button. You can record up to 60 minutes of music onto a blank MD, and enjoy conveniences like Shuffle Play, programming, and Repeat modes. Along with digital peak level meters, its large fluorescent panel shows a 25-track music calendar, title display and input (up to 2000 characters per disc), recording time and date. The MDS-101 also offers a 10-second buffer memory for shock-resistant play, a headphone output with volume control, and convenient remote control. Dimensions: 8 7/8"W x 3"H x 11"D. Warranty: 1 year.

Item #156MDS101 List Price: \$1000 **YOUR PRICE: \$899⁹⁵**

Sony MDX-U1 In-dash Mini Disc Player / Tuner / CD Changer Controller

A natural for in-dash use, Mini Disc provides superior sound like CD, but with the shock and vibration resistance of cassette tapes! If the laser pickup mistracks, your music (encoded as data) keeps flowing from 10 seconds of built-in memory while the laser retracks. No more annoying skips or pauses! The MDX-U1 also includes a signal-grabbing seek tuner with 18 FM/6 AM presets and Preset Scan, a remote control, and controls for operating a Sony UniLink 10-CD changer!

Item #158MDXU1
YOUR PRICE: \$979⁹⁵



Size
I&E

Depth
6 7/8"

Features: 12-character name display for disc/track titles, Intro Scan, Repeat, Shuffle Play, SSIR Diversity Tuning, 18 FM/6 AM presets, Best Stations Memory, Memory Scan, UniLink CD changer control, 2 sets of RCA preamp outputs with fader (type #2) clock, dual illumination, remote control. Specifications: Frequency Response 20-20,000 Hz, S/N ratio 90 dB, FM Sensitivity 12 dB μ V, FM Stereo Sep. 30 dB. Warr: 1 year. Install Data: Size code "I&E" (for your car, please see pp. 32-39). Chassis dim: 7 1/8"W x 2 1/4"H



voice solo, as in alap of dhrupad), slower recording speed can be used, which gives a recording time of 4 hours. Basically, in DAT we get CD quality sound in a tape format. The recording and playback conveniences of DAT machines are also superior to the conventional tape machines. Music is stored as digital data, so the recordings remain as flawless as the day they were made (there are no fade outs or sound dropouts). Songs and tracks can be searched at high speeds, songs can be repeated, songs can be programmed to be played in any order. The frequency response of the DAT machines is excellent (2-22,000 Hz, +/-0.5 dB, distortion is 0.005%, signal to noise is very high: over 90 dB, and the wow and flutter is unmeasurable).

Digital Compact Cassette (DCC): New and improved tape

DCC was created by Philips. Like CD and DAT, DCC stores music in digital format. In general, DCC's strong attribute is the versatility of its hardware: one can record digitally on DCC tapes or even play all of one's old conventional analog tapes on it. DCC, like DAT, however, is basically a tape deck that can play and record music digitally. There is still contact between the tape and the tape head. DCC tapes are roughly the same size as the conventional analog tapes, but come enclosed in a plastic cover with a metal slider that protects the tape when it's not in use. Various features in the DCC machines let you find the beginning or end of a track or to skip a track. The drawback is the long time needed for rewinding of tapes (almost 2 minutes for a 90 minute tape), unlike the instant access by CDs.

Mini-Discs

Mini Disc combines all the popular features of CDs (digital sound quality, durability, direct access to any song, several playback options, such as random play, skip, programmed

Now There Are Three Ways to Enjoy Mini Disc!

Whether at home, in your car, or on the move, Sony Mini Disc is there to please. Mini Disc combines all the things you love about CDs—digital sound quality, durability, direct track access and other playback options—with the compact size and vibration resistance that make cassette tapes so desirable. Best of all, it's recordable!

Housed in a protective cartridge, the Mini Disc is extremely durable. The optical pickup never touches its surface, so there's no contact to cause scratching, and it definitely can't stretch, break, or tangle like a tape. Although the Mini Disc is only about 2 3/4" in size, the system is designed for up to 74 minutes of music (the same capacity as a CD), thanks to an advanced compression technology called ATRAC (Adaptive Transform Acoustic Coding).

MD players don't mistrack and skip when shaken or jarred. That's because the data is read at a rate that's 5-times faster than is needed for playback. If the laser pickup loses its position due to shock or vibration, the data continues to flow from built-in memory while the laser retracks. You won't lose a beat or note of the music! Sony's MD players will resist up to 10 seconds of continuous shock and vibration. And it takes less than 1 1/2 seconds to completely replenish the memory storage.

There are already hundreds of pre-recorded titles available on MD. And you can record and re-record onto blank MDs up to a million times! The Serial Copy Management System ensures that recordings can be made directly from CDs or DATs (but cannot be made from other copies). Pre-recorded MDs use a different technology so they cannot be recorded over.

Mini Disc: Sony's latest achievement in bringing superior digital technology out of professional studios and into your hands

Panasonic

BRAND NEW!

Panasonic SL-S550
Portable Compact Disc Player
 • Compact design with large LCD display • MASH 1-bit DAC • Digital Signal Processing (DSP) • Long play capability • Includes: 24-key remote, AC adapter/recharger, NiCad batteries & S-XBS headphones
 For Low Price **\$199.95** (PAN SL5550)

Panasonic RQ-A170
AM/FM Stereo Cassette Recorder
 • Built-in speaker • Auto-reverse • 20% fast playback review • Cue & review controls • Tone control • Built-in microphone • Lightweight headphones • Rechargeable batteries
 For Low Price **\$89.95** (PAN RQA170)

Panasonic RX-DS101
AM/FM/Cassette/CD Player
 • AM/FM stereo tuner • Cassette features auto-reverse playback • CD features MASH 1-bit technology plus 20-track programming • XBS-Extra Bass System • 2-way 4-speaker system
 For Low Price **\$179.95** (PAN RXDS101)

Panasonic RX-DT680
AM/FM Dual-Cassette & CD Player
 • 1-bit CD with 4x oversampling • Digital tuner with 20-presets • Dual auto-reverse cassette • 5-band EQ • 4-amp/4-speaker system • XBS-Extra Bass System • Clock timer with sleep functions • Wireless remote
 For Low Price **\$329.95** (PAN RXDT680)

Panasonic RXDT707
AM/FM Dual-Cassette & CD Player
 • 1-bit CD with 4x oversampling • Auto-tuning jog dial • Digital tuner with 20-presets • Dual auto-reverse cassette • 5-memory EQ presets • 4-amp/4-speaker system • Disc title/station name memory • Wireless remote
 For Low Price **\$329.95** (PAN RXDT707)

Authorized SONY DEALER

Sony MZ-1
MiniDisc Portable Recorder/Player
 • World's first MiniDisc Recorder/Player • Shock resistant memory (SRM) resists skipping • 10-key direct access to individual tracks • Back-lit LCD shows disk & track names • 16-character title function • Multiple playback modes include shuffle play, disc repeat & auto resume • Switchable dynamic bass boost • 3-way power supply • Choice of auto or manual recording levels • Auto track numbering • Date & time memo • Includes headphones, NiCad rechargeable battery, AC adapter, carrying case and stereo connecting cord
 For Low Price **\$699.95** (SONY MZ1)

Sony MZ-2P
MiniDisc Portable Player
 • Plays the new MiniDisc format • Innovative shuffle ring for cue and review • Shock resistant memory (SRM) resists skipping • Back-lit LCD shows disc and track names • Shuffle play puts songs into random sequence • Disc repeat for continuous playback • Auto resume play picks up playing where you left off • Switchable dynamic bass boost • 3-way power supply • Includes headphones, NiCad rechargeable battery, AC adapter, carrying case and stereo connecting cord
 For Low Price **\$499.95** (SONY MZ2P)

\$199.95

\$89.95

\$179.95

\$329.95

\$329.95

\$699.95

\$499.95

playing of songs, etc.) and adds the recording capability. Mini Disc (MD) is basically a recordable, miniaturized CD in a hard, protective case that looks like 3.5" computer disks (MD is only about 2.5" in size). A laser in the player focuses on a special layer in a recordable minidisc, heating a small spot and sensitizing it to magnetism. Simultaneously, a magnetic field carrying the recording signal is applied to the spot, causing a change in the optical polarity of that spot on the disc. The spot cools rapidly, locking in the change of polarity. On playback, the laser beam reads the polarity of the spots, reproducing the music. The optical pick up never touches MDs surface, so there's no contact to cause scratching (unlike the tape formats). The MD can't stretch, break, or tangle like a tape. MD is designed for recording upto 74 minutes of music. An interesting and important feature of MD is the unique recording capability that does not require you to find a blank spot on the disc when you want to record. The player knows exactly how much space is left on the disc and fills the remaining area automatically until the disc is full. Moreover, the digital format allows one to edit music with interesting features like divide, combine, erase and move. The MD player automatically reuses space created by erasures for new recordings. A display shows, among other things, the name of the disc and the track. A keypad on the unit lets you create names for your own recordings.

Both DCC and MD combine the quality of digital music with the capability to record onto specially designed blank media and achieve near-CD quality playback. However, how much close these two formats are to CD quality is a matter of intense debate in the audiophile community. These formats don't store as much information as recorded CDs do. These formats rely on data compression to achieve digital recording. The sound that is too high, too low, or too quiet to be heard by humans, and also the sound that is masked by the louder

new technology

Mini Disc

Personal music has come of age. Meet the digital, recordable, instantly accessible, virtually unshockable, portable MiniDisc from Sony



Mariah Carey
MTV Unplugged (COL 52758)

Michael Jackson
Dangerous.....(COL 45400)

Gloria Estefan
Greatest Hits.....(COL 53046)

Bruce Springsteen
Tunnel Of Love ... (COL 40999)

Barbra Streisand
Broadway Album
.....(COL 40082)

Also available:

Simon & Garfunkel
Greatest Hits(COL 31350)

Meatloaf
Bat Out Of Hell(COL 34974)

Pearl Jam
Ten.....(COL 47857)

Rolling Stones
Sticky Fingers.....(COL 40488)

Bob Dylan
Greatest Hits Vol.1 ... (COL 9463)

Santana
Greatest Hits(COL 33050)

Stevie Ray Vaughan
The Sky Is Crying ... (COL 47390)

Your Choice
\$13.99 per MiniDisc



Digital Compact Cassette

Pre-recorded DCC Tapes combine digital and cassette technology to give you precise, crystal clear reproduction of your favorite music.

- Zero noise •Zero hiss. All digital •Sleek, streamline design, built tough to last.
- Complete with lyric booklet
- Text display for easy track access.



U2
Achtung Baby
(PGD 510347)



Bryan Adams
Waking Up The Neighbours.
(A&M 5367)



Bon Jovi
Keep The Faith
(PGD 514045)



Shanice
Inner Child
(MOT 6319)



Art Porter
Pocket City
(PGD 511877)



Carreras, Domingo, Pavarotti
Three Tenors
(PGD 430433)



Your Choice
\$13.99 per DCC

Also available:

Van Morrison
Best Of(PGD 841 870)

Bob Marley
Legend(PGD 846 210)

Lionel Richie
Back To Front(MOT 6338)

Carpenters
Singles.....(A&M 13001)

Boyz II Men
Coly High Harmony (MOT 6320)

Vanessa Williams
Comfort Zone ... (PGD 843 522)

Various Artist
Two Rooms.....(PGD 845 750)

Amy Grant
Heart In Motion ... (A&M 15321)

James Brown 20 All Time
Greatest Hits ... (PGD 511 326)

Vangelis
Themes(839 516)

page 6

When Ordering, Please Specify Format
See our huge selection of CD's and Cassettes on pages 2 to 28

sounds is ignored by the "perceptual coding" technology. This way the system can reproduce music with only about 20% of the data normally used for hi-fi reproduction. Most listeners will not perceive much difference in the audio quality of these formats to the CD. Recently the Consumers Union, the leading consumer interest organization in US conducted listening tests on MD and DCC machines. Listeners clearly preferred the minidisc to analog tape and the differences between a CD original and the copy made by the MD were found to be insignificant. Similarly, according to Consumers Report, people listening to digital compact cassettes and CDs did not hear any identifiable difference in sound quality. The listeners also preferred DCC to a high-quality analog tape.

For a person who has a good collection of rare recordings on records or analog tapes, will be a good idea to transfer all the music on a digital recording medium. This will ensure that the recordings will be preserved and not lose any more information due to aging and repeated playback. A good example of putting old, early 20th century music on compact disc is the recent issue on Rounder label, called "Vintage Music from India. Early 20th Century Classical and Light Classical Music from North and South India". Several old compositions in the Western Classical and non-classical music have been digitally remastered and released on compact discs. For example, Blues and Cajun music from 1920's has been released on compact discs. By using appropriate noise reduction techniques (Noise Gate Systems, Equalization) to remaster the recordings, and by encoding the old compositions on digital format, older and noisy recordings can be improved, and the loss of precious old music due to degradation inherent in analog systems be avoided. Personally I favor DAT machines and MD players. DAT players let you record upto four hours in slow play mode. For many of the older 78 rpm records that don't have as much musical information as, say a western

Sony D-125

Delivers superb sound while saving your ears from distortion! With Sony's selectable Auto Volume Limiter System, the D-125 monitors your music and reduces the level during sudden dynamic peaks. And this portable produces sound that rivals many home CD players with its smooth 1-bit D/A converter and 3-position Bass Boost. User-conveniences include 22-track programming for your preferred song order, Shuffle Play for a surprise mix, Intro Scan, Music Search and Repeat. A Hold switch locks all controls to prevent accidental operation on the move. Includes line output and stereo headphones. Operates on AC power (adapter included), 2 "AA" batteries, or supplied rechargeables.

Specifications: Frequency Response 20-20,000 Hz. Dimensions: 5 1/4"W x 1 1/4"H x 6 1/4"D. Weight: 12.4 oz. with batteries. Warranty: 1 year parts/90 days labor.

#158D125 List Price: \$180 **YOUR PRICE: \$149⁹⁵**

Optional Car Cassette Adapter #158CPA3 \$29⁹⁵

Optional Car Mounting Arm #158CPM300A \$34⁹⁵

Optional Car Power Plate #158CPM300P \$37⁹⁵



Kenwood DPC-331 / DPC-631

Kenwood's DPC-331 has what it takes to make sure you hear the best sound from all your CDs at all times. Along with a

1-bit D/A converter and switchable Bass Boost, it offers "Audio Intelligence"—a system that scans the CD and selects optimum equalization

for each disc. Other conveniences include 3 pre-set EQ curves, 20-track programming, 2-way Repeat and Intro Scan. It also includes sleep and wake up timers (based on the length of the CD)—perfect for snoozing on trips! An in-line remote on the stereo headphones makes operation on the go super-easy, and a Hold switch conveniently locks all controls. Operates on AC power (adapter included), 2 "AA" batteries, or supplied rechargeables.

Specifications: Frequency Response 20-20,000 Hz. Dim: 5 1/4"W x 1 1/4"H x 5 1/4"D. Weight: 9.3 oz. without batteries. Warranty: 1 year parts/90 days labor.

Item #113DPC331 List Price: \$179 **YOUR PRICE: \$139⁹⁵**

The DPC-631 (pictured) adds a vibration-resistant Active Servo Control Circuit for rock-steady playback, "Live Presence" ambience setting, a card-size wireless remote control, and includes a car cassette adapter and cigarette lighter adapter!

Item #113DPC631 List Price: \$229 **YOUR PRICE: \$189⁹⁵**



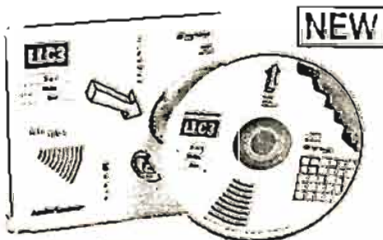
AudioSource Utility Disc

A Disc for Cleaning, Evaluating and Listening!

The LLC3 3-in-1 Utility Disc from AudioSource is a simple and inexpensive way to keep your entire system in top performance! As a cleaner, the LLC3 uses two small brushes to remove dust, dirt, smoke residue and pollution particles from your CD player's optical lens (recommended for every

10 hours of use). It also features a series of set-up tests and tones designed to help you evaluate the performance of both stereo and Dolby Pro-Logic Surround systems! And it includes five hi-fi digital music selections for your critical listening! Just insert the LLC3 into your player like an ordinary CD—a narrator guides you through operation in non-technical, yet informative language. Works in all home and car CD players and changers.

Item #021LLC3 **YOUR PRICE: \$29⁹⁵**



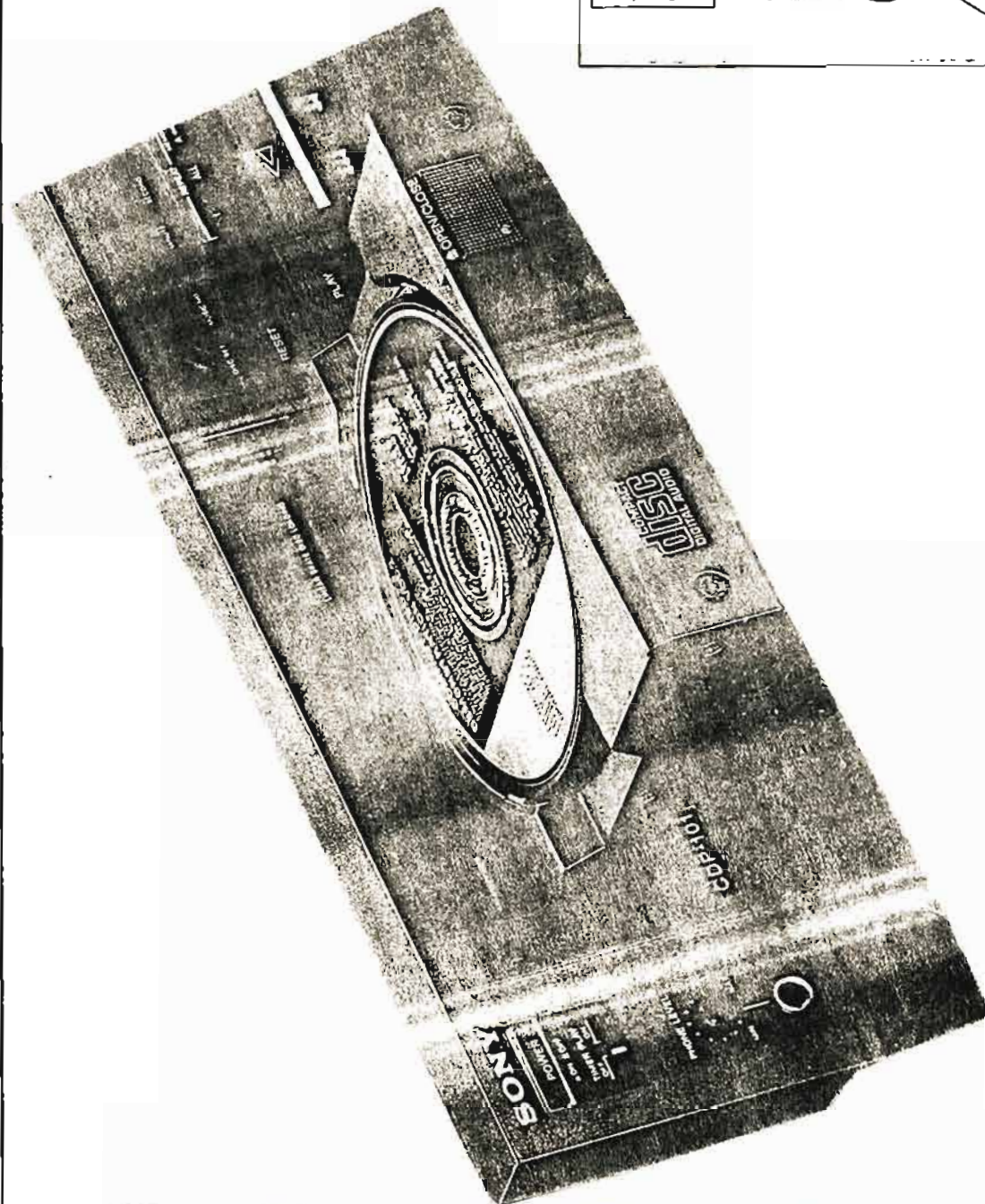
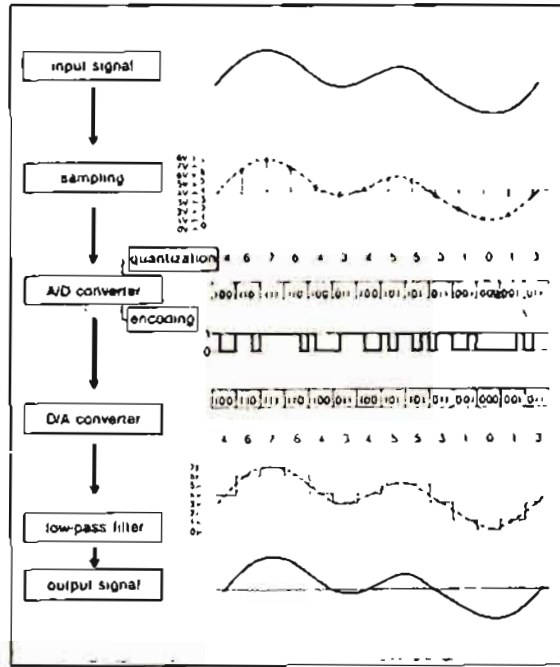
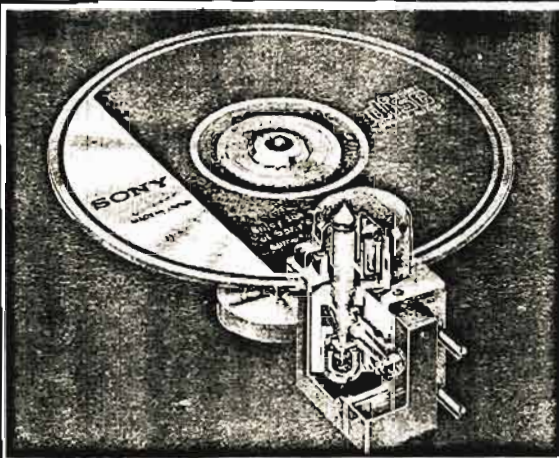
JVC RC-Q70
CD Stereo System
 -AM/FM synthesized tuner with 30-presets -Beat cut switch -CD player with 20-track programming -U-turn auto-reverse cassette deck with music scan -Remote control -Multi-Mode LCD display with program chart -Clock/timer -Requires 6 x B batteries
 Car Line #249971 (JVO 160271)

orchestra, this slow speed mode will be more than adequate. Minidiscs also hold great promise as their playback and recording mechanism ensures no contact with the recorded medium.

Companies making Digital Recording/Playing equipment

Almost all the companies making music related electronic equipment are making compact disc players. For example: Sony, Aiwa, Denon, Yamaha, Pioneer, Phillips, Panasonic, Sharp, Technics..... the list goes on. CD players are widely available both in home player format and portable format (just like the "Walkman" is a portable format for cassette players). The price for CD players varies widely, one can pay \$100 for a cheap CD player to about \$200 for a CD changer. Generally for a good CD player with many features, expect to pay about two to three hundred dollars. Audio enthusiasts can pay up to \$2000 for a high-end CD player; however, this doesn't ensure that one gets better sound. Any CD player will produce exceptional sound and to go up in the price is just like people buying a car that costs several hundred thousand dollars instead of one that costs ten thousand dollars- its an individual choice! Right now, the pre-recorded CDs generally sell for about ten to fifteen dollars each. Some bargains can be found in Western classical music where the CD prices can be found as low as four dollars. Indian classical music is widely available on CDs in USA. Several shops offer Indian classical music on CDs. Some of the companies producing these CDs are: Wergo/Spectrum (German), Jecklin/Disco (Swiss), Chhanda Dhara (German), Nimbus (England), Music Today (India), OMI, Magnavox, T-Series, EMI, Oriental etc.

DAT players/recorders are being made by Sony, Aiwa, Panasonic, Denon and other companies. The cost for a home DAT deck is generally around \$800, although bargain prices



Discs without grooves, turntables without needles. Sony's totally new Compact Disc Players use instead a laser pick-up to read audio signals digitally encoded on a compact 12cm disc. With microcomputer precision, music is dramatically brought to life with stunning impact and realism. This new level of music performance is yours with Sony's Compact Disc Player.

of about \$600 are also seen. Portable DAT players/recorders are in \$500 to \$700 range. These portable recorders fit can fit in the palm of your hands and are excellent instruments to record a music concert that you go to. Right now, blank DAT tapes cost about eight dollars each and record for 2 hours in the normal play mode. The prices of DAT players are not expected to fall anymore as the manufacturing industry doesn't seem to be interested in making it as a home music playing instrument. DAT decks are currently used mostly by the professional recording artists and studios and also by audio enthusiasts.

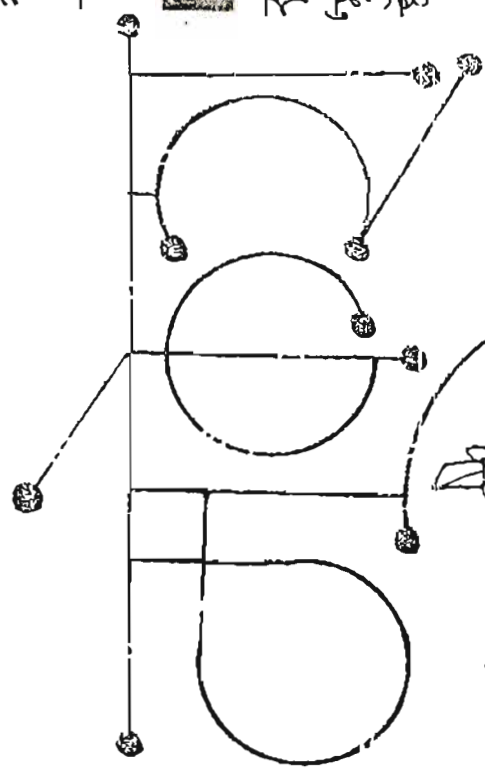
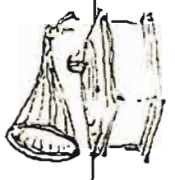
Mini Disc players are currently being manufactured by Sony, Phillips, Aiwa, Panasonic and many other manufacturers are entering the field. MD player can be bought for \$500, whereas a player/recorder is available for about \$700. The prices of MD players are expected to fall as the production volume increases. The electronic industry, especially Sony, seems to be interested in making MD as the leading music format in future. Blank, recordable mini discs cost about ten dollars whereas pre-recorded mini discs can be purchased for fifteen dollars.

DCC decks are in market under the label of Phillips and a few more companies. The retail price is about \$600 and the blank tapes cost about \$10.

To make comparisons, conventional (analog tapes) cost about one dollar for blank, normal bias tape and about two to four dollars for a high-end chrome cassette. Pre-recorded analog cassettes generally cost about nine dollars.

Sunil Dutta
Vegetable Crops Department
University of California
Davis, CA 95616-8746
USA
Fax: 916-752-8221
Phone: 916-752-8221

नामोक्त निर्दिष्टान्,
 भागः सौ सायरी आक बंधिन रेकाड कमेवर्त्स,
 नाडवा, सोम्बाहू-



स्व. मुक्तिर स्मृतिदिनानिमित्त
 मुक्तिरा गतिव्या कार्यक्रम
 ध्वनिनिर्दिष्टया आद्योदु.

अवस्थ योषे.

मोहन सोहेनी, अन्नोकरयोर्वे,
 डायरा नकिनासकर.



स्थक,
 नेवासदन राय स्वरुण,
 शनि. २८-८-८३ साय. ६वा.

During the period of this report, a programme on 'Mukesh' was presented by Mr. Manavendra Birulkar on August 28, 1993 at Sevasadan High School. This programme was organised on the occasion of the death anniversary of Late singer composer ' MUKESH ' and was attended by over 100 music lovers.

Mr. Birulkar is a great fan of the songs of Mukesh and has collected almost all the songs of Mukesh on audio cassettes. His passion towards Mukesh made the programme quite different. The portrait of Mukesh sketched by Pore brothers made the audience feel that Mukesh is still around. This portrait was then presented to Mr. Birulkar to appreciate his love and passion towards Mukesh. Song details are -

SONG TITLE / FILM (NON-FILMI - NF) / COMPOSER [CO-SINGER]

- 1] Dil Hi Bujha Huva To / Nirdosh / Ashok Ghosh
- 2] Jhoom Jhoom Ke Nacho Aaj / Andaz / Naushad
- 3] Dil Jalta Hai / Pehali Nazar / Anil Biswas
- 4] Dil Ki Nazar Se / Anari / Shankar Jaikishan [Lata]
- 5] Ye Kisne Geet Cheda / Meri Surat Teri Aankhen / S.D.Burman [Suman Kalyanpur]
- 6] Palbhar Kihi Pehchan / Anurag / Mukesh
- 7] Mujhe Tumse Kuch Bhi Na / Kanhaiyya / Shankar Jaikishan
- 8] Jhoomti Chali Hava / Sangeet Samrat Tansen
- 9] Dil Dhoondata Hai / Kala Aadmi / Dattaram
- 10] Aa Lautke Aaja Mere Meet / Rani Roopmati / S.N.Tripathi
- 11] Phir Na Kijiye Meri / Phir Subaha Hogi / Khayyam [Asha]
- 12] Maine Dekhi Jagki Reet / Sunhare Din / Gyandutt [Shamshad]
- 13] Jamaneka Dastur / Lajawab / Anil Biswas [Lata]
- 14] Sab Shikwe Mite Dilke / Khaibar / Hansraj Bahal [Madhubala Jhaveri]
- 15] Bhuli Hui Yadon / Sanjog / Madan Mohan
- 16] Tumhe Jindagi Ke Ujale / Purnima / Salil Choudhary
- 17] Oh Re Taal Mile / Anokhi Raat / Roshan
- 18] Main To Ek Khwab Hun / Himalaya Ki Godmen
- 19] Jo Bor Kare Yar Ko / Phir Subaha Hogi / Khayyam [Rafi]
- 20] Ashayar Mer Yun To / NF / Khayyam
- 21] Tere Naj Uthaneko / Grihasthi / Gulam Mohammad [Shamahad]
- 22] Bade Aarman Se / Malhar / Roshan [Lata Mangeshkar]
- 23] Mujhe Sach Bata Do / Bavre Nain / Roshan [Rajkumari]
- 24] Badara Ki Chhaon Tale / Lekh / Krishna Dayal [Suraiyya]
- 25] Jhooka Ke Nigahen / Miss Koka Kola / O.P.Naiyyar [Asha]
- 26] Sabhi Sukh / Aarambh / Anand Shankar
- 27] O Janewale Ho Sake / Bandini / S.D.Burman
- 28] Jindgi Khwab Hain / Chhoti Chhoti Baaten / Anil Biswas
- 29] Chal Akela / Sambandh / O.P.Naiyyar
- 30] Jiyenge Magar Muskara Na Sakenge / NF / Mukesh
- 31] Jehale Miskin / NF / Murlī Manohar Swarup [Sudha Malhotra]
- 32] Saranga Teri Yaad Men / Saranga / Sardar Malick

MR. JAYANT RALERASKAR

LETTERS TO THE EDITOR

From - Mr.V.R.Karandikar,member SIRC,Bombay
'Akanksha' Gokhale Road
Naupada,Thane (W) - 400 602.

Date:August 26,1993

Dear Suresh,

At last yesterday afternoon,I had the very rare pleasure of listening to the long awaited gramophone record - 'Majha Koni Nela Kanha' sung by Mrs.Meenakshi Shirodkar in raga Mishra Mand. This record made in 1940 had made a deep impression on me and I was fond of this song along with the Bhav and Bhaktigeets recorded some 50 years ago.

The record however was not available and I was looking for it or the recording from last several years. Finally I had requested you to make an appeal to our members and fellow record collectors who might be having it. You,very promptly responded to my request and made an announcement in TRN - 5 / January 1992 on page - 5. There was a long silence after this appeal and I had lost the hope.

But on August 15th,1993 at the third Annual General Body Meeting of SIRC,Bombay you broke the news that the record has been found by our senior collector and life member Mr.Prabhakar Datar. He could manage to dig out this record from a far away place and that the record will soon be available for listening at Mr.Datar' residence at Kurla.

Accordingly,without any 'slip between the cup and the lip' I had the rare delight of enjoying the record yesterday evening at Mr.Datar's residence and we both remembered you.

Now,I hasten to put on record,my deep felt gratitude to the S.I.R.C.and it's devoted personnels and members. My grateful thanks may please be conveyed to the donor of this record.

Congratulations.

Yours most Sincerely,

Sd/-

[V.R.Karandikar]

APPEAL OF MR.KARANDIKAR REPRODUCED FROM TRN - 5 [JAN.1992.p.5]

RECORD / RECORDING WANTED -

MR.V.R.KARANDIKAR, MEMBER SIRC WANTS THE RECORDING OR THE RECORD AS DETAILED BELOW -

HMV N 15026 RED LABEL OMD 2791 - 2 MAJHA KONI NELA

OMD 2783 - 2 KAHO DUR AASE

SUNG BY MEENAKSHI (SHIRODKAR) FROM THE MARATHI FILM 'AARDHANGI' - MUSIC BY SHRI DADA CHANDEKAR.

LETTERS TO THE EDITOR

From -

Bhishamdev Sobhraj Vaswani
1290/12,OT section
ULHASNAGAR - 421 004

August 22,1993

Dear Chandvankar Sahib,

I am in receipt of TRN back issues including the No. 8 which contains the Discography of Late Mr.K.L.Saigal. I wish to send you some additional information on Mr.K.L.Saigal.

1] His date of birth is 11th April 1904

2] His father's name is Lalajee Amrit Chand Saigal and he was a magistrate in the then Kashmir State.

Here are some of the remarks made by eminent personalities from Films - on Mr.K.L.Saigal -

1] Kanandevi - I worked with him and derived the joy which can't be described in words.

2] Bharatidevi - I remember him like a big brother. His very presence was a source of great pleasure.

3] Jamuna Barua - He kept the public spellbound when he sang a song. He had an open mind like a child not knowing that he was a grown adult.

4] K.C.Dey - He had a noncomparable voice. He was generous and had a great heart.

5] Pahari Sanyal - His greatness was that he never knew that he was great. He never became arrogant even at the top of his career.

6] Chandravati - He accepted great fame like a cup of tea. His voice kept public thrilled and inspired. To feel his nearness was a rare type of delight.

7] Amar Malik - His life was an open book.He made Bengal his second home and he reflected his genuine love and devotion for Bengal and Bengalis.

8] B.N.Sircar - I was overpowered by his personality. It was an unbounded joy to be with him.

9] Nitin Bose - I lived my best years with him. He can never die. Death can never kill the memories of an artist.

10] Molina Devi - A golden voice and a golden personality. He kept his co-workers at a great comfort and ease. He was a nice worker and a kind friend on all the sets.

11] Jagdish - Saigal was unique. To write about him will fill volumes. So I write his words - " Jaggu, this is the road where I starved for three days and yet no one even cared to look at me. That is how the world is."

12] Naushad - If Saigal was alive today he could have prevented Film songs from going astray,vulgar and violent.

13] Pran - For the dignity and previlage of art it is the duty of every citizen to know and to remember Saigal with great respect.

Refs. - 'Free Press Journal' - 18 th January,1956 and Vividh Bharati radio programmes.

Yours Truly,

Sd/-

B.S.VASWANI

MR. PHILIP YAMPOLSKY

I am an ethnomusicologist specialising in the music of Indonesia. I work, so to speak, in both the present and the past. On the one hand, I am currently engaged in directing a long term recording project for the Smithsonian Institution in Washintgon D.C. USA, making new field recordings of traditional music all over Indonesia. (To date, four volumes of these recordings have been published by Smithsonian / Folkways Recordings, the total series will run to 20 volumes.) On the other hand, I have for ten years been compiling a discography of 78's issued before World War II for the countries now called Indonesia, Malaysia and Singapore, and I am writing a book on the development of the popular music in Indonesia during the colonial era.

This discographical and historical research is what has led me to join SIRC. Since many of the 78's I work with were pressed in India, I am very interested in the details of the European companies operating in India. Mr. Michael Kinnear is of course an authoritative source for such information, and as soon as I learnt that he was involved with TRN and SIRC I knew that I must join. (His articles on 'Reading Indian Record Labels' and Frank Andrews comments on them amply justified my decision.)

As for my personal collection of 78's : I have about 1300 records of Indonesian, Malaysian and Singaporean music, which I have collected mainly from the junk stores in Indonesia. The sound is often very terrible, but I am at least able to identify what instruments are playing and to learn something about the overall style of performance. One problem that I frequently encounter is uncertainty about the proper playback speed. My turntable offers several settings, but even at the slowest speed (71 rpm) many of the singers sound inhumanly high-pitched and screechy. Perhaps some other members of SIRC have developed techniques for determining the appropriate playback speed ?

Although my primary area of research is Indonesia, I would not want anyone to think that that is the only kind of music I like ! I listen frequently to music from all over the world, including, of course Indian music, both Karnatic and Hindustani.

* Mr. Philip Yampolsky is a life member of SIRC.
His contact address is -

Mr. Philip Yampolsky, 131 Thornton Street
Hamden, CT 06517
UNITED STATES OF AMERICA

During the period of this report, we had two programmes as detailed below -

On September 25, 1993 - Hindi film songs on 'DIL' - and sung by Lata Mangeshkar. This programme was presented on the occasion of 64 th birthday of Smt.Lata Mangeshkar. The songs were chosen from the period 1949 - 1957 and were recorded on audio cassettes as detailed below -

FILM (YEAR) / SONG TITLE / LYRIC / MUSIC DIRECTOR

- 1] Andaz (1949) / Koi Mere DIL Men Khushi Banke Aaya / Majrooh / Naushad
- 2] Post Box 999 (1958) / O Nind Na Mujhko Aaye, DIL Mera Ghabaraye / with Hemant Kumar / P.L.Santoshi / Kalyanji
- 3] Badal (1951) / Unse Pyar Ho Gaya, DIL Mera Kho Gaya / Shailendra / Shankar Jaikishan
- 4] Albela (1951) / Mere DIL Ki Ghadi Kare Tik Tik / with Chitalkar / Rajendra Krishana / C.Ramchandra
- 5] Naubahar (1952) / Unke Bulanepe Dole Mera DIL / Shailendra / Roshan
- 6] Ambar (1952) / Tootegi Na Pyar Ki Dor, Duniya Chahe Lagale Jor, DIL Ki Baat Bataun Balam / Shakeel Badayuni / Ghulam Mohammad.
- 7] Samandar (1957) / Chain Nahi Aaye, Kahan DIL Jaye / Rajendra Krishana / Madan Mohan
- 8] Inspector (1956) / DIL Ched Koi Aaisa Nagma / S.H.Bihari / Hemant Kumar
- 9] Daman (1951) / Oh Yaad Aane Lagi, DIL Dukhane Lagi / with Mohammad Rafi / Ehsan Rizvi / K.Dutta.
- 10] Bazaar (1949) / Sajan Ki Galiyan Chhod Chale, DIL Roya Aansoo Baha Na Sake / Kamar Jalalabadi / Shyam Sunder
- 11] Wafa (1950) / Arman Bhara DIL Toot Gaya / with Mukesh / Hasarat Jaipuri / Bulu C.Rani
- 12] Aangare (1954) / Unhe Kho Kar Dukhe DIL Ki Duase / Sahir Ludhianvi / S.D.Burman
- 13] Mahal (1949) / Mushkil Hai Bahot Mushkil, Aasan Nahi DIL KI / Nakhshab / Khemchand Prakash
- 14] Badi Bahen (1949) / Jo DIL Men Khushi Bankar Aaye / Rajendra Krishna / Husnalal Bhagatram
- 15] Anmol Ratan (1950) / Shikwa Tera Main Gaoon, DIL Men Samanewale / with Talat Mahmood / D.N.Madhok / Vinod
- 16] Rukhsana (1955) / Tera Dard DIL Men Basa Liya / Kumar Barabankvi / Sajjad
- 17] Raat Ki Rani (1949) / DIL Todnewale Aa / A.Shah Shikarpuri / Hansraj Bahal
- 18] Shayar (1949) / Yeh Duniya Hai, Yahan DIL Ka Lagana / with Mukesh / Shakeel Badayuni / Gulam Mohammad

On September 26,1993 - ' Marathi and Hindi Songs by Asha Bhosle '- This programme was presented on the occasion of 60th birthday of Smt.Asha Bhosle. The songs were recorded on audio cassettes as detailed below -

 FILM (YEAR) / SONG TITLE / LYRIC / MUSIC DIRECTOR

- 1] Pandharinatha Jhadakari Aata / P.Savlaram / Vasant Prabhu
- 2] Gori Gori Paan Phulasarkhi Chaan / G.D.Madgulkar / Shreeniwas Khale
- 3] Suwasini (1961) / Hridayi Preet Jagate / G.D.Madgulkar / Sudhir Phadke
- 4] Manapman / Yuvati Mana Darun Ran / K.P.Khadilkar
- 5] Bhaubeej (1955) / Padla Padar Khanda Tujha / Kavi Sanjeev / Vasanttrao Mohile
- 6] Kehvan Tari Pahate / Suresh Bhat / Hridaynath Mangeshkar
- 7] Sukhachi Savli (1963) / Rama Raghunandana / G.D.Madgulkar / Datta Davjekar
- 8] Jivlaga Rahile Re Dur Ghar Majhe / Shanta Shelke / Hridaynath Mangeshkar
- 9] Sabak (1950) / Dil Men Shama Jalake / D.N.Madhok / A.R.Quereshi
- 10] Thokar (1953) / Ae Gaye Dil Kya Karun / Tandon / Sardar Malik
- 11] Rukhsana (1955) / Tere Jahanse Chal Diye / Kumar Barabankvi / Sajjad
- 12] Howra Bridge (1958) / Aaiye Meharban / Kamar Jalalabadi / O.P.Naiyaar
- 13] Ragini (1958) / Chotasa Balama / Kamar Jalalabadi / O.P.Naiyaar
- 14] Mujhe Jeene Do (1963) / Nadi Na Re Na Jao / Sahir Ludhianvi / Jaydeo
- 15] Dil Diya Dard Liya (1966) / Rasiya Tu Bada Bedardi / Shakeel Badayuni / Naushad
- 16] Mera Saaya (1966) / Jhumka Gira Re / Raja Mehendi Ali Khan / Madan Mohan
- 17] Pran Jaye Par Vachan Na Jaye (1973) / Chainse Hum Ko Kabhi / S.H.Bihari / O.P.Naiyyar
- 18] Mangoo (1954) / Man More Ga Jhoomke / Majrooh Sultanpuri / O.P.Naiyyar

Both the programmes were presented at the residence of Mr.P.T.Shastri,President,SIRC,Nanded and were well attended.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सतर्फे

- P.T.Shastri,Nanded

लता मंगेशकर व आशा भोसले

यांच्या ध्वनिमुद्रित गीतांचा कार्यक्रम

नदिर- सोसायटी ऑफ इंडियन ध्वनीमुद्रित गीते. हा कार्यक्रम शनिवारी रेकॉर्ड कलेक्टर्स या संघटनेतर्फे होणारा कार्यक्रम व रविवारी दि.२५ व २६ सप्टेंबर रोजी आयोजित केले आहेत. पहिला कार्यक्रम दुसरी ३.३०चा प्रभाकर शास्त्री यांचे लता मंगेशकर यांनी गायीलेल्या 'दिल' निवासस्थान ३२ वेल्युनगर भायवगर या मध्यावरील हिंदी चित्रपटातील नदिर येथे आयोजित केला आहे. तर ध्वनीमुद्रित गीते तसेच दुसरा कार्यक्रम रसिकानी यांचा लाभ घ्यावा; अशी विनंती दुसरा कार्यक्रम आशा भोसले यांनी सचिव प्रपुंराज कुतकर्णी यांनी केले आहे. गायीलेल्या हिंदी व पराठी चित्रपटातील

REPORT ON SIRC ACTIVITIES (JULY 1992 - JUNE 1993)

Dear Member,

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

The membership fee (inclusive of the journal subscription) at present is Rs.100/-per annum & Rs.1000/- for life membership. For membership from outside India the rates are Rs.200/-per annum & Rs.2000/- for life membership. During the period of this report i.e. upto June 1993 we have enrolled SIXTY - EIGHT members as against forty three last year.Of these TWENTY - FOUR are LIFE MEMBERS.

SIRC committee offered Honorary membership to Mr.Harmindar Singh Hamraz,Kanpur & Mr.V.A.K.Rangarao,Madras who have done the pioneering work in preserving our musical heritage. we feel very proud for their Honorary Membership.

During the period of this report, in addition to Solapur and Nanded branches of SIRC Pune branch has also begun functioning with a very good response both from record collectors and music lovers and all the units are working very well. Branches at some other cities might be opened soon.

During this year following programmes /meetings were held at Bombay with an average attendance of about fifty persons -

- 1) July 92 - Records of Asha Bhosle's Marathi Songs.
 - By Mr.Sharad Dalvi,Colaba,Bombay.
- 2) August 92 - Annual General Body Meeting of SIRC
 and The Records Bazaar.
- 3) September 92 - Rare Hindi Songs by Lata Mangeshkar on Video
 - By Dr.Prakash Joshi,Walkeshwar,Bombay.
- 4) October 92 - Records of Marathi songs by Lata Mangeshkar
 and Asha Bhosle.
 - By Mr.A.G.Thakurdesai,Chembur,Bombay.
- 5) November 92 - Gayaki of Moujuddin Khan through old
 Gramophone Records - An Illustrated talk

- By Prof.S.R.Mehta,Nadiad,Gujrat.
- 6) December 92 - Celebration of Ninty Years of Gramophone Records in India.
- By SIRC members,friends and well-wishers.
- 7) February 93 - Musical Tribute to composer C.Ramchandra
- By Dr.Prakash Joshi,Bombay.
- 8) March 93 - Records on Old Marathi Bhavgeete.
- By Mr.Prabhakar Datar,Bombay.
- 9) April 93 - Records of Multifaceted Pandit Ravi Shankar
- By Mr.K.R.Tembe,Dombivli

- Surshree Late Smt.Kesarbai Kerkar
- An Illustrated talk by Prof.S.R.Mehta,Nadiad.
- 10) May 93 - Records of Film Songs composed by N.Dutta.
- By Mr.Pradeep Acharya,Girgaon,Bombay.

- Records of Akhtaribai Faizabadi (Begum Akhtar)
- By Mr.Shobhraj B.Vasvani,Ulhasnagar.
- 11) June 93 - Records of Old Marathi Songs.
- ' Gani Manatali,Gani Galyatali '
- By Mr.Moreshwar Patwardhan,Prabhakar Datar
Sharad Dalvi and Suresh Chandvankar,Bombay.

 *** SIRC branches at Nanded,Solapur and Pune are functioning very well. The details of their activities are published in TRN regularly. We are very much thankful to the office bearers and the music lovers at Nanded and Solapur and Pune. Very soon we will have branches at other cities like Kolhapur and Satara
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During the period of this report SIRC activities were reported by -

* - Mrs.Anuradha Dabli in Marathi Weekly "Lokprabha". July 19,1992 p.45 - 47.

** In July 1992 a four part serial titled "Gaata Jaye Banjara" was telecast on network T.V. This serial produced by Mr.Sidharth Kak became very popular among the lovers of the Hindi film songs. Mr.Narayan Mulani,President SIRC was closely associated with the serial from the very begining and was the chief consultant. Mr.Prabhakar Datar,Suresh Chandvankar also helped by providing information and the illustrations of the record covers and jackets. In the first part of this serial Mr.Michael Kinnear talked about gramophone records and about songs of Late actor singer Mr.K.L.Saigal.

*** In July 1992, Mr. Susheel Surve of Daily " Aaple Mahanagar " - an evening newspaper in Marathi reported on the July programme on Marathi songs of Asha Bhosle presented by Mr. Sharad Dalvi. [Mahanagar - 28/07/1992]

**** 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 an emphasis on SIRC and its activities. We are thankful to him and the Weekly Management.

***** Mr. Susheel Surve of Daily 'Aaple Mahanagar' wrote an article on SIRC activities. [Mahanagar - 26/12/1992]

OUR SINCERE THANKS TO MRS. ANURADHA DABLI, MR. SIDHARTH KAK, MR. SUSHEEL SURVE, MR. PAVAN CHAVLA AND MR. HEMANT DESAI OF ' MAHARASHTRA TIMES .'

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IN ADDITION TO THE MONTHLY MEETINGS & LISTENING SESSIONS FOUR MORE VOLUMES OF OUR JOURNAL " THE RECORD NEWS " (TRN) WERE PUBLISHED DURING THE PERIOD OF THIS REPORT.

" THE TOTAL NUMBER OF TRN VOLUMES IS TEN NOW. "

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

SIRC MEMBERS - 1992 - 1993.

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- 22] MR. MORESHWAR PATWARDHAN, BOMBAY
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| 64] DR. REGULA QURESHI, CANADA | |
| 65] MR. DAVID GRAHAMS, AUSTRALIA | |



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- Surshree Smt.Kesarbai Kerkar - A Discography (Suresh Chandvankar)

VOLUME 2 - APRIL 1991

- A short introduction to Discography (Bill Dean-Myatt)
- Letters to the Editor
- Reading Indian record labels - Part Two - Nicole Record (Michael Kinnear)
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- Records of the music composers from the oblivion. (S.Jayraman)
- Records of classical music in film songs (Prabhakar Datar)
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- First annual report on SIRC activities -1990/91

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- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)

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- Records of old Marathi Bhavgeete (S.A.Sukhtankar)
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- Reading Indian record labels - Part Five - Pathe and Pathephone (Michael Kinnear)

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- Records of Late Master Deenanath Mangeshkar (Prabhakar Jathar and Ram Page)
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- Moujuddin Khan - Notes on Biography and Discography (Prof.S.R.Mehta)
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SOCIETY OF INDIAN RECORD COLLECTORS

FORMED IN 1990.

INTENDS TO -

- * BRING ALL MUSIC LOVERS AND RECORD COLLECTORS TOGETHER FOR SOCIAL COMMUNICATION BY WAY OF LISTENING TO THE RECORDED MUSIC.
 - * PUBLISH A QUARTERLY JOURNAL - " THE RECORD NEWS " - IN WHICH RESEARCH ARTICLES,REVIEWS,NOTICES AND ANNOUNCEMENTS REPORTS,NAMES OF THE NEW RELEASES ETC. WILL BE PUBLISHED.
 - * FREELY DISSEMINATE INFORMATION BETWEEN MEMBERS OF THE SOCIETY ABOUT THE COLLECTORS OF THE RECORDED MUSIC,THEIR COLLECTIONS WITH AN EMPHASIS ON THE PRESERVATION OF THE OLD RECORDINGS.
-

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