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# THE RECORD NEWS

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DISCOGRAPHY OF MEHBUBJAN OF SHOLAPUR

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# THE RECORD NEWS

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**FROM THE EDITOR**

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The Record News (TRN)-22 contains report from SIRC Mumbai for the period - 'January-March 1996'. Mr. Jayant Raleraskar of SIRC, Solapur has presented a biographical note on Mehboobjan of Solapur after a very long and serious research. Mr. Michael S. Kinnear has presented the scientific discography of her gramophone records known so far. She has recorded over seventy songs (35 records) during 1931-1936. Until about 1950 these records appeared in HMV record catalogues. Not a single record/song has been reissued by gramophone company in last forty-five years.

In October 1996, Emile Berliner's commercially released flat disc (RECORD) will be one hundred and one years old. This flat disc format lived quite long and provided lot of business to gramophone companies all over the world. And yet, it appears that this event passed without any celebrations. There was no ceremony / function held anywhere in the world to mark this important historical event.

**SURESH CHANDVANKAR  
EDITOR**

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**Cover** : The Twin record label of Miss Mehbubjan of Solapur. She too was fortunate to have recorded by the method of 'electrical recordings'. Thus the quality of the recording and sound are far better.

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PLEASE SEND YOUR VALUABLE COMMENTS AND SUGGESTIONS ABOUT OUR  
JOURNAL - 'THE RECORD NEWS' [TRN]**

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On Friday January 26, 1996, 16.30 hrs. onwards -

Subject - 'Master Vasant Amrut of Surat'  
Life and gramophone records  
By - Mr. Narendra Kamal, Vadodra



### ■ बोलपट संगीताचा कार्यक्रम

प्रसिद्ध संगीतकार स्नेहल भाटकर यांचा बोलपटसंगीत या विषयावर रविवार, २८ जानेवारी रोजी दुपारी साडेचार वाजता येथे एक खास कार्यक्रम होणार आहे. 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात होणाऱ्या या कार्यक्रमात भाटकर यांच्या दुर्मिळ ध्वनिमुद्रिका ऐकता येतील.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : स्नेहल भाटकर यांच्या उपस्थितीत त्यांच्या ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम, पुरंदरे हॉल, साहित्य संघ मंदिर, गिरगाव सायं. ४.३०.

### स्नेहल भाटकर यांची गाणी

संगीतकार स्नेहल भाटकर यांनी संगीतबद्ध केलेल्या गाण्यांपैकी निवडक गाण्यांच्या ध्वनिमुद्रिका ऐकविण्याचा एक कार्यक्रम सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सतर्फे रविवार, २८ जानेवारी रोजी सायंकाळी ४.३० वाजता आयोजित करण्यात आलेला आहे.

गिरगाव येथील साहित्य संघ मंदिराच्या पाचव्या मजल्यावरील पुरंदरे सभागृहात होणार असलेल्या या कार्यक्रमाला स्वतः भाटकर उपस्थित राहणार आहेत. सर्व रसिकांसाठी हा कार्यक्रम खुला आहे.



V.G. alias 'Snehal Bhatkar'

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : पार्श्वगायक वाटवे, श्री. गजाननराव वाटवे यांच्या प्रमुख उपस्थितीत त्यांच्या काही जुन्या दुर्मिळ ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम, पुरंदरे सभागृह, पाचवा मजला, साहित्य संघ मंदिर, गिरगाव, दु. ४-३० वा.

### गजानन वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका

मुंबई, गुरुवार (प्रतिनिधी) - 'दोन धुवावर दोघे आपण', 'राधे तुझा सैल अंबाडा', 'मोहुनिया तुज संगे' अशा आपल्या मनमोहक व मधुमथुर गाण्यांनी अनेक पिढ्यांना आनंद देणारे भावगीतगायक गजानन वाटवे यांचे तुलनेने कमी माझीत असलेले कलेचे अंग लौकरच रसिकांसमोर सादर होणार आहे.

दहा वाजता, गरिबांचे राज्य, ब्रह्मघोटाळा, एक होता राजा, वर पाहिजे, पहिले प्रेम, राजा गोसावीची गोष्ट अशा अनेक चित्रपटांसाठी पार्श्वगायन करणाऱ्या वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका रविवार, ११ फेब्रुवारी रोजी दुपारी साडेचार वाजता ऐकविण्यात येणार आहेत.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'ने गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात हा कार्यक्रम आयोजित केला आहे.

### प्रसिद्ध संगीतकारांच्या मूळ बंगाली रचनांचा कार्यक्रम

मुंबई, बुधवार (प्रतिनिधी) - हिंदी चित्रपटसंगीताच्या सुवर्णकाळाचे मानकरी सर्वश्री अनिल विश्वास, सचिनदेव बर्मन, हेमंतकुमार, सलिल चौधरी व राहुलदेव बर्मन यांच्या अप्रत्यक्ष भेटीचा अनुभव लौकरच रसिकांना घेता येणार आहे.

या संगीतकारांनी स्वरबद्ध केलेल्या बोलपटगीतांच्या मूळ बंगाली रचना ऐकण्याचा कार्यक्रम दादर सार्वजनिक वाचनालय व सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सने आयोजित केला आहे. हिंदी गीतांचे स्मरण करत मूळ बंगाली गाण्यांचे शब्द-माधुर्य श्रवण करण्याचा हा योग ४ फेब्रुवारी रोजी दुपारी साडेचार वाजता दादरच्या धुरु हॉलमध्ये जुळून येणार आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : गजानन वाटवे यांच्या दुर्मिळ ध्वनिमुद्रिका ऐकण्याचा कार्यक्रम, पुरंदरे सभागृह, साहित्य संघमंदिर, गिरगाव, दु. ४-३०.

### वाटवे यांची दुर्मिळ गाणी ऐकण्याचा योग

गजानन वाटवे यांनी मराठी चित्रपटांसाठी गायलेल्या गाण्यांच्या व गैरफिल्मी भावगीतांच्या दुर्मिळ ध्वनिमुद्रिका ऐकण्याचा योग रसिकांसाठी जुळून आला असून, हा कार्यक्रम वाटवे यांच्या उपस्थितीत येत्या रविवारी ११ फेब्रुवारी रोजी दुपारी साडेचार वाजता होणार आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स या संस्थेने हा कार्यक्रम आयोजित केलेला असून, साहित्य संघ मंदिराच्या पुरंदरे सभागृहात हा कार्यक्रम होणार आहे. सर्व रसिकांना कार्यक्रमास विनामूल्य प्रवेश असून, या कार्यक्रमात वाटवे यांनी गायलेली 'दहा वाजता' (१९४२), 'गरिबांचे राज्य', 'ब्रह्मघोटाळा', एक होता राजा, वर पाहिजे, पहिले प्रेम, रजा गोसावीची गोष्ट (१९५८) आदी चित्रपटांमधील गाणी ऐकविली जाणार आहेत.

### बंगाली संगीताशी नाते

हिंदी चित्रपट गीते ऐकताना त्यांवरचा लोकसंगीताचा प्रभाव प्रकटपणे

जाणवतो. त्यातही बंगाली संगीताचा विशेषत्वाने, कदाचित गायक-

संगीतकारांमध्ये बंगाली लोकांचे प्रमाण अधिक असल्याचा तो परिणाम असावा. पण बंगाली संगीत व हिंदी चित्रपटगीतांचे नाते नेमके काय आहे, हे जुन्या दुर्मिळ ध्वनिमुद्रिकांच्या माध्यमातून सोदाहरण सांगणार आहेत सुरेश चांदवणकर, सुदर्शन हॉल, (अहिल्यादेवी शाळजेजवळ, शनिवार पेठ) येथे हा कार्यक्रम मंगळवारी (ता. २६) संध्याकाळी साडेसहा वाजता होणार आहे.

## SIRC NEWS FROM MUMBAI

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During the period of this report viz. January-March 1996 we presented following programmes and the details of the songs played are given elsewhere -

1] January 14, 1996 : On account of 50th death anniversary of late K.L. alias Kundanlal Saigal a listening session titled - 'Records of Mr. K.L. Saigal' was organised at the Chhabildas High school's experimental theatre. Mr. Narayan Mulani and Suresh Chandvankar presented the programme. The hall was full with mostly senior citizens and the presentation was very well received by the music lovers.

2] January 26, 1996 : Mr. Narendra Kamal, SIRC member from Baroda presented a programme - 'Life and gramophone records of Master Vasant Amrut of Surat' at the residence of Mr. Narayan Mulani. Attended by ten music lovers this session gave us lot of information about this veteran musician of yesteryears.

3] January 28, 1996 : Mr. A.G. Thakurdesai, well-wisher of SIRC presented a programme - 'Records of songs composed, written and sung by V.G. alias Snehal Bhatkar'. Attended by over 200 music lovers the programme was very well received. Mr. Bhatkar (75) was also present and told many incidences related with the records and the recordings. The songs selected were mostly the Marathi ones which are now very rare to find.

4] February 4, 1996 : Mr. Suresh Chandvankar and Mr. Amiya Chakravarti presented the programme - 'Bengali music and Hindi film songs' at the Dhuru Hall in collaboration with Dadar Sarvajanic Vachanalaya. This was the edited and revised version of the programme presented by Mr. Chakravarti in December last year. Same version was presented at Solapur and at Pune in the last week of December 1995. We are thankful to Mr. Vilas Gurjar for his help and support.

5] February 11, 1996 : Mr. Suresh Chandvankar presented the programme - 'Playback singer Watve'. Mr. Watve (80) was present along with his friend - musician Mr. Datta Davjekar (75). All the music lovers were sitting on ground and the hall was packed to the extent that many had to sit on the stage behind us and many were standing at the place wherever available. Mr. Watve was very much pleased with the response and narrated several incidences during his career as a singer and as a recording artist.

6] March 31, 1996 : Mr. K.R. Tembe and family members, Dombivli presented the programme - 'Records of late Dr. Vasantrao Deshpande' at the Dhuru Hall in collaboration with Dadar Sarvajanic Vachanalaya. Over 150 music lovers attended it and they liked the selection and the presentation of the songs. It was a thrilling experience for the organisers when the listeners clapped after listening to the short pieces played from old gramophone records.

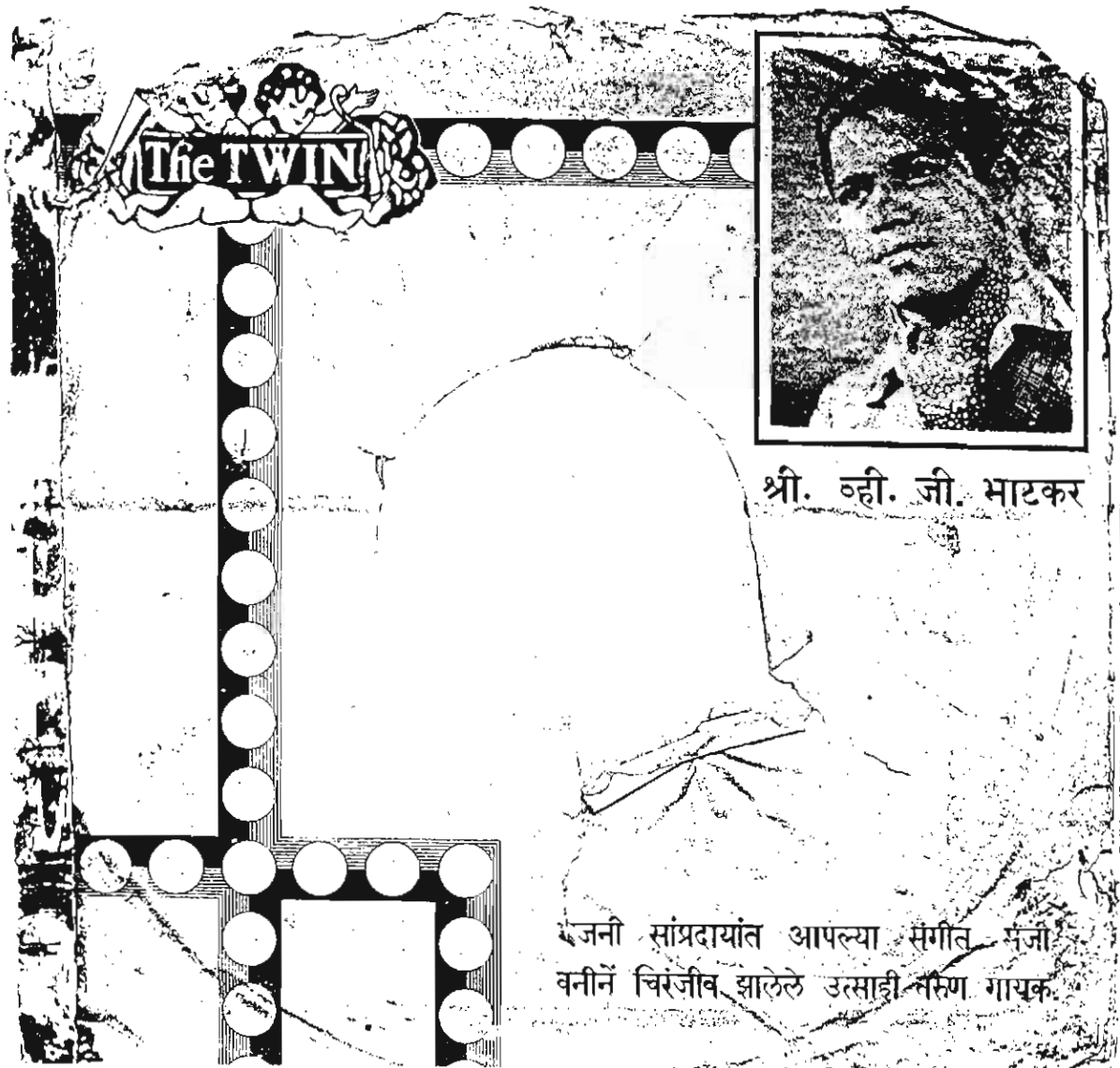
- Suresh Chandvankar

Details of the songs played in the listening session on -  
'Records of V.G. alias Snehal Bhatkar' by Mr.A.G.Thakurdesai in  
the programme presented on January 28,1996.

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SONG TITLE / OTHER DETAILS LIKE FILM (f),DRAMA (d),SINGER  
(s),LYRIC (l) / MUSIC (m) ETC.  
=====

- 1] Roop Pahata Lochani / Abhang / Saint Dnyaneshwar / (s/m) - Snehal Bhatkar
- 2] Panya Nighali Sundari / Gavlan / Saint Tukaram / (s/m) - Snehal Bhatkar
- 3] Divas Sarala Raat Patali / Bhavgeet / (l) - Mr.G.D.Madgulkar / (s/m) - Snehal Bhatkar
- 4] Rom Romi Surangi Phule / Bhavgeet / (l) - Mr.G.D.Madgulkar / (s/m) - Snehal Bhatkar
- 5] Anandi Anand Bharala / Bhavgeet / (l) - Mr.S.A.Shukla / (s/m) - Snehal Bhatkar
- 6] Shaluvarti Aale Pakhru / Lavni / (l) - Mr.Raja Badhe / (s) - Lalita Parulekar / (m) - Snehal Bhatkar
- 7] Majhya Vadilanchi Mirashi / Abhang / Saint Tukaram / (s) - Asha Bhosle
- 8] Katyachya Anivar Vasale Teen Gaon / Saint Dnyaneshwar / (s/m) - Snehal Bhatkar
- 9] Tum Kyun Meri Mehfilmen / Gazal / (l) - Deevan Sharar / (s) - Madan Mohan / (m) - Snehal Bhatkar
- 10] Kuhu Kuhu Bol Ga Kokile / (f) - Rukhmini Swayamvar (1946) / (l) - Mr.G.D.Madgulkar / (s) - Lalita Phadke / (m) - Snehal Bhatkar
- 11] Jashil Manatun Saang Kasa / (f) - Maya Machhindra (1951) (Gorakhnath) / (l) - Raja Badhe / (s) - Vasanttrao Deshpande / (m) - Snehal Bhatkar
- 12] Datale Kalajat Kahur / (f) - Nandkishore (1951) / (l) - Mr.S.A.Shukla / (s) - Lata Mangeshkar / (m)-Snehal Bhatkar
- 13] Aale Devagharche Taat / (f) - Shree Gurudev Dutt (1952) / (l) - Shantaram Athavale / (s/m) - Snehal Bhatkar
- 14] Uthi Re Hi Pahat Jhali / (f) - Sant Bahinabai (1953) / (l) - Raja Badhe / (s) - Snehal Bhatkar and Lata Mangeshkar / (m) - Snehal Bhatkar
- 15] Mavaltya Kirananche Pade Paul Darat / (f) - Yaa Malak (1964) / (s) - Asha Bhosle / (m) - Snehal Bhatkar
- 16] Pahatechya Ya Prahari / (f) - Tuka Jhalase Kalas (1964) / (l) -Raja Badhe / (s/m) - Snehal Bhatkar
- 17] Hale Jhulat Dulat Palana / (f) - Chimukala Pahuna (1967) / (l) - P.Savalaram / (s) - Lata Mangeshkar / (m) - Snehal Bhatkar
- 18] Maj Nakot Aashru Gham Haya / (f) - Aannapoorna (1968) / (l) -Mr.G.D.Madgulkar / (s) -Suman Kalyanpur / (m) - Snehal Bhatkar
- 19] Roj Tula Mi Ithe Bhetate / (f) - Manla Tar Dev (1970) / (l) - P.Savalaram / (s) - Asha Bhosle and Dasharath Pujari / (m) - Snehal Bhatkar
- 20] Brahamachari Mhanavito Mi / (f) - Bahaklela Brahamachari (1971) / (l) - Vinayak Rahteker / (s/m) - Snehal Bhatkar
- 21] Nachu Keertanache Rangi / (f) - Sant Namdeo (1994) / Abhang(l) - Sant Namdeo / (s) - Suresh Wadkar

- 22] Khelel Kan Ga Dev Majhiya Aangani / (d) - Radhamai / (l) -  
G.N.Dandekar / (s) - Jyotsna Bhole
- 23] Manasi Rajhans Pohato / (d) - Bhumikanya Seeta / (l) -  
G.D.Madgulkar / (s) - Jyotsna Bhole
- 24] Daru Navhe He Taru / (f) - Me Daru Sodali / (l) - Bhalji  
Pendharkar / (s) - Snehal Bhatkar / (m) - Shankarrao Vyas
- 25] Meelanas Aapulya Saksha / (d) - Geet Shankutal / (l) -  
G.D.Madgulkar / (s) - Snehal Bhatkar / (m) - Prabhakar  
Pandit
- 26] Bahu Aasot Sunder Sampan / Maharashtra Geet / (s) -  
Snehal Bhatkar, Lalita Deulkar / (m) - Shankarrao Vyas.
- =====



Rare record jacket of Mr.V.G.Bhatkar  
with his photograph [C.1950]



श्री. व्ही. जी. भाटकर



Mr.V.G.alias Snehal Bhatkar - THEN & NOW.



संगीत भास्कर भारत वसंत

Sangeet Bhaskar Master Vasant Amrut of Surat

From the collection of Mr.Narendra Kamal,Vadodara,Gujrat.



# त्या 'सोनेरी' आवाजाच्या हिंदीव्यावर सर्व मनसोक्त झुलले

! (सामच्या प्रतिनिधीकडून)  
मुंबई, मंगळवार - 'मै क्याऽऽऽऽ जानु क्याऽऽऽऽ जादू है' या 'विंदगी तल्या गाण्याची त्या प्रसिद्ध आवाजाची लोकर कानी पडली... सर्व लक्ष देऊन ऐकू लागले, असाच सिलसिला दोन तास चालू राहिला अन् शेवटी एक सवाल सर्वांनाच निःशब्द करून गेला की, आज ५० वर्षांनंतर ती कोणती जादू आहे की ज्याचे बलय कुंदनलाल साँगल या नावाभोवती अकूती कायम आहे.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' या संस्थेचा नेहमीच्या पडोवटीला ध्वनिमुद्रिका ऐकवण्याचा हा कार्यक्रम, २८ जानेवारीला येणाऱ्या साँगलच्या पन्नासाव्या पुण्यतिथीनिमित्त हा सोबळा दरदरच्या छबिलदासमध्ये भरला होता. संयोजकांना प्रथम या कार्यक्रमाकडे कुणी दुक-नही पहाणार नारी, असे वाटले होते. पण साँगल ही चीज काही वेगळी होती हे श्रोत्यांच्या लक्षणीय उपस्थितीने पुन्हा एकदा सिद्ध केले. कारण प्रत्येकाला त्याच्याबद्दल काही ना काही सांगायचे होते आणि वेळ देता संस्थेच्या सुरेश चांदवणकरांच्या नाकीनक आले.

साँगलची चित्रपटील प्रसिद्ध दुर्मिळ गोते, त्याची खासगी पंनने तसेच गझला व त्याच्या दोन पर्शियन, फंजाबी व दोन बंगाली भाषेतील गीतांचा श्रोत्यांनी मनमुराद आस्वाद घेतला. प्रेयसीच्या 'डेव्डीना 'मतवाले' म्हणणारा साँगल पुढे म्हणतो की, 'जब मैं मिले नैनो ने कहीं, अब मैं बसो नैनो मे...' मै क्या जानु क्या जादू है.' नंतर सुरुवात होते 'देवदास' मधल्या 'बालम आये बसो मोरे मन मे.' 'सावत-आया तूम...



साँगल

ना आये', अशी प्रेयसीच्या आगमनाची अपेक्षा करणार देवदास पुढे 'दुख के दिन अब बिना नही', असे आर्त रदन करतो तेव्हा साँगलने तो किती परिणामकारक साकारला होता याची कल्पना येतेच. न्य एक्टर्सच्या या देवदासने उगाच काय सर्वांना वेढ लावले होते?

दिया जलाओ... जग मग जग मग असे 'दीपक' मध्ये सांगणार साँगल शंकरमध्ये 'रूम झूम रूम झूम चाल तिहोरे' गाऊन तिचे गुणगान करतो. 'मैया मोरी मै नही माखण खायो', 'मोरे बालापन के साथी छैला', अशा ठमाशिशिबरोबर नटखट पावना व्यक्त करून 'चाहे बरबाद करोगी हमे मालूम न था' अशी जीवनावर आगपाखड करतो. एक बंगला बने न्यार, अशी इच्छा असलेला हा सूरच शेवटी 'जब दिल ही टूट गया' म्हणून आपली जीवनयात्रा संपवतो. प्रत्येक गीतात वेगळ्या-वेगळ्या श्रोत्यांच्या गुणगुणत स्पष्ट असणार तो

'शाहजहान मध्ये कंप पावतो. पण साँगलचे श्रेष्ठत्व तो कायमच मनावर बिंबवतो. त्याचे समकालीन असलेले संगीतकार पंकज मलिक व मन्ना डे यांचे ज्येष्ठ बंधू के. सी. डे यांची दोन गाणीही त्या अजरामर सूराला साद्यसोबत करीत होती.

'फिल्म सोसायटी'चे संस्थापक व 'साँगल' मूक्त अलीभाई आपले अनुभव सांगतात व शहरात त्याच्या नावे चौक तसेच एखादे सभागृह असावे, अशी पालिकेला पत्र पाठवून विनंती करायला सर्वांना गळ गालात, मग प्रत्येकालाच त्याच्याविषयी भरमरून बोलायचे असते. दहा-बारा जण भाषणून सर्व काही ऐकवतात पण संयोजकांना हात आडवता घेणे भाग पडते.

## TITLE

Babul Mora Naihar  
Andhe Ki Lathi  
Yeh Tassaruf  
Ek Bangla Bane Nyara  
Madhukar Shyam Hamare  
Balam Aye Baso

## FILM

"Street Singer"  
"Dhoop Chhaon"  
"Yehudi Ki Ladki"  
"President"  
"Bhagat Surdas"  
"Devdas"

## PRODUCERS

The New Theatres Ltd.  
The New Theatres Ltd.  
The New Theatres Ltd.  
The New Theatres Ltd.  
Ranjit Movietone  
The New Theatres Ltd.

# Saigal still touches a chord in Mumbai

BY GIA FERNANDES

Mumbai, Jan. 14: *Jab dil hi roo* gony churmed out the gramophone, at what seemed like an even slower pace than the song was sung. But to the 100-odd people gathered around the old record-player, the song had a magnetic quality. Each and every listener was lost in time as one song replaced another.

January 18 is the death anniversary of K.L. Saigal. About 100 nostalgic fans gathered on Sunday in a nondescript school hall in central Mumbai to pay their tribute to the maestro by listening to his songs during the evening organised by the Society of Indian Record Collectors.

The die-hard record collectors were lost in the scratchy sounds coming out of the record player. In between the songs, there were reminiscences and valuable information about the singing legend. A minute of silence was observed in the memory of the two grandsons of K.L. Saigal, both of whom died

in an accident on January 6. The session which was divided into four sections: classical, ghazals, bhakri and the magic of Saigal's voice, transported the ardent fans into the grace and glory of a bygone era.

The group, which comprised mainly of older people, was ecstatic as heads moved and feet tapped according to the rhythm. An elderly couple nodded at each other and sang along as they recognised old, familiar tunes.

Speaking to *The Asian Age*, Mr Ashok Patil, a lawyer, said he came for the sheer devotion that he observed among music lovers. Mrs Joshi, an elderly housewife who generally listens to the radio, however, was not too pleased with the session as she had expected to listen to all her favourite Saigal songs at a go.

Mr Suresh Chandvankar, the secretary of the Society of Indian Record Collectors, said each member possessed a record collection whose number ran into thousands.

## PRODUCERS

Kardar Productions.  
Ranjit Movietone.  
The New Theatres Ltd.  
The New Theatres Ltd.  
The New Theatres Ltd.

## FILM

"Shah Jehan"  
"Bhagat Surdas"  
"Chandidas"  
"My Sister"  
"Zindagi"

## TITLE

Aye Dil-E-Beqarar  
Lag Gai Chot  
Main Nahi Makhhan  
Tadpata Beete  
Do Naina Matware  
Soja Rajkumari

15-1-96

## □ कुंदनलाल सैगल यांच्या पुण्यतिथीनिमित्त कार्यक्रम

आपल्या आर्त व भावमधुर स्वराने कोट्यवधी जनाना पिढ्यानपिढ्या वेड लावणारे अभिजात गायक व अभिनेते कुंदनलाल सैगल यांच्या पन्नासाव्या पुण्यतिथीनिमित्त येथे एक खास कार्यक्रम सादर केला जाणार आहे.



'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार, १४ जानेवारी रोजी दुपारी साडेचार वाजता छबिलदास रंगमंच, छबिलदास मुलांची शाळा, दादर (पश्चिम) येथे होणाऱ्या या कार्यक्रमात सैगल यांच्या दुर्मिळ ध्वनिमुद्रिका एकावयास मिळणार आहेत. सैगल यांची चित्रपटगीते, पर्शियन व इतर काही माखतील गाणी, गझला यांचे मनमुराद श्रवण करता येणार आहे.

Society of Indian Record Collectors: Listening session on "Records of Kundanlal Saigal" to mark 50th death anniversary of Mr K.L. Saigal, Chhabildas Boys School, Dadar (W) near Fly. station. 4.30 p.m.

4.30. Society of Indian Record Collectors: Listening session on "Records of Kundanlal Saigal" to mark 50th death anniversary of Mr K.L. Saigal, Chhabildas Boys School, Dadar (west).

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : कुंदनलाल एवं के. एल. सैगल की पचासवी पुण्यतिथि पर कार्यक्रम, छबिलदास रंगमंच, छबीलदास पाठशाळा, दादर (पश्चिम), शाम ४.३० बजे।

## सायगलना नीतो आशेय हिलना तार

मि३-३ संवा६६ता

पोलीवुडना सुरसप्रत कुंदनलाल सायगलनी १८मी जन्मुआरीये आवती पुण्यतिथि निमित्ते तेमने अंगलि आपरवा सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स तर्फे सविवादे योजवामा आवेला. येथे इत्यंभमा सधनाना अमर नीत आशेय हिल ही २२ नयांनी रेकॉर्ड वली. हली त्परे सायगलनी २२३ तरफेक यथी नया हला. आ प्रसने सायगलना ये योनीनी स्मृतिमा ये विनिटनु योन पाजवामा आयुं सु.

जादू कायम असल्याचं हे प्रमाण होय. एक आगळीवेळी ध्वनिमुद्रिका ऑगस्ट १९५९ मध्ये वितरित करण्यात आली.

ग्राहकांना चकित करून सोडण्यासाठी, १९२५ साली वितरित केलेल्या या मूळ ध्वनिमुद्रिकेत आधुनिक तंत्रज्ञानाने इला चक्रवर्ती (बोस) चा आवाज बेमालूम मिसळून आता युगलगाण रूपात सादर करण्यात आले आहे.

आजच्या गणकयंत्राच्या युगात व वेगाने होणाऱ्या पुढच्या प्रगतीमध्ये भविष्यात होईल असा अंदाज आपण बांधू शकतो. उद्या गणकयंत्रातूनच सैगलचा आवाज हुवेहूब येऊन त्या आवाजात आपलंच काव्य आपल्याच संगीतादिदर्शनाखाली गाऊन घेण्याचीही सोय घरबसल्याच उपलब्ध होऊ शकेल.

संदर्भ- के. एल. सैगल- डिस्कोग्राफी (मायकेल किन्निगकृत) 'दि रेकॉर्ड न्यू' अंक आठवा. ऑक्टो. १९९२- 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'चे त्रैमासिक.

रेकॉर्डवरील वितरित केली. पुढे कॅसेट्सचा जमाना आल्यावर ती सीरिजने १९८३ मध्ये प्राच कॅसेट्सचा संघ बाजारत आणला व त्यापाठोपाठ याच गाण्यांच्या सिंगापूर व दुबईहून बनणाऱ्या कॅसेट्सनी बाजारत



हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड कंपनीच्या होत्या. धुमाकूळ घालायला सुरुवात केली. तीच अवस्था आज कॉम्पॅक्ट डिस्कबाबत झालेली आहे. सैगलच्या गाण्यांची अधिकृत सीडी ( कॉम्पॅक्ट डिस्क) इंग्लंडमधून प्रसिद्ध करण्यात आली असून (१९९०) तिच्यात यासष्ट मिनिटांचे ध्वनिमुद्रण आहे. पन्नास वर्षांतही सैगलच्या गाण्यांची

सिंगल प्ले (एस. पी.) व एक्स्ट्रेडेड प्ले (ई. पी.) वरील ४५ गतीच्या न फुटणाऱ्या स्वररूपात पुन्हा वितरित करण्यात आल्या व १९७७ मध्ये त्यांचे पुन्हा एकदा वितरण करण्यात आले.



सैगलच्या बऱ्याचशा ध्वनिमुद्रिका हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड कंपनीच्या होत्या. १९७१ ते ७७ या काळात यातील निवडक ध्वनिमुद्रिका दीर्घकाळ वाजणाऱ्या ३३-१/३ गतीच्या ध्वनिमुद्रिकांवर हिंदुस्तान रेकॉर्डवर वितरित केल्या गेल्या. त्याआधी १९६२, ६३, ६५ साली व नंतर १९७४ व १९८२ साली एच. एम. व्ही. ने यातली अनेक गाणी एल. पी.

## सैगलचे चित्रपट दाखवावेत

१८ जानेवारी ही स्वर्गीय कुंदनलाल सैगल यांची पुण्यतिथी आहे. स्वतःच्या दर्दभन्या, मधुर, भावनाप्रधान व गोड आवाजाने सैगल ह्यांनी स्वतःचा असा एक स्वतंत्र कालखंड निर्माण केला होता. अशा अमर गायक व कलाकाराचे अनेक चित्रपट फिल्म अर्काइव्ह ऑफ इंडिया, पुणे यांच्याकडे सुस्थितीत असताना दूरचित्रवाणी अथवा केबलवर ते दाखविले जात नाहीत, ही दुर्दैवाची गोष्ट आहे. त्याच काळातले दुसऱ्या कलाकाराचे चित्रपट दाखवले जात असताना दूरचित्रवाणीने सैगलचे स्मरण करू नये, ही दुःखद बाब आहे. सैगलच्या पुण्यतिथीच्या निमित्ताने तरी जानेवारी - फेब्रुवारीत सैगलचे चित्रपट दाखवून सैगलला दूरचित्रवाणीने श्रद्धांजली वाहावी. मंदाकिनी ग. बाघ, ठाणे.

कुंदनलाल सैगल यांची ध्वनिमुद्रिकांवरील उपलब्ध गानसंपदा गायनप्रकार गाण्यांची संख्या १) चित्रपटातील गीते १३० (हिंदी, उर्दू, बंगाली व तामिळ)

- २) गझल ३३
- ३) गीत ३
- ४) होरी २
- ५) भजन १
- ६) शास्त्रीय (गांधारी) १
- ७) बंगाली अक्षयुक्ती: सप्त ३
- ८) घजाबी १
- ९) पर्शियन २
- एकूण गाणी १७६ (सुमारे ८८ ध्वनिमुद्रिका)

सैगल यांच्या बहुतांशी ध्वनिमुद्रिका हिंदुस्तान रेकॉर्ड, न्यू थिएटर्स रेकॉर्ड, बिन-ओ-फोन रेकॉर्ड, कोलंबिया व एच. एम. व्ही. लेबलवर आढळतात व सर्व मूळ ध्वनिमुद्रिका ७८ गतीच्या आहेत. यापैकी बऱ्याचशा ध्वनिमुद्रिका

Details of the songs played in the programme -  
'Records of Mr.K.L.Saigal' in January 1996

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The programme was divided into four parts and about twenty-five songs were played -

1] Saigal - a classical singer

-----  
Jhulana Jhulaori - Raga Gandhari (Dev Gandhar)  
Radhe Rani De (From film - Puran Bhakta) - Raga Yaman  
Main Kya Janu (From film - Jindagi) - Raga Yaman  
Dukhke Din Aab Bitat Nahin (From film - Devdas) - Raga Des  
Balam Aaye Baso Mere (From film - Devdas) - Raga Sindhura  
Diya Jalao Jagmag (From film - Tansen) - Raga Deepak  
Sapta Sur Teen Taal (From film - Tansen) - Dhruwad  
Rumjhum Rumjhum Chal (From film - Tansen) - Raga Shankara  
-----

Songs with/of the contemporaries -

-----  
More Balapanke Sathi (From film - Tansen) - with Khurshid  
Manki Aankhe Khol (From film - Dhupchhaon) - K.C.Dey  
Sundar Nari Preetam (From film - Manjhil) - Pankaj Mullick  
-----

2] Non-film songs sung by K.L.Saigal

-----  
Lakh Sahi Ham Peeki Batiyaan / Lag Gayi Chot / Nuktachi Mai  
Game Dil / Ye Tasaaruf Allah Allah / Phir Mujhe Didaye Tar /  
Kaun Bujhaye Ram / Matvalepanese Jo / Idhar Phirbhi Aana /  
Jaag Aur Dekh Jara / Shukriya Hastika / Har Ek Baatpe  
-----

3] Saigal - a singer singing in many different languages

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Ekhone Uthibe Chand - Bengali song  
Bengali song from Bengali film - Jiban Maran  
O Sohne Sakiya Meri Gali Beech - Punjabi  
Mahi Naal Je Aankh Ladadi Kadi Na - Punjabi  
Marhaaba Gam Ja / Rangin Tar Aajhun Hasta - Persian  
-----

Bhajans and duets -

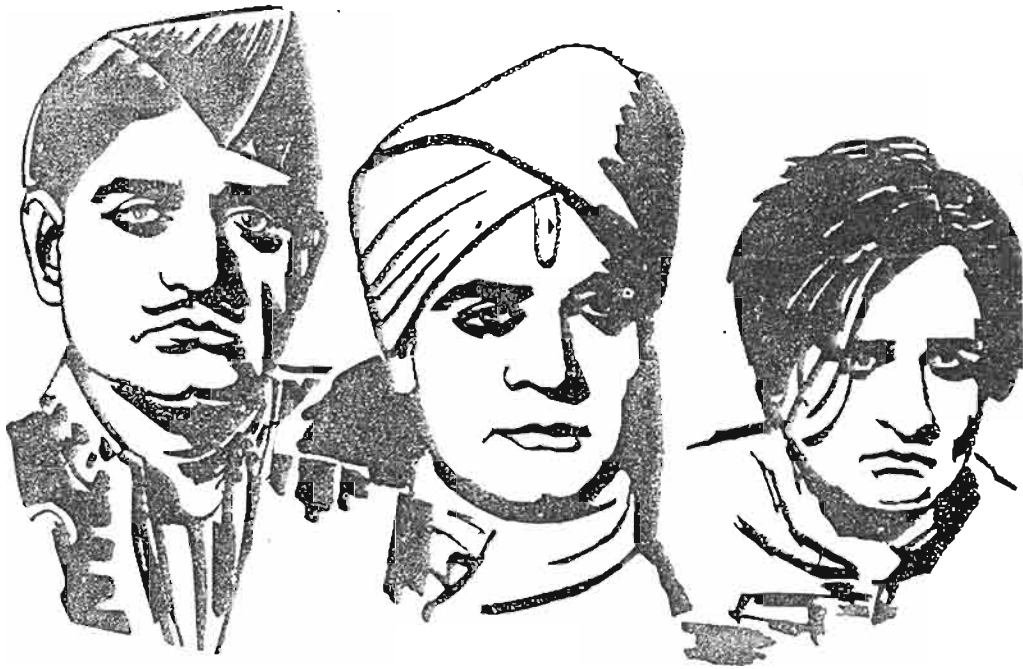
-----  
Maiyaa Mori Main Nahi Makhan Khayo - From film Bhakta Surdas  
Suno Suno He Krishna Kala / Panchi Kahe Hot Udas - dubbed with  
the voice of Ila Chakravarti.  
Duniya Rang Rangoli Baba - From film Dharti Mata  
=====

Listeners in the audience were requested to express their feelings and observations on - " Magic of Saigal's voice ". About 20 persons spoke quite emotionally. some of them expressed to form 'Saigal society' in Mumbai and have such listening sessions every year. Finally following songs depicting his magical voice were played -

-----  
Do Naina Matware (My sister) / Chah Barbad Karegi, Ae Dile  
Bekarar Kyun, Gam Diye Mushtakil, Jab Dilhi Toot Gaya  
(Shahjahan) / Ek Bangala Bane Nyara (President) / So Ja  
Rajkumari So Ja (Zindagi) / Babul Mora Naihar (Street Singer)

प्रथम दिवस आवरण FIRST DAY COVER

Saigal died in 1946 at the early age of 42 while at the pinnacle of his career and the voice that thrilled millions was muted for ever.



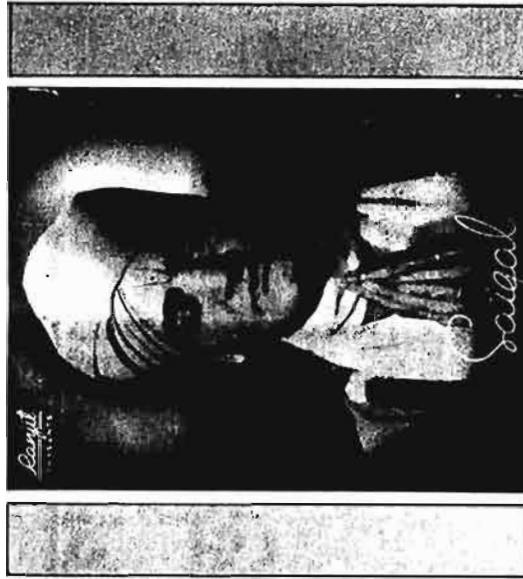
कुन्दन लाल सहगल KUNDAN LAL SAIGAL



Born at Jullundur in the Punjab in 1904, Saigal started life as a Time-Keeper on the railways and thereafter took to selling typewriters for his living. In 1931 or thereabouts he visited Calcutta and was introduced to the Authorities of New Theatres Ltd., the leading film producing organisation of India at the time. He was immediately signed up for a role in film 'SUBAH-KA-SITARA'. This was followed by the title role in film 'POORAN BHAGAT' which at once brought him on the forefront as the greatest singer-actor of the day. Success followed success and his singing roles in films like 'CHANDIDAS', 'DEVIDAS', 'PRESIDENT', 'DHOOP CHHAON', 'ZINDAGI' and 'STREET SINGER' produced by New Theatres Ltd. and 'SOORDAS' and 'SHAHJEHAN' by Ranjit Movietone, Bombay, created a nationwide sensation.

Kundan Lal Saigal, with no orthodox schooling in music, but with magic in his voice and his utterly effortless manner of singing, captured the adoration of the public of his time as an actor-singer to an extent which no other artiste in India before him or after has been able to equal and to-day, sixteen years after his death, Saigal continues to be a name to be conjured with wherever and whenever the language of music is spoken.

१८ जानेवारी. महान गायक के. एल. सैगलचा स्मृतिदिन. सैगलचा मृत्यू १९४६ चा की १९४७ चा याविषयी आजही दुमत आहे. त्यामुळे, १९९६ साल त्याच्या पन्नासाव्या पुण्यतिथी वर्षाचा प्रारंभ आहे की, अखेर आहे, हा वादाचा मुद्दा ठरू शकतो. सैगलच्या धोरवीबाबत मात्र सगळ्यांचंच एकमत आहे. या महान गायकाचा स्मृतिदिनाभिन्नि विशेष लेख.



सैगलची काही अजरामर गाणी

- १) बालम आए बसो मोरे मनमें- राग सिंधुत (देवदास)
- २) दुखके अब दिन बीतत नाही- राग देस (देवदास)
- ३) राधे रानी दे झरो ना- यमन (पुराण भक्त)
- ४) एक बंगला बने न्यारा (प्रेसिडेंट)
- ५) दुनिया रंग रंगीली बाबा- (धरती माता)
- ६) झुलना झुलावो रे- राग देवगांधार
- ७) करूं क्या आसनियस भई- (दुष्मन)
- ८) मैं क्या जानूं क्या जादु है- राग यमन (जिंदगी)
- ९) रूप झूम रूप झूम चाल तिछारे- राग शंकर (तानसेन)
- १०) दिया जलाओ- राग दीपक (तानसेन)
- ११) सप्त सूरतीन ताल- झुपट (तानसेन)
- १२) निस दिन बरसत मैं हमारे (भक्त सूरदास)
- १३) मधुकरशाय हमारे (भक्त सूरदास)
- १४) मैय्या मोरी मैं नईं पाखन खायो (सूरदास)
- १५) ऐ दिले बेकरार क्यूं (शाहजहाँ)
- १६) चाहू बरबाद करोगी (शाहजहाँ)
- १७) गमविए मुफ्तकील कितना नाजूक है दिल (शाहजहाँ)
- १८) जब दिलही टूट गया (शाहजहाँ)
- १९) दो नैना मतवाले- (प्राय सिस्टर)
- २०) क्या मैंने किया है- (मधुकरशाय)
- २१) पंछी काहे होत उदास/ सुनो सुनो हे कृष्णकाला- (गीत)
- २२) दुनियामें हूँ दुनियाका तलबगार नहीं हूँ (गझल)
- २३) कौन वीरनेमें देखेगा बहार (गझल)
- २४) सो जा राजकुमारी सो जा- (जिंदगी)
- २५) बाबुल मोघ नैहर फूटो ही जाय- (स्ट्रीट सिंगर)

कुंदनलाल सैगल यांचे बोलपट व ध्वनिपुस्तिका (गाणी)	विषयवस्तु	सैगलचा गाण्याची संख्या	विषयवस्तुस इतर गाणक/गायिका (गाणी)
१९३२ न्यू पिप्लस सि., (कलकत्ता)	१) मोरवार के आर (उर्दू) (अर्थात, दिलस ओफ रोक) २) सुख के तिलो (उर्दू) ३) सैत साग (उर्दू) (उर्फ एलिकी कोरिंग)	-	-
१९३३ न्यू पिप्लस सि., (कलकत्ता)	१) गूल पक (हिंदी) २) यजनी मोघ (हिंदी) ३) यदो को रकबी (उर्दू) ४) दुलाओ रिसो (उर्दू) (अब वाईसर ऑपॉजि)	४	के. सो. डे (२) मिग इन्बाला (२)
१९३४ न्यू पिप्लस सि., (कलकत्ता)	१) चंडीदास (हिंदी) २) उर्दू क्यू (उर्दू) (किंबा करिना-३-कुदाल) ३) रूपलेखा (किंबा गुरुब्बा को कलौटी) (हिंदी)	३	उमा व पखडो (सयात) (२)
१९३५ न्यू पिप्लस लिमिटेड (कलकत्ता)	१) देवदास (हिंदी) २) देवदास (बंगाली आवृत्ती) ३) झूझ छैव (हिंदी) ४) भाव चक्र (बंगाली) ५) करलान-३-रवत (उर्दू)	४	के. सो. डे (२) के. सो. डे (२) उमा व सयात (२)
१९३६ न्यू पिप्लस सि., (कलकत्ता) रेडिफायन फिलम प्रॉपर्टी न्यू पिप्लस सि. (कलकत्ता)	१) देवदास (गॉल्ड आवृत्ती) २) करीडवतो (उर्दू) (दि फिलिज्जीनर) ३) पुनर्जित (हिंदी)	४	के. सो. डे (२)
१९३७ न्यू पिप्लस लिमिटेड (कलकत्ता)	१) प्रेसिडेंट (हिंदी) २) हिंदी (बंगाली) (किंबा बडो बडो) (अर्थात प्रदलित)	३	-
१९३८ न्यू पिप्लस सि., (कलकत्ता)	१) यती मात (हिंदी) (अर्थात प्रदलित)	४	-

एकूण बोलपट (हिंदी + बंगाली + उर्दू + तमिळ) = ३७  
एकूण ध्वनिपुस्तिका = १३०



पार्श्वगायक श्री. गजाननराव वाटवे यांच्या बोलपटगीतांची यादी-

गीताचे बोल	गीतकार/ संगीतकार	सहगायक/ सहगायिका	बोलपट/ निर्मिती संस्था वर्ष/ आशय
१) तो म्हणाला सांग ना गे	शांताशम आठवले	कु. लीला पाठक/	दहा वाजता/ प्रभात चित्र
२) दिसते सृष्टी आज नवीन	केशवराव भोळे	( नायडू)	(१९४२)/ सामाजिक
३) निर्मळ अमुचं खेडेगाव	बाबूराव गोखले दादा चांदेकर	मालती अष्टपुत्रे	गरिबांचे राज्य/ मयूर पब्लिक्स (१९४८)/ सामाजिक
४) ती पाहताची बाला	प्र. के. अत्रे	—	ब्रह्मघोटाळ/ अत्रे पब्लिक्स
५) तुम्ही पोपट राघू, मी मैना	दादा चांदेकर	सौ. सरस्वती राणे	(१९४९)/ विनोदी
(हा बोलपट अत्र्यांच्या गाजलेल्या 'लग्नाची बेडी' या नाटकावरून केला होता. ध्वनिमुद्रिकेवरती वाटव्यांचे नाव नाही तर बापूराव माने यांचं नाव आढळतं.)			
६) जरी आली आज दिवाळी	बाबूराव गोखले दत्ता डवजेकर	—	वर पाहिजे/ माता चित्र (१९५०)/ विनोदी
७) मी डॉक्टर होणार	बाबूराव गोखले शंकरराव कुलकर्णी	वसंतराव देशपांडे	एक होता राजा/ श्री. गुरुनाथ चित्र पुणे (१९५२)/ विनोदी
८) कम् कम् रेमियो कम्	मधुसूदन कालेलकर	आशा भोसले	पहिलं प्रेम/ फिल्मिस्तान प्रा. लि.
९) हे सितारें ही बहारें	शंकरराव कुलकर्णी	आशा भोसले	(१९५७)/ सामाजिक
१०) आस्ते कदम गणी सरकार	बाबूराव गोखले वसंत पवार	आशा भोसले	राजा गोसावीची गोष्ट होमीवाडिया/ पब्लिक्स (१९५८)/ विनोदी

(या बोलपटाच्या जाहिरातीत पार्श्वगायक... गजानन वाटवे असा स्पष्ट उल्लेख आढळतो.)

(श्री. गजाननराव वाटवे यांनी ज्या अभिनेत्यांना बोलपटांत उसना  
आवाज दिला त्यांची यादी)

चित्रपट (वर्ष) अभिनेता (कलाकार)

१) दहा वाजता (१९४२)	शंकर कुलकर्णी
२) गरिबांचे राज्य (१९४८)	प्रथम गीत (टायटल साँग)
३) ब्रह्मघोटाळ (१९४९)	बापूराव माने
४) वर पाहिजे (१९५०)	राजन जावळे
५) एक होता राजा (१९५२)	राजा गोसावी
६) पहिलं प्रेम (१९५७)	राजन (जावळे)
७) राजा गोसावीची गोष्ट (१९५८)	राजा गोसावी

- संदर्भ : (१) मराठी चित्रपटांची समग्रसूची (१९३२ ते १९८९)  
'चित्रसंपदा' (१९८९) जागतिक मराठी परिषद प्रकाशन, संपादन-  
शशिकांत किणीकर.
- (२) सिनेपुस्तिकांचा (बुकलेट) संग्रह- श्री. विश्वास नेरुरकर
- (३) श्री. द. भा. सामंत, श्री. प्रभाकर दातार.

Details of the songs played in the programme -  
'Records of playback singer Watve' in February 1976

-----  
The programme was divided into three parts and following songs were played -  
=====

A] Watve as a Bhavgeet singer -  
-----

Masta Chandra Ha / Phandyavari Bandhile Ga / Bigi Bigi Malyamandi Jau Jara Ga  
=====

B] Watve as a playback singer [in Marathi films] -  
-----

SONG TITLE / LYRIC / COMPOSER / CO-SINGER / FILM (YEAR) / PRODUCING COMPANY / TYPE OF THE FILM  
=====

- 1] To Mhanala Saang Na Ge / Shantaram Athavale / Keshavrao Bhole / Kumari Leela Pathak (Naidu) / Daha Vajata (1942) / Prabhat Chitra / Social theme.
- 2] Disate Srusti Aaj Navin / Shantaram Athavale / Keshavrao Bhole / Kumari Leela Pathak (Naidu) / Daha Vajata (1942) / Prabhat Chitra / Social theme.
- 3] Nirmal Aamuche Khedegaon / Baburao Gokhale / Dada Chandekar / Malti Ashtaputre / Garibanche Rajya (1948) / Mayur Pictures / Social theme
- 4] Tee Pahatachi Bala / P.K.Atre / Dada Chandekar / - / Bramhaghotala (1949) / Atre Pictures / Comedy
- 5] Tumhi Popat Raghu, Me Maina / P.K.Atre / Dada Chandekar / Sau.Saraswati Rane / - / Bramhaghotala (1949) / Atre Pictures / Comedy
- \*\* This film was based on 'Lagnachi Bedi' - a famous drama by Mr.P.K.Atre. Record label doesn't have Mr.Watve's name but that of the actor Mr.Bapurao Mane who played the role in film.
- 6] Jari Aali Aaj Diwali / Baburao Gokhale / Datta Davjekar / - / Var Pahije (1950) / Mata Pictures / Comedy
- 7] Me Director Honar / Baburao Gokhale / Shankarrao Kulkarni / Vasanttrao Deshpande / Ek Hota Raja (1952) / Shree Gurunath Chitra,Pune / Comedy
- 8] Kam Kam Romiyo Kam / Madhusudan Kalelkar / Shankarrao Kulkarni / Asha Bhosle / Pahile Prem (1957) / Filmistan Pvt.Ltd. / Social theme
- 9] He Sitaren Hi Baharen / Madhusudan Kalelkar / Shankarrao Kulkarni / Asha Bhosle / Pahile Prem (1957) / Filmistan Pvt.Ltd. / Social theme
- 10] Aaste Kadam Rani Sarkar / Baburao Gokhale / Vasant Pawar / Asha Bhosle / Raja Gosavichi Goshta (1958) / Homi Wadia Pictures / Comedy

\*\* The song booklet as well as the record label give credit to Mr.Watve as - Gajanan Watve.  
=====

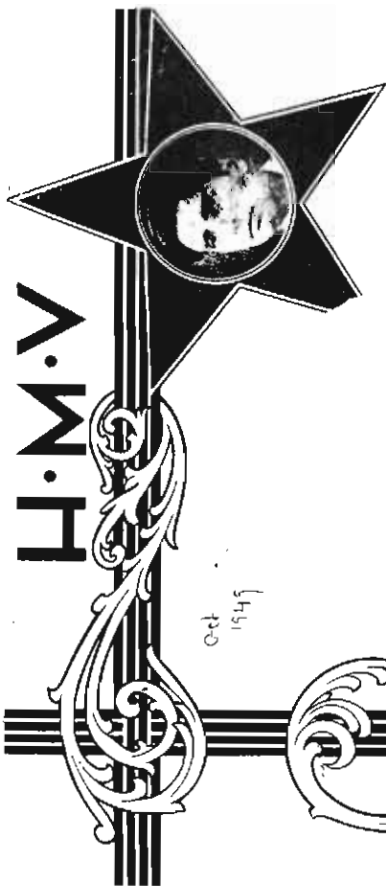
C] Watve as a Bhavgeet singer -  
-----

Radhe Tujha Sail Aambada / Beimaan Jhalo Pura Pura / To Salim Rajputra Nartaki Aanarkali / Yamuna Kathi Tajmahal / Mohuniya Tujsange / Don Dhruvanvar / Gagani Ugavala Sayantara.









मास्टर वाटवे

Rare record jacket of  
Mr. Gajanan Watve [October 1949]

“वारा फोफावला” हे एकच गीत गाऊन  
संगीत-सृष्टीत मानवन्त झालेले प्रतिभयश  
गायक.



Booklet of Marathi film  
'Raja Gosavichi Goshta' in which  
Mr. Watve is mentioned as a playback singer.

## राजा गोसावीची गोष्ट

कथा, पटकथा, संवाद, पद्य : बाबुराव गोखले

संवाद : बाबुराव गोखले



हृदय चमत्कार	... बाबूमाई मिस्त्री	निर्मिती व्यवस्था	... क. एस. पाळकर वी. ए.
छाया	... जहांगीर मिस्त्री	कला	... आचरेकर
गीतसुद्धण	... मित्रू टेंपाळ	स्थापत्य	... बच्चूभाई मिस्त्री
ध्वनिलेखन	... यशवंत सिंदे	विद्युत सज	... दासगुप्ता
संकलन	... रघुनाथ थिटे	रंगभूषा	... गायकवाड
प्रसिध्दी	... डी. जी. प्रधान	वेपथू	... दुर्गा प्रसाद
		सिंघर चित्रण	... परेरा, किशन मिस्त्री

### सहाय्यक :

दिग्दर्शक व संकलन	... एम्. एल्. अंबाजी	संकलन	... राम लाखे
छाया	... परेरा, रहेमान, रविशंकर नगायच	ध्वनि	... बासुदेव नायर
रंगभूषा	... हरि आगरे, बाबूलाल	निर्मिती	... शिराशी, तिबारी

पार्श्वगायक... गजानन वाटवे, रत्नेहलता आणि अशशा भोसले

गेव्हा-कळर-लाकमी-नर्तिका ... लीला गांधी व लीला गुप्ते

ध्वनियंत्र - वेस्ट्रिकट सिस्टिम ● निर्मितीस्थळ - वसंत पिक्चर्स [चेंबूर]

वितरण - वसंत फिल्म डिस्ट्रीब्युटर्स, मुंबई.

प्रकाश विटस, मुंबई, १९५०

[ गायक-आशा भोसले, गजानन वाटवे ]

विक्रम-भास्ते कदम राणि सरकार ।

निगाह रखो सरकार ॥

कोयना-राज्यामध्ये भरो न माझ्या ।

वेड्यांचा बाजार ॥ पृ० ॥

विक्रम-लंकर अपुल्या संसाराचे ।

सदा खडे राहाणार ॥

कोयना-तुम्ही नुसत्या लंकराच्या का

भाकऱ्या बडविणार ॥२॥

विक्रम-राजा-राणीच्या राज्याचा ।

पाळण्यात परिवार ।

कोयना-परिवाराचा अपुल्या सांगा ।

सर्च कोण वाहाणार ॥२॥

विक्रम-गुं गादीवर मी पायाशी ।

'जी हुजूर' करणार ।

कोयना-प्रीतीच्या राज्यात राजसा ।

हुजूर मजुर-सरकार ॥३॥

विक्रम-संसारापची भसतो नवरा ।

मानाचा सरदार

कोयना-पुरे अती बरखास्त करा ।

स्वप्नातील दरवा

[ हि. मा. व्हॉ. रेकॉर्ड नं. एन्. ६ ]

Details of the songs played in the programme -  
'Records of Dr.Vasantrao Deshpande' on 31st March 1996.

The programme was divided into three parts and following songs were played -

A] Marathi film songs -

Utha Jhala Prataakal / Patit Pavan Naam / Savadhan Hoi Vedy  
Iye Marathichiye Nagari / Rangoo Bajarala Jate / Majhya  
Kombadyachi Shaan / Jhanzibar

B] Classical music -

" Sanvare Aa Jaiyyo " - Raga Raj Kalyan [Live programme]  
Tabla by Zakir Hussain

C] Natyageete -

Chandrike Chakor Bhulala / Guljar Naar / Aavadati Vastu / Ya  
Bhavanatil Geet / Bimbadhara / Bhali Chandra  
Live concert of Natyasangeet from Canada -  
Nahi Me Bolat Natha / Ghei Chhand / Prem Seva Sharan  
Sukatatchi Jagi Ya



Vasantrao Deshpande

CLASSICAL VOCAL



## सैगल-सुरांच्या माधुर्याने रसिक मंत्रमुग्ध

आमच्या प्रतिनिधीकडून) पुणे. २८ - जुन्या जमान्यातील श्रेष्ठ गायक-नट कुंदनलाल सैगल यांच्या निधनास अर्धशतक लोटले, तरी त्यांच्या सुरांची मोहिमी संगीतरसिकांवर आजही कायम आहे, याचे प्रत्यंतर आज एका अनोख्या कार्यक्रमात आले.

जुन्या सुरांच्या पत्रासाख्या स्मृतिदिनानिमित्त 'सासायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' (सर्क) या संस्थेने त्यांची स्मृती जागविणारा हा कार्यक्रम येथे आयोजित केला होता. सैगल यांची ध्वनिमुद्रित गाणे व आठवणी यांच्यावर आधारित या कार्यक्रमास रसिकांचा उत्स्फूर्त प्रतिसाद मिळाला. चित्रपट संगीताचे सारे रूपच आज बदलून गेले असताना पत्रास वर्षापूर्वीचा 'सैगल' एकायला कोण येईल, हा भ्रम रसिकांच्या भ्रमणच उपस्थितीने खोटा ठरविला !

पुण्यात वास्तव्यास असलेले के. सैगल यांचे एक भाचे आर. के. पुरी हे या कार्यक्रमास

आवजून उपस्थित होते. त्यांनी सैगल यांच्यासंबंधीच्या काही वेगळ्या स्मृतींना उजाळ देऊन कार्यक्रमात रंगत आणली. प्रारंभी सैगल यांच्या तसबिरीस श्री. पुरी यांनी पुष्पहार अर्पण केला. त्यानंतर 'सो जा रजकुमारी...' या अजरामर गीताने कार्यक्रमास सुरुवात झाली. मग एकापाठोपाठ एक अशा मधुर गीतांचा 'सिलसिला'च सुरू झाला...

'रुमझुम रुमझुम चाल तिहारी', 'बालम आये बसो मोरे मन मे', 'दुख के अब दिन', 'दुनिया रंगंगीली', 'एक वंगला बने न्याग' यासारख्या गाजलेल्या गीतांबरोबरच सैगल यांच्या काही दुर्मिळ, अप्रचलित अशा गाण्याचे श्रवण या वेळी घडले. यामध्ये गझल, तुमरी, कजरी आदी प्रकारांचा समावेश होता.

'गुजर हुआ जमाना सोबत घेऊन आलेल्या वृद्धांपासून 'बघू या तरी सैगल एकदा ऐकून' या कुतूहलापोटी आलेल्या तरुणवर्गापर्यंत विविध वयोगटांतील श्रोते दोन सव्वादोन तास

तल्लीन होऊन सुरांचा हा आनंद उपभोगत होते.

आजच्या कॉम्प्युटर डिस्कच्या काळात जुन्या काळातल्या, चावीवर चालणाऱ्या ग्रामोफोनवर सैगलच्या जुन्या रेकॉर्ड ऐकवून डॉ. प्रकाश कामत यांनी श्रोत्यांना घेत गतकाळात खेचून नेले, तर दुसरे सादरकर्ते अविनाश चांदवणकर यांनी आपल्या सादरीकरणाला रसील्या, खुसखुशीत निवेदनाची जोड देऊन रंगत वाढविली. श्रोत्यांची जिज्ञासा चाळवीत, एखादी अडलेली माहिती श्रोत्यांनाच विचारून घेत त्यांनी कार्यक्रम जिवंत केला. संस्थेतर्फे श्री. विजय जोशी यांनी प्रास्ताविक व आभारप्रदर्शन केले.

सरतेशेवटी 'जब दिल ही टूट गया' या दर्दभन्या गीताने व 'बाबुल मोर' या अजरामर भैरवीने या कार्यक्रमाची सांगता झाली. या दोन्ही गाण्यांच्या सुरत आपलाही स्वर मिसळून गुणगुणणारे रसिक- श्रोते घरी पातले ते सैगल-सुरांच्या स्मृतीचा गंध मनात साठवूनच !

### “पंकज मलिक - एक कलारवंत”

के. कुंदनलाल सैगल यांच्यावरील कार्यक्रमाला लाभलेली आपली उत्स्फूर्त उपस्थिती व उत्कृष्ट अभिप्राय यांनी प्रेरित होऊन 'सर्क' (SIRC) सादर करित आहे १९९६ मधील आपला दुसरा कार्यक्रम

### “पंकज मलिक - एक कलारवंत”

आमच्या आवाहनास प्रतिसाद देऊन डॉ. सौ. सौ. यांनी हा कार्यक्रम सादर करणाऱ्याचे आजचे आहे.

आपल्या अनेक अभिप्रायांतून संगीत श्रवणाबरोबरच यात्रिचर्ची अधिक माहिती जाणून घेण्याची आपली इच्छाही या कार्यक्रमापासून पुरी होईल अशी आमची खात्री आहे.



# “ हिज मास्टर्स व्हॉईस ”

मार्च १९३२



मिस मेहबूब जान (सोलापुर)

## नवीन इलेक्ट्रीक रेकॉर्ड

MARATHI & HINDUSTANI  
SUPPLEMENT

MARCH  
1932

HMV Catalogues of February and March 1932 show Mehboobjan on the front cover. As claimed she appears to be smart. One notices a Kumkum (round black spot seen on her forehead) at the centre of her forehead. This is quite unusual for a muslim lady following Hindu custom.

## Mehboobjan of Solapur

The search for Mehboobjan of Solapur began when Mr.Suresh Chandvankar,Hon.Secretary,SIRC,Mumbai showed us some records with her name on the labels. Mr.Prabhakar Datar,senior record collector from Mumbai told us that she had cut several records for gramophone company and that her records could be seen in the flea markets and in the shops of old record dealers for many many years.

My interest grew further not only because she belonged to my native place but also due to the fact that I could not get much information about her life,music and about the records she has cut. Meanwhile Mr.Michael Kinnear from Australia sent me a draft copy of her discography for confirming the song/matrix etc.details. I was amazed to see the listing of about 70 songs [i.e.thirty-five 78's] recorded during 1931-36 and some of her most popular titles were in HMV catalogues until about 1947.

### Mehboobjan as a person -

With so much background,I decided to collect information about her and began to talk to senior citizens from Solapur. To my surprise I came across some personalities who had seen her and had attended her mehfiles [concerts]. Mr.Shantaram Deo (80) remembers one concert (C.1938) that he attended and it was not a successful one for the reasons unknown. He further recalls that she was always ready for singing and had also sung in roadside programmes like Melas and in Jalsas.

Mr.Manikrao Sathe (75) had a small hotel in Muslim area in Solapur in early 40's. He used to attend music concerts and remembers clearly the singing of Mehboobjan. He said that she lived in Navi Peth on first floor in a house opposite Mule Market. She was known with a nick name 'Mhabdi'[some dialect of a Canarese and Urdu word-'Maha-badi']. She had a clear and voluminous voice,but she didn't receive wealthy patronage.

Another music lover and Tabla player Mr.Bhimrao Kanakdhar (75) - disciple of Daudkhan - said that her father's name was Mahammad Khan and she learnt music from Tupelkhan Sitariya. No one knows about this musician. She was probably a tawaif or dancing / singing girl by profession and music was a part of her profession. This is one reason why people are not willing to talk much about her and her music.

Mr.Gopalrao Deshpande,a senior lawyer from Solapur knew her as a client in connection with some property that she owned in Solapur. He mentioned that she was in Pune in her last days and was living with some Parsi gentleman. This was also supported by Mr.Sathe and Mr.Kanakdhar who had met her in Poona. According to them she had returned to Solapur,had become bit insane and mentally disturbed. She used to visit several Mandirs and Dargas.

Mr.H.R.Kanukurti,Solapur remembers that he had met her in Poona at her residence in about 1964/66 and that her son in law Mr.H.N.Sheikh was also there. It is also said that her another daughter is in Poona and Mr.Sheikh is at Kolhapur.

Mr.K.D.Dixit [former programme executive of Bombay radio] has written about her in his book [in Marathi] - 'Aattar Sugandh' - Mauj Prakashan,Bombay - on page 39 :

"In 1925-26 I had arranged a concert of Mehboobjan at Malshiras [a small township in Solapur district] in Maharashtra. She was living in famous(?) Dandekar's building near Dagdu Halwai's Datta temple at Poona. In the opposite building Vazirbai used to live. The entire area was occupied by prostitutes,tawaifs,baiji's and dancing/singing girls. Her appearance was not much impressive. Black in colour and short built,she had curly hair and her front teeth were projecting out a bit from her mouth. Her voice however was beautiful,medium pitched and melodious."

In contrast to this Mr.P.N.Gatlewar (77) -[former Principal of college of music],Nagpur writes :

"I listened to her riyaz at Nagpur in 1933. I was fifteen years old then and had just begun to learn music. I was very much interested to meet musicians in person and discuss with them. Mehboobjan stayed on the first floor of the building which was owned by Shreemant Dajisaheb Booty. This place was at Sitabardi and was very close to my house. One day I went up there in the corridor and saw her singing in her room. A fat old man was accompanying her on tabla. Even after 60 years I distinctly remember that she had a fair complexion (certainly not black),well built and had very long hair. She was not beautiful and attractive but appeared very smart. She must have been around 30-35 years old then and she was singing Raga Bageshree."

"In those days great musicians like Prof.Abdul Karim Khan,Heerabai Barodekar,Mallikarjun Mansoor,Narayanrao Vyas used to give public performances in theatres with tickets. Mehboobjan also has given several such performances (Jalsas) in theatres and they used to be quite successful."

Yet another facet of her career remains to be explored viz.her work in films. [see last page of the discography]. In 1936 Shalini Cinetone,Kolhapur produced a Marathi talkie named 'Savkari Pash'. She sang few songs and also acted in this film. This is confirmed from several sources like -

- 1] 'Chitrasharada',a compilation of Marathi films,Pune.
- 2] 'Chitrasampada'(1989)-chitra soochi-14.Bombay.
- 3] 'Sangeet-Natak',number 100 [Apr-Jun.1991],New Delhi.

Records of this film may have been issued on Odeon label in SB 2000 series,but so far we have not seen them. Two out of seven

songs have been identified as sung by Mehboobjan. It also remains to be explored whether she acted in any other Marathi / Hindi films, sung songs and whether records were issued.

Nothing much is known about her last days. It is not confirmed but believed that probably she died in Solapur in late 70's.

#### **Mehboobjan as a singer / performer**

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As mentioned above, we have a very blurred, confused and unclear biographical sketch of Mehboobjan of Solapur from the piecewise information collected from several sources. Until recently nothing much was known about her gramophone records. With the help and support of SIRC members and several record collectors Mr. Michael Kinnear, Australia has now prepared discography of all her records known so far. This is the only medium now through which we can listen to her music and make our opinion, judgement, comments etc.

Mehboobjan belonged to the 'JAN' family of singers [like Gauharjan, Malkajan etc.] but was fortunate enough to have 'electrical' recordings as against 'acoustical' ones that were existing upto about 1926. This method of recording has resulted in better quality of sound recording and reproduction as can be ascertained upon listening the records.

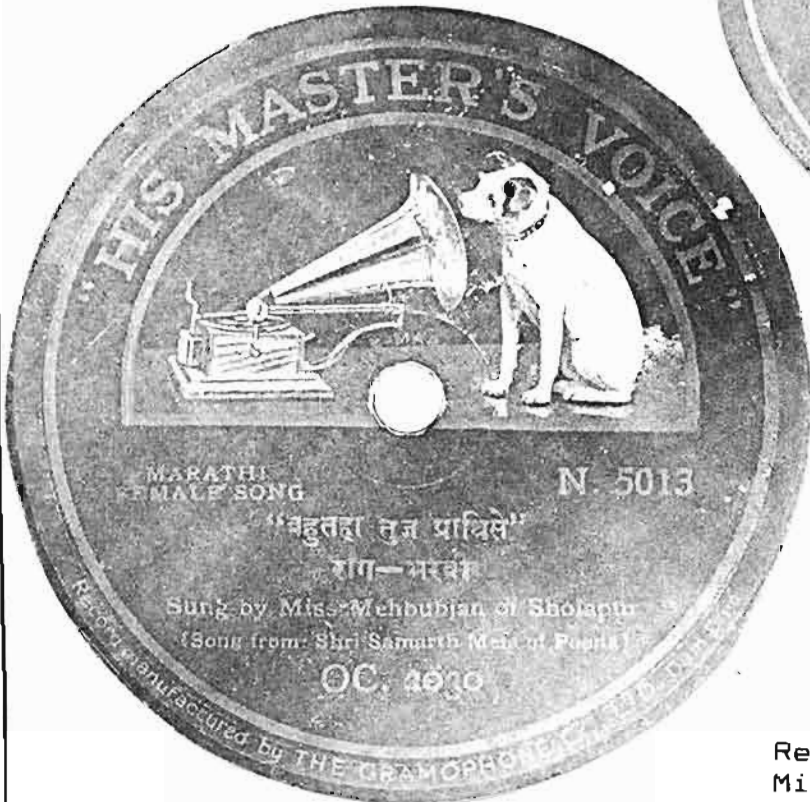
A quick look at this discography reveals that she has recorded over 70 songs in the span of just five/six years from 1931-36. She has sung pure Classical ragas, light classical music like thumbri, gazal, bhajans etc. She has sung in many languages like Hindi, Urdu, Canarese (Kannada) and in Marathi. Most of her records are 10" green or plum labeled and few on The Twin label. She has cut only one 12" record in which she has sung Multani raga on both sides. This recording of about ten minutes is really wonderful and is a Collector's Item and has now become very very rare to find.

It is not clear whether these recordings were sponsored by someone or gramophone company invited her for the recordings. During 1931-36 of course she was very active in her career. So may be she was on the company's best sellers list and hence was recorded extensively.

By carefully listening to these songs one notices that she is accompanied by a harmonium and tabla player. In some songs one can hear sarangi. "Tom Tan Nan Vajvi Venu" - Ashtapadi Durga (N 5021) and "Datta Guru Datta Guru" - Sohoni Bhajan (N 4126) were most popular songs and these records were deleted after 15 years in 1947 from HMV catalogues. Her voice as heard in these records is bit high pitched but melodious.

- Mr. Jayant Raleraskar, 154 A 'Nirzar' Indira Nagar  
Bijapur Road, Solapur - 413 004. Maharashtra State. India  
Phone - 0217-611 424





Record labels of Miss Mehubian of Sholapur



Miss MEHBUB JAN of SHOLAPUR

Discography

BY - MR. MICHAEL S. KINNEAR

-----  
 10 inch HIS MASTER'S VOICE N- PLUM label - DUM DUM pressings  
 -----  
 HIS MASTER'S VOICE N- GREEN label - DUM DUM pressings  
 -----  
 TWIN FT- YELLOW label - DUM DUM pressings  
 -----

12 inch HIS MASTER'S VOICE HT- PLUM label - DUM DUM pressings  
 -----

Recordings taken at BOMBAY by GEORGE CORRAN 1931  
 -----

OC2002 80-5200 MEHBUB JAN  
 ...1 Sri Girija Jane Shriram - KHAMBAVATI [HINDUSTANI]  
 c/w 80-5201 .HMV N 4126 Feb 1932  
 OC2003- 80-5232 MEHBUB JAN  
 ...1 Aaj Anand Mudhachandra - KHAMBAVATI [HINDUSTANI]  
 c/w 80-5233 .HMV N 4142 Mar 1932  
 OC2004 80-5852 MEHBOOB JAN  
 Tum Jhute Des - TILANG - THUMRI [HINDUSTANI]  
 c/w 80-5853 .HMV N 5614 Aug 1932  
 OC2005 80-5420 MEHBUB JAN  
 Mohe Lina Nek - TILANG [HINDUSTANI]  
 c/w 80-5421 .HMV N 5603 Jun 1932  
 OC2006 80-5308 MEHBUB JAN  
 ...1 Bet Jatambar - DES [HINDUSTANI]  
 c/w 80-5309 .HMV N 4180 May 1932  
 OC2007 80-5201 MEHBUB JAN  
 Dattaguru Dattaguru - SOHANI BHAJAN [HINDUSTANI]  
 c/w 80-5200 .HMV N 4126 Feb 1932  
 OC2008 80-5421 MEHBUB JAN  
 Aajbai Baje Sainya - BHAIKVI [HINDUSTANI]  
 c/w 80-5420 .HMV N 5603 Jun 1932

-----  
 Recordings taken at BOMBAY by GEORGE CORRAN 1931  
 -----

OC2020 to OC2023 Not Traced  
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OC2024 80-5309 MEHBUB JAN  
 Pari Ye Baki Pay Na - JIVANPURI [HINDUSTANI]  
 c/w 80-5308 .HMV N 4180 May 1932  
 -----

OC2025 MEHBUB JAN  
 ...1 (Take 1 rejected)  
 -----

OC2025 80-5233 MEHBUB JAN  
 ...2 Hum Jo Ruksare - GAZAL [HINDUSTANI]  
 c/w 80-5232 .HMV N 4142 Mar 1932

OC2026 80-5853 MEHBUB JAN  
 Dinke Dayal - BHAJAN [HINDUSTANI]  
 c/w 80-5852 .HMV N 5614 Aug 1932

OC2027 80-5270 MEHBUB JAN  
 Painya Maika Men Aav - GAZAL [HINDUSTANI]  
 c/w 80-5271 .HMV N 4161 Apr 1932

OC2028	80-5271	MEHBUB JAN		
...1		Hasharmen Laye Gaye - GAZAL	[HINDUSTANI]	
		c/w 80-5270 .HMV N 4161		Apr 1932
OC2029	80-5862	MEHBUB JAN		
		Nirasha Sukhachi Aata	[MARATHI]	
		c/w 80-5863 .HMV N 5013		Sep 1932
OC2030	80-5863	MEHBUB JAN		
		Bhaut Ha Tuj Prarthise	[MARATHI]	
		(Song from - Samarth Samrat Mela of Poona)		
		c/w 80-5862 .HMV N 5013		Sep 1932
-----				
Recordings taken at BOMBAY		by JAMES EDWARD GEORGE		1932
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OE1665	80-6715	MEHBUB JAN		
...1		Ya Chamko - SUR MALHAR	[HINDUSTANI]	
		c/w 80-6714 (a) .HMV N 5635 a		Feb 1933
OE1666	80-6506	MEHBUB JAN		
		Lalat Nahirona - RAJNI	[HINDUSTANI]	
		c/w 80-6507 .HMV N 5621		Nov 1932
OE1667	80-6507	MEHBUB JAN		
		Aaye Badra Kare - MALHAR JALAD	[HINDUSTANI]	
		c/w 80-6506 .HMV N 5621		Nov 1932
OE1668	80-7130	MEHBUB JAN		
		Mounda Yarada - LALAT	[HINDUSTANI]	
		c/w 80-7131 .HMV N 5646		May 1933
OE1669	80-6714	MEHBUB JAN		
		Jaoji Jaoji Sainyaa - THUMRI	[HINDUSTANI]	
		c/w 80-6715 (b) .HMV N 5635 b		Feb 1933
-----				
OE1670		MEHBUB JAN		
...1		(Take 1 rejected)		
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OE1670	80-6610	MEHBUB JAN		
...2		Aapkun Chahate - GAZAL	[HINDUSTANI]	
		c/w 80-6611 .HMV N 5626		Dec 1932
OE1671	80-7245	MEHBUB JAN		
...1		Jae Vahe Hasno Hadueekat - GAZAL	[HINDUSTANI]	
		c/w 80-7246 (a) .HMV N 5650 a		Jun 1933
OE1672	80-6611	MEHBUB JAN		
...1		Yeh Aankh Wo Hai Jo - GAZAL	[HINDUSTANI]	
		c/w 80-6610 .HMV N 5626		Dec 1932
OE1673	80-7131	MEHBUB JAN		
...1		Tan Na Dir Dir - TARANA BASANT	[HINDUSTANI]	
		c/w 80-7130 .HMV N 5646		May 1933
OE1674	80-6500	MEHBUB JAN		
		Toam Tana Nana Vajavi Venu - ASHTAPADI DURGA	[MARATHI]	
		c/w 80-6501 .HMV N 5021		Nov 1932
-----				
OE1675		MEHBUB JAN		
...1		(Take 1 rejected)		
-----				
OE1675	80-6501	MEHBUB JAN		
...2		Majha Raja Bansirana - KAFI ZILLA	[MARATHI]	
		c/w 80-6500 .HMV N 5021		Nov 1932

OE1676	80-7244	MEHBUB JAN Taras Rahi Aankhiya <sup>a</sup> - BHAIRAVI c/w 80-7245 (b) .HMV N 5650 b	[HINDUSTANI] Jun 1933
OE1677	80-7582	MEHBUB JAN Ab Na Sahun Tori Baat - THUMRI c/w 80-7583 .HMV N 5657	[HINDUSTANI] Jul 1933
OE1678	80-7583	MEHBUB JAN Tum Jo Chaho To More - GAZAL DURGA c/w 80-7582 .HMV N 5657	[HINDUSTANI] Jul 1933
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Recordings taken at BOMBAY		by GEORGE CORRAN	1933
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OC6017	80-10176	MEHBUB JAN Haans Haans Bale (Composed by K.G. Dixit - alias Kavi Sanjeev) c/w 80-10177 .HMV N 5088	[MARATHI] Nov 1934
OC6018	FT-5148	MEHBUB JAN - c/w [OC-6036] .TWIN FT 5148	[HINDUSTANI] Nov 1934
OC6019	80-10177	MEHBUB JAN Isha Todi Pasha (Composed by P.R. Bhope, Madhukar Mela, Poona) c/w 80-10176 .HMV N 5088	[MARATHI] Nov 1934
OC6020	80-9623	MEHBUB JAN - c/w 80-9622 (a) .HMV N 5708 a	[HINDUSTANI] Jul 1934
OC6021	N-5731	MEHBUB JAN Unki Balako Kya Garaj Hai - GAZAL c/w [OC-6022-1] .HMV N 5731	[HINDUSTANI] Dec 1934
OC6022	N-5731	MEHBUB JAN Shainkado Chakkar Diye Hain - GAZAL c/w [OC-6061] .HMV N 5731	[HINDUSTANI] Dec 1934
OC6023	FT-5067	MEHBUB JAN Krishnani Begane Baro - YAMAN c/w [OC-6038] .TWIN FT 5067	[CANARESE] Dec 1934
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OC6036	FT-5148	MEHBUB JAN - c/w [OC-6018] .TWIN FT 5148	[MARATHI] Nov 1934
OC6037	N-5748	MEHBUB JAN - c/w [OC-6058] .HMV N 5748	[HINDUSTANI] Apr 1935
OC6038	FT-5067	MEHBUB JAN Dudhan Prem Kena - BAGESHRI c/w [OC-6023] .TWIN FT 5067	[CANARESE] Dec 1934
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OC6055	80-9622	MEHBUB JAN - c/w 80-9623 (b) .HMV N 5708 b	[HINDUSTANI] Jul 1934
OC6056	N-5740	MEHBUB JAN - c/w [OC-6059] .HMV N 5740	[HINDUSTANI] Feb 1935
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OC6057		MEHBUB JAN (Not traced as issued)	[HINDUSTANI]
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OC6058	N-5748	MEHBUB JAN	-		[HINDUSTANI]
		c/w [OC-6037]	.HMV N 5748		Apr 1935
OC6059	N-5740	MEHBUB JAN	-		[HINDUSTANI]
		c/w [OC-6056]	.HMV N 5740		Feb 1935
Recordings taken at BOMBAY			by GEORGE CORRAN		March 1935
2MC483		MEHBUB JAN			
..1		(Take 1 rejected)			
2MC483	HT-47	MEHBUB JAN			
..2		Rava Mande Abagan - MULTANI KHYAL			[HINDUSTANI]
		c/w [2MC-484]	.HMV HT 47	[12"]	Oct 1935
2MC484	HT-47	MEHBUB JAN			
		Chalo Vrindavan -			[HINDUSTANI]
		c/w [2MC-483-2]	.HMV HT 47	[12"]	Oct 1935
OMC485	FT-5344	MEHBUB JAN			
		Na Mare Pichkare - THUMRI			[HINDUSTANI]
		c/w [OMC-493]	.TWIN FT 5344		Jun 1936
OMC486	N-5767	MEHBUB JAN			
		c/w [OMC-543]	.HMV N 5767		[HINDUSTANI] Aug 1935
OMC493	FT-5344	MEHBUB JAN			
		Piyu Palan Lage - GAUR SARANG			[HINDUSTANI]
		c/w [OMC-485]	.TWIN FT 5344		Jun 1936
OMC494	FT-5269	MEHBUB JAN			
		Dekho Sakhi Kanaiya Roke Tore - BIHAG THUMRI			[HINDUSTANI]
		c/w [OMC-540]	.TWIN FT 5269		Feb 1936
OMC540	FT-5269	MEHBUB JAN			
		Dekho Dekho Aaj Syam - TILAK KAMOD			[HINDUSTANI]
		c/w [OMC-494]	.TWIN FT 5269		Feb 1936
OMC541	FT-5240	MEHBUB JAN			
		Thute Taba Kiya Dilekhana Kharabane - GAZAL			[HINDUSTANI]
		c/w [OMC-542]	.TWIN FT 5240		Dec 1935
OMC542	FT-5240	MEHBUB JAN			
		Aayake Dunmanse Utrfan Ho Jae - GAZAL			[HINDUSTANI]
		c/w [OMC-541]	.TWIN FT 5240		Dec 1935
OMC543	N-5767	MEHBUB JAN			
		c/w [OMC-486]	.HMV N 5767		[HINDUSTANI] Aug 1935
OMC544	N-5129	MEHBUB JAN			
		Murliwala Ha Alaa - DURGA (Kavi Sanjeev)			[MARATHI]
		c/w [OMC-545]	.HMV N 5129		Aug 1935
OMC545	N-5129	MEHBUB JAN			
		Rokhuni Ka Pahata (Kavi Sanjeev)			[MARATHI]
		c/w [OMC-544]	.HMV N 5129		Aug 1935
OMC546	FT-5301	MEHBUB JAN			
		Tujvin Majha Kon Jivacha - BHAJAN PILU			[MARATHI]
		c/w [OMC-547]	.TWIN FT 5301		Apr 1936

OMC547	FT-5301	MEHBUB JAN Madhura Sucha Agra Jiyola - MISHRA MAND c/w [OMC-546] .TWIN FT 5301	[MARATHI] Apr 1936
Recordings taken at BOMBAY		by GEORGE CORRAN	1935
OMC1910	N-5143	MEHBUB JAN Nabhi Hansea To Chand - BHIMPALAS (Lyric composed by - Kumar Sanjeev) c/w [OMC-1912] .HMV N 5143	[MARATHI] Mar 1936
OMC1911	FT-5362	MEHBUB JAN Tore Mana Van Aai - BAGESHRI c/w [OMC-1914] .TWIN FT 5362	[HINDUSTANI] Jul 1936
OMC1912	N-5143	MEHBUB JAN Harinisama Garib Abala - ADANA (Lyric composed by - Kumar Sanjeev) c/w [OMC-1910] .HMV N 5143	[MARATHI] Mar 1936
OMC1913	N-5787	MEHBUB JAN Kaise Kaise Kateri Sajani - TILANG c/w [OMC-1919] .HMV N 5787	[HINDUSTANI] Jan 1936
OMC1914	FT-5362	MEHBUB JAN Piyasing Nisdin Jagi - MALKKAUNS c/w [OMC-1911] .TWIN FT 5362	[HINDUSTANI] Jul 1936
OMC1919	N-5787	MEHBUB JAN Kahan Jate Ho Yaar - GAZAL KEHERWA c/w [OMC-1913] .HMV N 5787	[HINDUSTANI] Jan 1936
OMC1920	N-5808	MEHBUB JAN Bechain Kar Diya Hai c/w [OMC-1938] .HMV N 5808	[HINDUSTANI] May 1936
OMC1937	FT-5402	MEHBUB JAN Udle Chand Ha Pahe (S.A. Shula) c/w [OMC-1940] .TWIN FT 5402	[MARATHI] Sep 1936
OMC1938	N-5808	MEHBUB JAN Sargaste Misle Majnun c/w [OMC-1920] .HMV N 5808	[HINDUSTANI] May 1936
OMC1939	FT-5376	MEHBUB JAN Shabe Firake Ajab - GAZAL c/w [OMC-1941] .TWIN FT 5376	[HINDUSTANI] Aug 1936
OMC1940	FT-5402	MEHBUB JAN Karunadhana Dyalla c/w [OMC-1937] .TWIN FT 5402	[MARATHI] Sep 1936
OMC1941	FT-5376	MEHBUB JAN Unpe Aapk Hoke Aapne - GAZAL c/w [OMC-1939] .TWIN FT 5376	[HINDUSTANI] Aug 1936



मिस मेहबुब जान यांच्या रेकार्डांनी रसोहारा पुरे वेळ दावण्याचा विषाच तचललेला दिसतो. एकापेक्षां एक सरस निवणाऱ्या रेकार्डांचे स्वागतही आहमहीकेने होत असते. नवा रेकार्डही गुणाला सरसच निवणार आहे. ठुंबरी हा एक गायनाचा प्रकार असून तिचा भावनेशी निकट संबंध असतो. तिकसमील भाष आणि प्रत्येक शब्दावरील आंदोलन तेंच सेमेवर येण्याचे कौशल्य यामुळे ठुंबरी ऐकावयास एक प्रकारची मजा येते. मिस मेहबुब जान यांची तिलंग रागातील ठुंबरी 'तुम झुटे दोष ही प्रकार अवश्य ऐका. दुसऱ्या बाजूवर महान भगवद्भक्त तुलसीदासद्वारे भजन मिस मेहबुब जान यांनी मधुर कंठाने आळवून म्हटले आहे. श्रीदाही सणभार भजनांत तशीच होईल.

एक बाजू:—तुम झुटे ही दोष लगाये । मोरे राजा ।  
जित छायला । काही सोतनियाचे । नेहा रगाये ॥धुं॥  
विराहीकी आगसे, जती जाती हं, मोरे राजा ।  
मोरा तन मन । काहे को चलाये ॥१॥

दुसरी बाजू:—दीनेके दयाल छांढ कोन राण जाऊं, रामा ।  
जिल घटमे रामनाम बोही धा साचा  
रामनामके प्रताप त्रिभुवनेमे उरवार-दीनेके  
तुम गरीधन के नवास नै गरीब तरे ।  
एकवार दया करी-एक वार मुखसे करी ।  
तुलसीदास मेरा-दीनेके दयाल:-



मिस मेहबुब जान या सुप्रसिद्ध गायिका सोलापूरच्या रहिवाशी असून त्यांचे पुण्यासही मधून मधून बराच काळ वास्तव्य करते. यांचा जाहूला वर्ग बन्याच सोळा प्रकारावर आहे. त्यांनी मोठ्या परिश्रमाने गायन करेची उपासना चाल. विली आहे. सुबई-पुणा व सोलापूरसारख्या शहरी गांवे जलसे होत असून त्यांच्या गुणांची वाहवा होत आहे. यांचे रेकार्ड केण्यात कावे असे आप्रदाने सुनविल्यामुळे रेकार्ड केण्यात आले आहेत. आमच्या आभयदास्यापुढे मिस मेहबुब जान यांचा रेकार्ड प्रथमच निर्दानस येत आहे. त्यांचा योग्य तो गौरव त्यांजकडून होईल अशी आमची पूर्ण खात्री आहे. "श्री गिरीजा जाने" हे शिवस्तु-तीपर पर "खंबावती" रागात व "दत्तगुरु दत्तगुरु" हे श्री दत्त स्तवनपर पर "सोहनी" रागात आढविले आहे. दोन्ही गाणी शिस्तबद्धपर. असल्यामुळे रेकार्डवर शारिक जगांच्या बुद्ध्यावर पडतीलच. प्रगत गायनकलेचे अभिमानाही त्यास उदार आप्रय देतील असा भरवसा आहे.

एक बाजू:—श्रीगिरीजा जाने । श्री खानेमे सोम सोम तौस ॥ धुं॥ ।  
मदन सादाजाल का दीली बिपीन करि पा वेदान्त विद्या ॥

दुसरी बाजू:—दत्तगुरु दत्तगुरु दत्तगुरु सुमर दे ।  
और कटु नहीं कावे अति-तेरे मन ॥ धुं॥ ।  
श्रीगार नासिंह सरस्वती चरणपर ।  
कृष्णकल तुलसीदल दार देरे मना ॥ दत्त ॥  
कृष्णातशी निकडीं दक्ष छाया तले  
हरी हा करतार जगतको उदार ॥ दत्त ॥  
गोपाल कृष्ण के दासके क्षीतपर  
हल धरिये महाराज मेरे मना ॥ दत्त ॥

* Film:	SAVKARI PASH	Shalini Cinetone, Kolhapur	1936
* Music:	Govindrao Tembe		[MARATHI]
Songs:	Sabse Ram Bhajan Kar Le	- Vishnupant Jaog	
	Garagara Phiravi Netra	- ?	
	Sonyachya Ga Kunchivari	- Ameena	
	Sodi Padar Jande Murari	- ?	
	Yeri Sakhi Aayo Sawan	- Mehbub Jan	
	Preetichi Vat Kateri Bephat	- Mehbub Jan	
	Kopali Bhawani Aai,	- ?	

NOTE: Records may be issued on ODEON - SB-2000 series

ISSUE AND DELETION DATES

N-4126	Feb 1932 - Dec 1948
N-4142	Mar 1932 - Sep 1933
N-4161	Apr 1932 - Sep 1933
N-4180	May 1932 - Sep 1933
N-5013	Sep 1932 - Oct 1942
N-5021	Nov 1932 - Nov 1947
N-5088	Nov 1934 - Oct 1941
N-5129	Aug 1935 - Jun 1939
N-5143	Mar 1936 - Oct 1942
N-5603	Jul 1932 - Sep 1933
N-5614	Aug 1932 - Sep 1933
N-5621	Nov 1932 - Mar 1934
N-5626	Dec 1932 - Mar 1934
N-5635	Feb 1933 - Oct 1941
N-5646	May 1933 - Mar 1934
N-5650	Jun 1933 - Sep 1935
N-5657	Jul 1933 - Nov 1947
N-5708	Jul 1934 - Jul 1938
N-5731	Dec 1934 - Oct 1941
N-5740	Feb 1935 - Oct 1936
N-5748	Apr 1935 - Oct 1936
N-5767	Aug 1935 - Oct 1936
N-5787	Jan 1936 - Jun 1937
N-5808	May 1936 - Jun 1938
HT-47	Oct 1935 - Oct 1936
FT-5067	Dec 1934 - Dec 1953
FT-5148	Jun 1935 - Jun 1937
FT-5240	Dec 1935 - Dec 1939
FT-5269	Feb 1936 - Dec 1946
FT-5301	Apr 1936 - Dec 1939
FT-5344	Jun 1936 - Dec 1947
FT-5362	Jul 1936 - Dec 1947
FT-5376	Aug 1936 - Jun 1941
FT-5402	Sep 1936 - Jun 1942

Translation of Marathi text on page no.18

Miss Mehboobjan is a famous singer from Solapur and she resides at Poona also occasionally. She has a large patronage. She is learning and practising music with great hardship. She holds regular concerts and public programmes at Pune and Solapur. These programmes are very well attended and her music is largely appreciated. Upon recommendations from several music lovers we have taken her records. For the first time we are releasing these records and we are sure that our patrons will extend due respect to these records.

'Shree Girija Jane' is in praise of Lord Shiva and is composed in raga Khambavati whereas the bhajan "Datta Guru Datta Guru" is in praise of Lord Datta and is composed in raga Sohoni. We hope that both these records will be appreciated by devotees as well as lovers of classical music.

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हिज मास्टर्स व्हॉईस

मिस मेहबुब जान  
(सोलपुर)



नवीन इलेक्ट्रीक रेकॉर्ड

MARATHI & HINDUSTANI  
SUPPLEMENT

FEBRUARY  
1932.



# તુમ બિન મેરો કોન ખબર લે

**શ્રીકાંત જોનમ**  
 તુમ ઘટી જતી પ્રણાલિકા, કે કોઈ જણાસનું મૂલ્ય આપણને ત્યારે જ સમજાય છે જ્યારે તેના પદ્ધતિસન સાથે ભૂંસાઈ ગયા હોય. પરંતુ અમુક અપવાદો એવા હોય છે, જેઓ આરનારા ભાવિને બાપીને સખાનતાપૂર્વક, વિસરાતી જતી યાદોને સંચિત કરવાનો પુરુષાર્થ ખેંચે છે.

૫ સોસાયટી ઓફ ઇન્ડિયન રેકોર્ડ કલેક્ટર્સ નામની સંસ્થા, સમાન રસ ધરાવતાં લોકોનો આલો એક સમૂહ છે, જેઓ વ્યક્તિગત રીતે, આલો જવલ્લેજ બજારમાં જોવા મળે તેવી, મત સમયની ઇટ આર.પી.એમ. લોગ પ્લે અને ઇ.વી.રેકોર્ડના સંવચકારો છે. જુન ૧૯૯૦માં અસ્તિત્વમાં આવેલી આ સંસ્થાનું પોતાનું કોઈ બંદોબ કે મકાન નથી. આકસ્મિક રીતે રફ થયેલી આ સંસ્થાના પ્રણેતા ઓરિજિનલિયાના માર્કલ કિન્નર નામના ભારતીય સંગીતના એક રસિકજન હતા. ૧૯૦૩થી લઈને વારંવાર સમય સુધીની ભારતીય રેકોર્ડ વિરોનો એક જ્ઞાનકોશ તૈયાર કરવા માટે તેમણે મુંબઈના અંબાળી વર્તમાનપત્રમાં એક બહેરાત આપી હતી. આના પ્રતિસાદ રૂપે, નારણદાસ મુલાશી, મુરેશ ચાંદવણકાર અને કપ્પરાલ મરચન્ડ નામની વ્યક્તિઓ તેમને મળી. તેમણે એક એવી સંસ્થા ડાબી કરવાના અનુમાન ઉપર પહોંચ્યા, જેના સભ્યો જુની રેકોર્ડના સંચકારો હોય, એકબીજા સાથે રેકોર્ડનું આદાન-પ્રદાન કરી શકે. ત્રણ જણ સચિત આ વતુંજા પ્રયાસ: વિસ્તરતું ગયું અને વસો મિત્રોને આવરી લેતા આ સમૂહમાં પચાસ, વિદેશસ્થિત સભ્યો પણ છે. અને સમય જતાં, મુંબઈ ઉપરાંત, સોલાપુર, નાઈડ, ગોવા, જમ્મુર અને કલકત્તામાં પણ આ સંસ્થાના સ્થાનકો થયાં જેની પ્રવૃત્તિઓ તે વિસ્તાર પૂરતી સીમિત છે.

આજના કેરેટ અને કોમ્પેક્ટ ડીસ્કના યુગમાં, રેકોર્ડ અને તેમાં પણ ઇટ આર.પી.એમ.ની રેકોર્ડ મળવી તો મુશ્કેલ છે જ. પરંતુ હવે તો કુટાચ ઉપર કે મુંબઈના ચોરબજારમાં પણ તે જવલ્લેજ જોવા મળે છે. આવા સંબંધોમાં કોઈ સંગીતસિધ્ધો એમ કહે કે મારી પાસે ત્રણ હજાર કે પાંચ હજાર રેકોર્ડ છે. ત્યારે સાથે જ જ્ઞાનદાયક થાય તે



શ્રીકાંત જોનમ, કાકાબા (૧૯૯૨)

## દુનિયા રેકોર્ડ કલેક્ટર્સની

આજ પર્યંત ભારતમાં લગભગ પાંચ લાખ રેકોર્ડ બહાર પડી છે. તેમાંથી જો એક લાખ રેકોર્ડ પણ સાચવી રાકાય, તો એક મોટું કાર્ય થયું ગણાય. અને આ માટે દેશનાં કોઈ પણ ખૂણેથી રેકોર્ડ પ્રાપ્ત કરવાની નિષ્ઠા અને જગની હોવી આવશ્યક છે." મુલાશીના જણાવ્યા અનુસાર ઘણા લોકો એવી વિનંતી સાથે તેઓને મળે છે કે જુની રેકોર્ડમાંથી ગીતો કેસેટ ઉપર ટેપ કરી આપો. પરંતુ આ માગણી સોસાયટીના દરેક સભ્યને અમાન્ય છે.

આ સોસાયટીની વીજી એક અગત્યની પ્રવૃત્તિમાં. દર ચાર મહિને એકવાર 'રેકોર્ડ ન્યુઝ' નામનું મેગેઝીન પણ નીકળે છે. જેમાં તેના બીજા પાંચ કેન્દ્રોની પ્રવૃત્તિના સમાચાર ઉપરાંત, બાહ્યકારો દ્વારા સંગીત ઉપરના લેખો અને ગીતસંગીતને લગતી વીજી માહિતીઓનો સ્પષ્ટ બંધાર હોય છે. મંત્રી ગાંધાવણકરના જણાવ્યા મુજબ, 'ઇપાર્ટ કામ તો મોંઘું પડે એટલે લગભગ બસો ઝેરોસ કોર્પોમાં અમે બહાર પાડીએ છીએ, અને તે માટે



વાર્ષિક લવાજમ બસો રૂપિયા રાખ્યું છે. અને રૂપિયા બે હજારમાં આજીવન સભ્યાદ મળી શકે છે." મુલાશીએ એક પ્રસંગ યાદ કરતાં જણાવ્યું કે, "જમન વિદ્વાન હેન્સ જ્યારે રાગ મારવા અને યજન ઉપર સંશોધનકાર્ય કરતા હતા ત્યારે તેમને આ મેગેઝીન ખૂબ જ ખપમાં આવ્યું હતું."

આ ઉપરાંત મહિનામાં એકવાર સોસાયટીના ઉપક્રમે સંગીતનો કાર્યક્રમ યોજાય છે. જેનો, સભ્યો ઉપરાંત આમજનતા પણ વિનામૂલ્યે લાભ લઈ શકે છે. દરેક કાર્યક્રમ કોઈ નિશ્ચિત ધ્યેય સાથે યોજાય છે. દા.ત. સ્વીન્દ્રનાથ સંગીતના પ્રોજેક્ટમાં તેની રેકોર્ડ વગાડવા ઉપરાંત આ સંગીતના કોઈ તજજ્ઞ દ્વારા લાવણ પણ હોય છે. આવા જ એક કાર્યક્રમમાં નડિયાદના પ્રોફેસર એસ.આર.મહેતાએ પંડિત ઓમકારનાથ કાકુર અને બીજા પ્રસંગે કુમરી ગાંધિકા સિદ્ધેશરીદેવીની ગાયકીની સુરુમતા અને તેમાં રહેલા માધુર્યનું વિશ્લેષણ કરીને શ્રોતાઓ માટે એક જુદા જ અર્થઘટનની નવી દિશા ઉઘાડી આપી હતી. 'રેકોર્ડ ન્યુઝ'નું લવાજમ ભરવા માટે અને મહિનામાં એકવાર યોજાતા આ કાર્યક્રમનાં



સ્થાભાષિક છે. આ સોસાયટી ઓફ ઇન્ડિયન રેકોર્ડના સભ્ય થવા માટે પહેલી શરત પણ એ જ છે કે તમે રેકોર્ડ સંગ્રહકાર હોવા જેઠાં, જેથી કરીને બીજા સભ્યો સાથે રેકોર્ડની આપલે કરી શકો. આ સભ્યો પાસે વ્યક્તિગત રીતે, છેક ૧૯૦૦ની સાલથી લઈને ૧૯૭૫ની સાલ સુધીની, એમ લગભગ પંચોતેર વર્ષના રેકોર્ડનુયુગને આવરી લેતી બાતબતની રેકોર્ડ છે. સંગીત અને નૃત્યના સમીક્ષક રંગરાવ પાસે એકલી ઇટ આર.પી.એમ.ની જ અંદાજે છત્રીસ હજાર રેકોર્ડ છે. બીજી

એલ.પી. અને ઇ.વી. મળીને પાંચ હજાર રેકોર્ડ તો જુદી. આ ધિરાણ સંગ્રહમાં હિંદુસ્તાની અને કોણાટકી સાસ્ત્રીયસંગીત ઉપરાંત મહાત્મા ગાંધી, સ્વીન્દ્રનાથ ઠાગોર, ચર્ચિલ, મુસોલિની વગેરે મહાનુભવોના વ્યાખ્યાનોની રેકોર્ડ પણ છે. તથા ૧૯૨૦માં રેકોર્ડ થયેલાં બિન્દુ બિન્દુ પંખીઓનાં કલવચની પણ રેકોર્ડ છે. 'ગ્રામોફોન રેકોર્ડ, એ સમાજનો અરીસો છે.' તેવું માનતા રંગરાવ પૂછે છે કે, "તમને નથી લાગતું કે સમયના વહેવા સાથે કાગડાનાં કો... કો અવાજમાં પણ પરિવર્તન આવતું નય છે?" આ જ રીતે બીજા સભ્યોના ખબતનામાં પણ ફિલ્મનાં ગીતો ઉપરાંત, બીજા પ્રકારની રેકોર્ડમાં બાળકો માટેની વાતા, વાર્ષિક ઉપદેશો, સરોજિની નામડુના કોઠેથી પકન થયેલી કવિતાઓ, લોકસંગીત, નાટ્યસંગીત વગેરે એમ બાતબતની રેકોર્ડ છે.

આ સોસાયટીના માનદમંત્રી ચાંદવણકરના કહેવા પ્રમાણે, "અમુક લોકો પાસે તો એવી રેકોર્ડ છે જે આજે જોવા પણ ન મળે, જેમ કે 'પરસ' રેકોર્ડ જેમાં એક જ બાજુએ ત્રણ ગીતો હોય અને પિન મુઝ-નાથી ડબ્બું ગીત વાગશે તેની ખબર ન હોય. અથવા તો અંદરની બાજુએથી બહારની બાજુએ પિન સચકતી હોય અને રેકોર્ડ વાગે. તે ઉપરાંત અધુરી ફિલ્મોનાં ગીતોની રેકોર્ડ, જે કોઈ કારણવશ ન બની શકી હોય. મારી પાસે એક એવી રેકોર્ડ છે જેના આવરણ ઉપર મરાઠી ચિત્રકાર દાલીનું ચિત્ર છે અને તેઓના હસ્તાક્ષર પણ છે." સોસાયટીના પ્રેક્ષિક-મુલાશીના કહેવા પ્રમાણે, "મોટા ભાગના સંગ્રહકારો આડેપડ રેકોર્ડ વસાવતા હોય છે, જ્યારે અમુક લોકો એવા પણ છે કે જેઓ અમુક ગાયક કે સંગીતકારની જ બધી રેકોર્ડ વસાવવામાં રસ ધરાવે છે." બંને જણ એક વાત સાથે સંખત થાય છે કે, "૧૯૦૦ની સાલથી



શ્રોતા બનવા માટે ભલે રેકોર્ડ સંગ્રહક હોયું જરૂરી નથી. ૧૯૦૮થી આપણે ત્યાં ગ્રામોફોન કંપની ઓફ ઇન્ડિયાના પાયા કલકત્તામાં નખાયા, ત્યારથી ૧૯૭૫ સુધી રેકોર્ડની અવિરત પાયા રહી. રેકોર્ડને આપણે સાંસ્કૃતિક વસતો ગણાવતા ચાંદવણકર જણાવે છે કે, "આ વારસાને સાચવી રાખવાની નેમ સાથે જ આ અભિયાન શરૂ કર્યું છે, જે અમારા પછી પણ જળવાઈ રહે. તેવી આકાંક્ષા છે."



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ARTIST	COMP.	TITOLO	RITMO	MATRICE	STATO	MAX
ALL STAR SWING BAND						
/ COLUMBIA (180)	F840226	ONE DOZEN ROSES	F4	CEI 22188	.	01/09/42
/ COLUMBIA (180)	F840226	JEALOUS	F4	CEI 22189	.	01/09/42
LEQUIME'S GRAND HOTEL ORCHESTRA						
/ HWY (180)	P7094	SWING BLUES	F4	B 1049	.	01/04/26
/ HWY (180)	P7094	HOUSE WHERE THE SHAPTELS ARE GREEN	F4	B 1050	.	01/04/26
SMITH CRICKETT						
/ REX (180)	MD394	TAJ MAHAL	F4	STB 1	.	/ /
SOLOMON REUBEN						
/ COLUMBIA (180)	F840221	MY GAL SAL	F4	CEI 22201	.	01/09/42
/ COLUMBIA (180)	F840221	LAST CALL FOR TROY, THE	F4	CEI 22202	.	01/09/42
WEATHERFORD TEDDY						
/ COLUMBIA (180)	F840154	LAST TIME I SAW PARIS, THE	HP	CEI 22071	.	01/01/42
/ COLUMBIA (180)	F840164	BIRTH OF THE BLUES	HP	CEI 22063	.	01/05/42
/ COLUMBIA (180)	F840164	DIRECTION STRUTTER'S BALL	HP	CEI 22064	.	01/05/42
/ COLUMBIA (180)	F840172	HOW ABOUT YOU ?	HP	CEI 22110	.	01/06/42
/ COLUMBIA (180)	F840172	WEE DEAN	HP	CEI 22111	.	01/05/42
/ COLUMBIA (180)	F840220	BLUES IN THE NIGHT	HP	CEI 22182	.	01/08/42
/ COLUMBIA (180)	F840220	ST. LOUIS BLUES	HP	CEI 22185	.	01/08/42
/ COLUMBIA (180)	F840225	BOSTON STREET BLUES	HP	CEI 22183	.	01/08/42
/ COLUMBIA (180)	F840225	MEMPHIS BLUES	HP	CEI 22184	.	01/08/42
/ COLUMBIA (180)	F840315	LADY WHO DIDN'T BELIEVE IN LOVE, THE	F4	CEI 22342	.	01/05/43
/ COLUMBIA (180)	F840356	SO LONG SUGAR JANE	F4	CEI 22365	.	01/01/44
/ COLUMBIA (180)	F840377	DON'T BE A TALKIE	F4	CEI 22398	.	01/02/44
/ COLUMBIA (180)	F840396	ICE COLD KATIE	F4	CEI 22808	.	01/05/44

*I know only these few titles, but probably there exist many more. I would be very grateful if you could save you help me?*

*Thanks so much*

*M.P.*

## The LAST Word

### India's oldest music lies in the hands of about 150 people

BY GIA FERNANDES

**M**umbai: Once a month a group of people gather around a record player and listen to the sounds of old, scratchy music that transports them back in time. To a place from which they can snatch back a few, forgotten, lost moments, of youth, of love, of life. In a world where audio cassettes are fast becoming a thing of the past and music can be heard by the flick of a button on a CD player, it seems odd that people still listen to gramophone records.

Nevertheless, they do, and they are the Society of Indian Record Collectors. Established in 1990, the Society has 150 members so far, with units in Mumbai, Solapur, Nanded, Pune, Calcutta, and Goa. Each member has a record collection that runs into hundreds and thousands. Incidentally, this Society was formed with the motivation of an Australian gentleman by the name of Michael Kinnair. A discographer by profession, Michael was looking out for information on Indian music records.

It was then that Suresh Chandvankar, secretary of the Society, decided to meet Michael and discuss his own personal collection of records which he had been collecting since childhood. Michael urged him to meet with other such collectors and gather some more information. Since Chandvankar didn't know of anyone else who shared his passion, he placed an advertisement in the newspapers. At the first meeting, about 25 people turned up. It was then that Chandvankar met the others like Narayan Mulani, president of the Society, and Krishnaraj Merchant who is now the treasurer.

This Society is the first of its kind in India and the only one so far. When they had their first listening session on the songs from Prabhat films, at Mulani's place, around 50 people turned up. As time went by, a larger crowd turned up at each session which was usually held at the house of one of the members, till they finally had to book a hall. Now most of the sessions are held at a hall in Girgaum, Mumbai. Of the 150 members, 100 are Indians and the rest are spread across the US, Australia, Germany, England, Russia and Japan. Most of them are foreigners who are interested in the historical aspect of the Society's studies.

Some well-known members of the Society include radio presenter Amin Sayani, singers Snehal Bhatkar and Sudhir Phadke. A very important patron member of the society is 68-year-old Prabhakar Datar. He is the seniormost record collector in Mumbai, and when he began in the early Fifties, he was the only one.

Datar's interest in music grew when he was a young boy and he accompanied his father to Marathi musical dramas. His father was an amateur theatre artist and their house was always full of actors.

Datar's main interest is Marathi stage music and light classical music and his record collection runs into an impressive 7,000. He is famous for his knowledge in music, and over the years he has been approached by many people doing research in music. There have been many Americans and Germans who have benefited from his vast collection. He has also contributed to research that is involved in movies and audio cassette releases.

Interestingly enough, Datar's collection is not restricted to just songs, he even has speeches of Winston Churchill, C K Naidu, King George V and Pandit Madan Mohan Malviya. He has records of Lipton tea commercials. The oldest records that Datar has is a clas-

**T**HE HUMAN FACTOR  
Datar's collection is not restricted to just songs, he even has speeches of Winston Churchill, C K Naidu and King George V

sical music recording of Ustadji Soman in 1902.

Datar bought most of his records from Bachchu recordwalla who used to have a shop at Fort, Mumbai. "Mulani and me have known each other for 40 years and we always bought our records from either Bachchu or from Chor Bazaar," recalls Datar, "in those days we used to get records for a few annas."

His craze for collecting records also earned Datar criticism from friends and relatives. "When I was first interviewed by *The Maharashtra Times* in 1967, people said that the standard of the newspaper had gone down because they were interviewing such *fatru* people," laughs the veteran collector.

Even though the Society has managed to grow over the years, it is a fact that its members are not going to be around forever. Their valuable records, painstakingly collected over the years, should not get lost in time. "It pains us to see records lying around collecting dust or being sold for throwaway prices on pavements," says Mulani. A long-cherished dream of the Society, especially of Chandvankar and Mulani is to see a National Sound Archives in India. Since it requires a lot of money and manpower to build up something like this, they hope that someone with the financial resources comes forward. They hope to see a place where the history of sound recording in India is preserved under one roof.

A hobby which later turned into a passion and has now become a specialised field of knowledge, is what they describe it as. "Records have nostalgic value for us, but at the same time they provide us with knowledge that would otherwise have been lost," says Mulani.

In the few years that it has been operative, the Society has become well-known even abroad for the work that it does. It receives newsletters from other societies of the same kind on the international scene. Recently, even the BBC has sent them feelers about doing a programme on them.

"Even so, we keep a low profile," says Mulani, "we don't wish to attract attention. We just want our rich heritage to be preserved."

And preserved it should be. There is a record company in the US that has compiled a CD of the songs of Gauhar Jaan of Calcutta, the first female singer to be recorded in 1902, and another one that has recorded the songs of a 12th Century Sufi saint. While, here in India, on the death anniversary of the singing legend, K.L. Saigal, not even a single song of his is played on television or radio.

Although the Society has a treasury of old records, it does not undertake recording or transferring of music of any kind. "However, anyone with a sincere interest in music is always welcome to come and listen at our sessions," invites Chandvankar.

The Society not only listens to music and discusses various artists, they also do comparative studies about the transition-in music styles over the years or the influence of Western music of the Forties and Fifties on Hindi film songs. It also tries to chronicle the history of sound recording in India by collecting information about various record companies through the different kinds of record labels.

"Between 1902 and the present day there have been a number of record companies but not much is known about all of them," says Chandvankar. "For example, we are trying to collect more information about Young India, a company started by V. Shantaram, of which not much is known." Since its inception, the Society has presented about 75 programmes, which have been interspersed with commentaries and stories about how a particular record was obtained or information about how the song was composed. At one session, lyricist Majrooh Sultanpuri was present, and he narrated the situations in which he composed the songs, making it very interesting for those in the audience. "Our sessions always provide entertainment as well as information," says Mulani, "and they are always based on a particular subject." The Society strives to bring together people and institutions that are interested in the "Preservation, Promotion, and Research," of all aspects of Indian musical culture. It intends to bring together music lovers for social communication by way of listening to music records. The Society also publishes a quarterly journal, *The Record News*, in which research articles, reviews, notices, reports, new releases, small advertisements and so on are published. Besides this the Society also tries to disseminate information between members about other collectors of old records and their collections, with an emphasis on the preservation of old records and recordings.

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

15 November 1995

Mr Suresh Chandvankar,  
Hon. Secretary,  
S.I.R.C.

Dear Suresh

I was pleased to receive recently two more volumes of *Record News*, Nos. 17 and 18. As usual, I found them both most interesting. I have again been encouraged to make a few comments.

1) I was intrigued by a date of April 1939 attributed by Mr Sushanta Kumar Chatterjee in No. 18 to the *Hindustan* catalogue showing the patriotic record on H.1224. I should have thought that it would have been much later, for the following reasons.

a) Pt. Jawaharlal Nehru's appreciation is as from the President of the I.N.C. However, he was not in that position in 1939. Subhas Ch. Bose resigned the Presidency on 29 April 1939, to be followed by Rajendra Prasad who was President in September.

b) One is urged to "Remember Netaji"; but in 1939 it would have been difficult not to have been aware of Subhas Bose! Having been Congress President, he had then become even more active as the leader of the Forward Bloc.

c) Would it have been usual to refer to Subhas Bose as "Netaji" before he had moved from Germany to Malaya?

d) As the successor of the Independence League of India, the INA did not come into existence until February 1942, initially under the leadership of Capt. Mohan Singh.

e) Would it have been permitted by the Government of India to publish on record the I.N.A March Song until after the Red Fort 'show' trials of November/December 1945 and the subsequent release of the defendants?

f) From a discographical point of view, matrix HSB 3525 points to late 1945 and OMC 21105 perhaps to 1944.

I feel that this record is unlikely to have been issued before 1946. By the way, when was *Subh Sukh Chain Ki* considered to have been the Indian National Anthem?

2) I see that Mr Chatterjee writes of G.N. Joshi's book *Down Melody Lane*. Mr Chatterjee would probably be interested to hear that Mr Joshi wrote an article entitled "The Phonograph in India" that was published in *The National Centre for the Performing Arts, Quarterly*, Vol. VI, No. 3, September 1977.

I recall that it covered similar ground to *Down Melody Lane* but was very interesting, nevertheless.

3) Your programme reported in No. 17 of "Western Music and Hindi Film Songs", reminds me of the following song from *Taxi Driver*, (1954) with music by S.D. Burman and lyrics by Sahir Ludhianvi:-

OJE-4855 Dil Se Mila Ke Dil (Lata Mangeshkar) HMV N 50737

This tune is almost a direct copy of the song "The Donkey Serenade" from the 1937 Hollywood film *The Firefly*. The recording from the film by Allan Jones (HMV B 8714 in the U.K.) used to be extremely popular. Incidentally this song appears to be omitted from subsequent compilations from *Taxi Driver*. At least, it is omitted from the two that I have.

4) You report that the tune "Dil dilse Milakar Dekho" from *Mensaab (Mem Sahib)* was by Anil Biswas. However, on cassette, HMV SSHV 1021, the Asha Bhosle version, and HMV STHV 42613 by Kishore Kumar this tune is credited to Madan Mohan, who is also given credit on -

OJE-7650 Dil Dil Se Mila Kar Dekho (Kishore Kumar)  
HMV(Pakistan) KDA 388

On page 35 of No. 17, Anil Biswas is also given as the composer of "Tumne Mujhko Prem Sikhaya" from Manmohan (1936). Ashok Ghosh is usually given as the composer of this song.

Are these two further instances where Anil Biswas did not receive credit for his work, as in *Basant* (1942) where Pannalal Ghosh receives the credit?

5) Pankaj Mullick recorded some songs (1940s?) which are accompanied by Francisco Casanovas and his Orchestra. I have the following:- "Pran Chahe Naina Na Chahe" and "Jab Chand Mera Nikla" on two cassettes, HMV HTC-04F-4242 - "The Genius of Pankaj Mullick" and HMV(Pakistan) TC-HMV-105 - "Memories of Greatness - Pankaj Mullick/Kanan Devi". Credit to Francisco Casanovas is given on the former but not on the latter. There are other reissues of these songs on LP and cassette. This is presumably the same orchestra that Casanovas used for recording dance tunes for Columbia, although it sounds as if his regular orchestra has been augmented with two more violins.

My question is whether there are many instances where Western style dance bands have been used either as the accompaniment for film songs, or for non-film Indian music. Clearly there are instances where individual musicians familiar with playing in a Western 'swing' or dance style have been used, as in "Aana meri jaan meri jaan Sunday ke Sunday" from

*Shehnai* (1947).

6) I notice something of a curiosity on Columbia FB.45004.

This couples two singers of Western songs:-

PAM CRAIN

Whatever Will Be, Will Be (Matrix CEI.54016-1BTR

PAMELA MCCARTHY

The Gal With The Yaller Shoes (Matrix CEI.54017-1BTR

Both ladies are accompanied by The Lance O'Neil Wagoneers. I assume that this session was in the mid-1950s

The odd thing is that the record also bears HMV matrix numbers, OJE 10075-1BTR and OJE 10076-1BTR respectively, which have been crossed out. Does this indicate that it was originally intended to issue this coupling upon the HMV label?

7) In the article upon Siddheshwari Devi in Volume 17, there is a note on page 32A of the commercial releases of AIR material that suggests that these are to be found on HMV. However, Item (3) is on SCI's "T Series", SVCC 02, which contains recordings from 6 August 1960:

KAJRI - Jab Sudhi Aave Ho rama

DADRA - Paani Bhare Ri Kaun

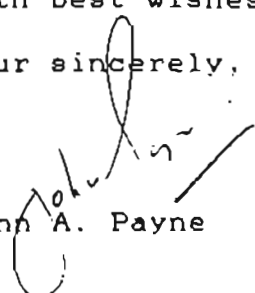
TAPPA (RAAG: JHINJOTI) - O Miyan Main Tande Wari Jaon

For the benefit of those readers who do not live in India, would it be possible to make a brief reference in *Record News* to recent reissues of historical material? I was not aware of the "Chairman's Choice" series that came out on HMV last year until I happened to see some in the bookshop at the Taj Palace Hotel in Delhi and later at Rhythm House. Cassettes or CD of such recordings do not appear to be imported into the U.K. in great numbers.

Finally, I enclose photocopies (reduced size) of some record sleeves. Both sides of a **MARWARI**, both sides of a **VICTORIA PHONE**, and one side of a Bengali **HMV** which has an attractive sketch of a river scene in Bengal. I do not recall having yet seen a reference to Victoria Phone Records in *The Record News*. Unfortunately I do not have a Victoria Phone Record to go with the cover.

With best wishes

Your sincerely,

  
John A. Payne





श्री रामदेवजी महाराज  
की लीलामृत कथा  
N.N. 503 to 510.  
पर सुनिये।

**DURGA SINGH & SON**

THE MARWARI RECORD CO.

Durga Singh & Son  
4670

JAIPUR

JODHPUR

“His Master’s Voice”

রেকর্ড



“হিজ মাস্টারস ভয়েস”  
রেকর্ড  
প্রফেসর গুগুর  
গান শুনুন।

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prices and for private perform-  
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authorized broadcasting or public  
performance of such records,  
constitute an infringement of the  
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From the collection of Mr. John A. Payne, U.K.

# VICTORIA PHONE RECORD

From the collection of Mr. John A. Payne, U.K.



Miss KASTURI BAI



DWARKA



# विकटोरिया फोन रेकर्ड



Miss BINA BOSE

# इलेक्ट्रिकल रेकर्ड



Master ROSHAN

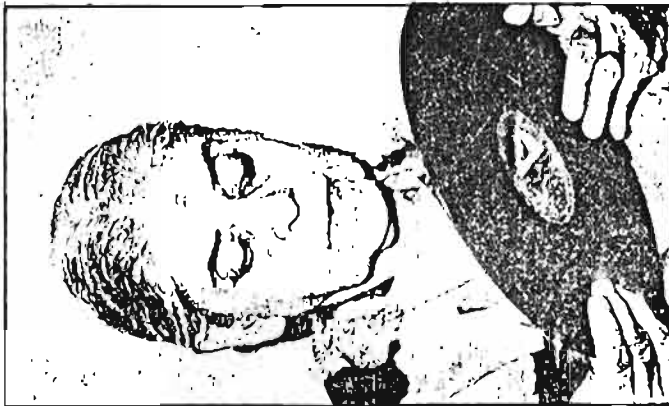




TO MR. CHANDVANKAR AND ALL SIRC MEMBERS

SUSHANTA KUMAR CHATTERJEE  
RAJABAZAR, CALCUTTA.

7th JAN. 1996.



Rajkumar



The late Saraswati Devi, the first woman composer, with her sister, actress Manek

MAJOR  
JAWAHARLAL NEHRU.  
President,  
Indian National  
Congress Party.



I have seen and heard the recordings of 'Kadam Kadam Barhao Ja' and 'Subh Sukh Chain' prepared by the Hindustani Musical Products and sung by Netaji's nephews and nieces. I am no judge of singing or music except as a layman. I like these records. But these songs deserve to be well known in India and I hope that they will soon become popular throughout the country as they were in the U. S. A.

Jawahar Lal Nehru

MAJOR GENERAL

Shah Nawaz Khan Says:-

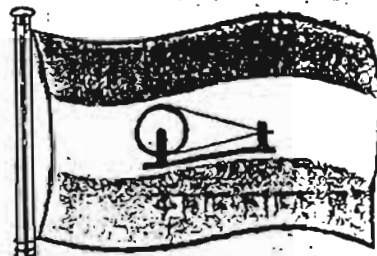
When I heard these songs it brought back many old memories to my mind: the sight of thousands of Indian Soldiers and civilians—Hindus, Muslims, Sikhs, Christians and Parsees alike—standing up before their beloved Netaji in well disciplined ranks and singing with one voice the National Anthem; the sight of determined soldiers, with tricolour held aloft marching towards the sacred soil of India—To almost certain death—Singing happily their favourite marching song. While I listened to these songs I wondered how long it would be before we in India shall be free and would be singing the same songs standing once again before our Netaji as his true soldiers. These songs, especially the "Qadam Qadam Barhao ja," has given me added inspiration to go on and on to...Delhi until the last signs of British Imperialism are evicted from India.

Netaji Zindabad!

JAI HIND.

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KEEP THE FLAG  
FLYING!

NEW  
AVAILABLE



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UNDER THE DIRECTION  
OF  
India's Foremost Singer & Music Director

SJ. PANKAJ KUMAR MULLICK

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SUBH SUKH CHAIN KI — ORCHESTRA  
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NATIONAL CAUSE.

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रेकार्ड पर नेताजी के भतीजे और भतीजियों ने गाया है।

H. 1224 { कदम कदम बढ़ाये जा — गीत  
शुभ सुख चैन की बरखा — आर्केस्ट्रा  
मियुजिकल डायरेक्शन

पंकज कुमार मल्लिक।

— स्पोरटर —

न्युथियटर्स आर्केस्ट्रा युनिट।

नोट:— इस रेकार्ड की तमाम आमदनी फौम की सेवा में दी जायेगी

आप भी रेकार्ड खरीद कर अपना हिस्सा भद्रा करें।

कदम कदम बढ़ाये जा खुशी के गीत गाये जा  
यह जिन्दगी है फौम की तु फौम पर लुटाये जा  
तू शेर हिन्द आगे बढ़ मरने से फिर भी तू न डर  
उड़ाके दुशमनों के सर जोश घतन बढ़ाये जा  
तेरी हिम्मत बढ़ती रहे खोदा तेरी मुनता रहे  
जो सामने तेरे चढ़े तू लाफ में मिलाये जा  
"चलो दिल्ली" पूकार के कौमी निशां संभाल के  
लाल किले पे गाड़ के लहराये जा लहराये जा

मूल्यक प्रत्येक रेकार्ड ३॥

— प्रकाशित —

हिन्दुस्थान मियुजिकल प्रोडक्ट्स लिमिटेड

कलकत्ता।

LETTERS TO THE EDITOR

-----  
From - Mr.Sushanta Kumar Chatterjee  
295/2W,A.P.C.Road,Rajabazar,Calcutta 700 009  
-----

Date:January 7,1996

Dear Mr.Chandvankar,

I thankfully acknowledge the receipt of your letter dated December 14th,1995 and also the back issues of TRN. A quick examination of these issues makes me to say -  
a CREATION without any FORMER  
a PRESENTATION for the FUTURE  
an IMPETUS to grow more (SIRC) branches and  
THANKS to all those,who have made  
a " DREAM COME TRUE ",AND,above all,  
Let us " KEEP THE FLAG FLYING."

Regarding the illustration date mistake of H 1224 in TRN vol.18,you have admitted it to be an editorial fault,in your letter dated December 6th,1995 to me. The original copy (as was sent to you) is with you and as such the matter ends here,I think. Let us hope that Mr.Payne's (U.K.) doubt and thought of "INTRIGUENESS" regarding H 1224 illustration date shall be removed after this clarification.

The actual leaphlet (H 1224) is a three fold double sided printed matter. Previously I had given a portion of it for the printout considering the space question in TRN. Now I enclose herewith the full leaphlet, having no date mentioned.

As we have approached the Birth Centenary year of our beloved Netaji,I do hereby send another record label print of Netaji's English speech (H 2176),a photo featuring his broadcasting from Singapore and two Azad Hind stamps photocopies from my collection.

Mr.Payne's opinion of H 1224 record being issued of later period than 1939 is quite justified. He has pointed out that -  
" S.C.Bose resigned from Presidency on 29th April 1939....".  
Rajendra Prasad who was President in Sept." But the back page of the cover of Young India record booklet June-1939 (in Hindi) refers Subhashchandra as Rashtrapati.[copy enclosed]. This advertisement will also act as a reply to Mr.Payne's query made in a letter dated 18 th April 1992 in TRN-7,page 25,where he had asked about the type of issue of Young India "Sandesh" record by S.C.Bose and others. As the advertisement appears,this was a commercial release (Sandesh/message record) for 'Bharatiya Proja' (Hindi) or 'Indian people' as a whole and not for any party alone. Pandit Jawaharlal Nehru was another person to cut a similar type of disc record.

Subhashchandra Bose was felicitated as 'Netaji' by the Indian residents at Singapore in a mass rally in July 1943,after Mr.Rash Behari Bose declared him the president of "DOKHIN

*Sushanta Kumar Chatterjee*  
 29512W, A. P. C. Road Calcutta-9.  
 Rajabazar.



# CHALO DELHI

Netaji Research Bureau Presents Netaji's Call to Battle and INA Songs by Ram Singh Thakur and Orchestra

# CHALO DELHI

Netaji Research Bureau Presents Netaji's Call to Battle and INA Songs by Ram Singh Thakur and Orchestra

CP1X  
 1059  
 1/89

Side A Introduction: Sisir K. Bose, "Hindustan's First Broadcast" to Indians in East Asia from Tokyo on 26 June 1943. Songs: "Subhaji Subhaji", "Hum Delhi Delhi Jayenge", "Subh Sukh Chain Ki", "Kadam Kadam Barhae Ja", "Utho Sue Bharat Ke Nasibo", "Hum Bharat Ki Beti Hain".

Side B "He Bir Balako", "Jai Ho Mahadesh Hamara", "Azad Hind Sena Ne Jab Sab Se Ucha Hai", "Netaji Haste Haste Jeena".  
 Commentary: Sisir K. Bose. Execution from Netaji's Call to his Countrymen in East Asia, Singapore, 4 July 1943.

© B. Netaji Research Bureau. Sponsored by United Bank of India. Manufactured by The Gramophone Co. of India Ltd.



# CHALO DELHI

Music by Ram Singh Thakur

Side A Introduction: Sisir K. Bose. Netaji's First Broadcast to Indians in East Asia from Tokyo on 26 June 1943.

SUBHASJI SUBHASJI  
 Lyric: Muntaz Husain  
 HUM DELHI DELHI JAYENGE  
 Lyric: Muntaz Husain  
 SUBH SUKH CHAIN KI  
 Lyric: Abid Husain & others  
 KADAM KADAM BARHAE JA  
 Lyric: Ram Singh Thakur  
 UTHO SUE BHARAT KE NASIBO  
 Lyric: G. S. Dhillon  
 HUM BHARAT KI BETI HAIN  
 Lyric: Baldev Singh

Side B  
 HE BIR BALAKO  
 Lyric: Ram Singh Thakur  
 HINDI SIPAHI  
 Lyric: Kalyan Singh  
 JAI HO MAHADESH HAMARA  
 Lyric: Prakash Singh  
 QUAMI TIRANGE JHANDE  
 Lyric: Mushtaq Ahmed  
 AZAD HIND SENA NE JAB  
 SAB SE UCHA HAI  
 Lyric: Ram Singh Thakur  
 NETAJI HASTE HASTE JEENA  
 Lyric: Ram Singh Thakur  
 Commentary: Sisir K. Bose  
 Excerpts from Netaji's Call to his Countrymen in East Asia, Singapore 4 July 1943.

(Instrumental: Net Bahadur Barai, Naz Eshadur Thakur, Raghunath Singh, Thakur, Suresh Singh, Prem Bahadur, Vinaynder Barai, Pintoo Bhargava, Goleb Singh Thakur, and Karam Singh)



Netaji broadcasting to India from Singapore—July 1943



PURBA ASIAAR BHARATIYA SWADHINOTA SONGHA". This happened after Mr. Bose came to Japan from Germany and then to Singapore. It is true as stated by Mr. Payne. And on 21st October 1943, Netaji declared the establishment of "SWADHIN BHARAT SARKAR" and the recognition was given by some countries like Germany and Japan. And also when "Delhi Chalo" became the voice of the day, it may be apprehended that this was the time when "Subh Sukh Chayan" was considered to be the National Anthem. The lyric of the said song is by Abid Hasan and others.

Apart from H 1224, "KADAM KADAM" record, my collection includes another record worth mentioning and that is -

HMV N 16757 OMC 21291 - Kadam Kadam Boraey Ja  
OMC 21292 - Azad Koro Azad Koro  
composed by B.C. Madhur (or Mathur!) Music-Kamal Dasgupta

The artists for 'Kadam Kadam' included Jagonmoy Mitra, Priya Chatterjee, Satya, Anima, Gourikedar, Kalyani and the label reads - "The artists have contributed their royalty to charity. And for the 'Azad Koro' the artists are Jagonmoy, Satya, Amina, Santi Chatterjee, Kalyani and Gaurikedar.

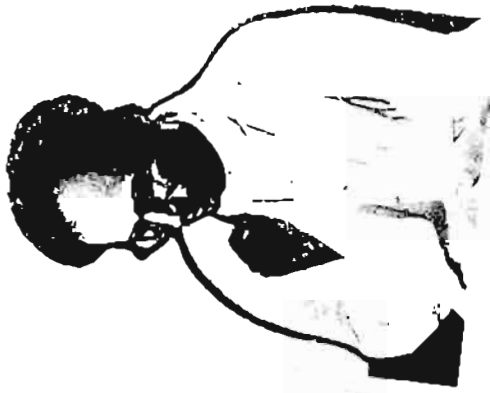
Besides the above mentioned two records, I have also come across a cassette "Chalo Delhi", released by Netaji Research Bureau and sponsored by United Bank of India. It proclaims that the lyric and music of "Kadam Kadam" and some other INA songs were by Ram Singh Thakur. The photocopy of the inlay card of this cassette is enclosed. The song "Kadam Kadam" also appeared in 'Young India' record as 'Chalo Delhi' part I-II. [copy enclosed : Young India TM 8432 NC 8929/8930 - Chalo Delhi Part I & II - In aid of INA relief Fund. Young India Party.]

In reply to Mr. Payne's query - "Whether there are many instances where western style dance bands [as of F. Casanovas!] have been used either as an accompaniment for film songs or for non-film Indian music", I may give two non-film examples in addition to the one on Pankaj Mullick that he has referred.

Artist : Mr. Hemanta Mukherjee  
COLUMBIA GE 2917 CEI 26267-Tomar Duarkhani Kholo [BENGALI SONG]  
CEI 26268-Madhabir Soponey [BENGALI SONG]  
Lyric: Amiya Bagchi, Tune: Self, Music: Casanova and his Orchestra.

Artist : Mr. Hemanta Mukherjee  
COLUMBIA GE 2742 CEI 23093-Ob Yaad Humey [HINDI SONG]  
CEI 23094-Oho Aankho Sey [HINDI SONG]  
Lyric: Faiz Hashmi, Orchestra directed by F. Casanovas.

In TRN-8, page 23 etc. - "K.L. Saigal discography", I find some gaps in the record matrix numbers. Here are some of them and the photocopy enclosed as an offering in memory of K.L. Saigal from Hindustan records, just after his demise.



Illustrations of N.T.H. records



**N. T. H. RECORDS ORGANISERS:-**

- Left to Right -* TIMIR BARN BHATTACHARYA, PAHARI SANYAL,  
 HARIPADA ROY, PRATAP MUKHERJEE.  
*Up Right -* AJAY BHATTACHARYA.



নিউ থিয়েটার্সের প্রতিষ্ঠাতা  
 এবং ম্যানেজিং ডিরেক্টর  
 শ্রীযুক্ত বীরেন্দ্রনাথ সরকার—স্বাক্ষর  
 সহযোগিতায় নিউ থিয়েটার্স-  
 হিন্দুস্থান গ্রামোফোন রেকর্ড  
 বাহির করা সম্ভবপর হইল।

**Sr. BIRENDRA NATH SARKAR - FOUNDER & MANAGING DIRECTOR OF NEW THEATRES FILMS.**

From the collection of Mr.S.K.Chatterjee, Calcutta



- 1] H 341 / H 11341 OMC 2866 - Golap Hoey  
 OMC 2867 - Kaharey Sey
- 2] H 698 / H 11698 OMC 11442-1 - E Gaan Tomar  
 OMC 11443-2 - Jhumur Jhumur
- 3] H 757 / H 11757 OMC 12649-2 - Suni Daakey  
 OMC 12650-2 - Pakhi Aaj
- 4] H 766 / H 11766 OMC 12995-1 - Aami Tomai Joto  
 OMC 12996-1 - Tomar Binaay
- 5] .....H 11819 OMC 13930-1 - Naiba Ghumaley  
 OMC 13931-1 - Ekhoñi Uthibe
- 6] H 841 / ..... HSB 2497 - {Urdu script} [Persian]  
 HSB 2498 - {Urdu script} [Persian]
- 7] H 914 / ..... HSB 2943 - Edin Aaji Kon  
 HSB 2945 - Ektuku Choa Lagey
- 8] H 915 / ..... HSB 2944 - Aaj Khela Bhangar  
 HSB 2946 - Aamar Raat Dohalo
- 9] LH 52 7TJE 337 - Jhumur Jhumur / E Gaan Tomar  
 7TJE 338 - Premer Pujaay / Sopon Dekhi

Again, in TRN-5, page 46, I find that some information regarding B.N.Sirkar and New Theatres Hindustan [N.T.H.] Records is requested. From a New Theatres Hindustan Record catalogue (no date given on it) and with record references H 11537 to 11542, it appears that the founder and managing director of New Theatres Films was Birendra Nath Sirkar. His kind assistance made it possible to bring out New Theatres Hindustan Records. But the "RECORD" idea first came in the mind of Sri Jatindra Nath Mitra ['Kormadhakya' or manager!]. The idea of making gramophone records along with film making was the outcome of Mr. Mitra's sharp business prudence. Among the N.T.H. records organisers were S.J. Timir Baran Bhattacharya, Mr. Pahari Sanyal, Mr. Ajoy Bhattacharya, Mr. Haripad Roy and Mr. Pratap Mukherjee. [For evidence I have enclosed some photocopies.]

At the end, I express my great satisfaction for Mr. Payne's studying TRN so intensively and critically and pointing out the irregularities. This will surely act as a safeguard in the days to come. Mr. Chandvankar, I think, the inclusion of the illustrations in the coming TRN issue will surely be informative and make it attractive.

Thanking you, for the good efforts that are being taken and have been taken,

" CHORI BETI " - i.e. " MOVE ON "

With Regards,

Yours Sincerely,

sd/-

[Sushanta Kumar Chatterjee]

-----  
 EDITOR'S NOTE - Six years ago when SIRC was formed and TRN-1 was published, we never thought that it will survive so long. However we are glad to see that even a letter sent to us is proving to be an excellent research article. I feel that it is worthwhile to continue our efforts in sharing knowledge.

"YOUNG INDIA" RECORD - "SANDESH"  
 - RASTRAPATI SUBHASH CH. BOSE  
 - P.M. JAWHARLAL NEHRU.

अवश्य ही सुनो !



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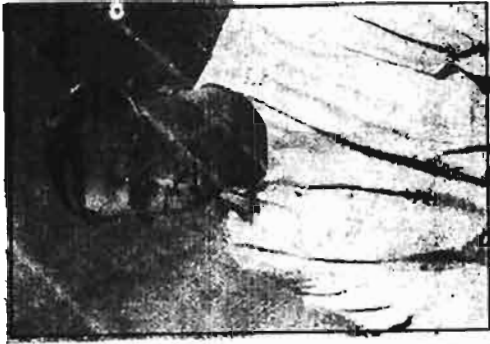
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### North Indian Classical Vocal

#### AJOY CHAKRABARTY

Live at Philadelphia



Raga Kedar, Hori  
Tabla: Sanar Saha  
Harmonium: Jyoti  
Goho  
Total time 64:37  
NILC 079 DDD

#### PT. JITENDRA ABHISHEKI

Raga Rageshree,  
Bhimpalasi, Kabir  
Bhajan - Rehena nahin  
des birana hai  
Tabla: Shushikant  
Mlulay



Harmonium: Purushottam Walawalkar

Total time: 56:46

NICV 075 ADD

#### RAJAN & SAJAN MISRA

Live in New Delhi



Raga Yamati,  
Tarana  
Sarangi:  
Bharat Bhushan  
Goswami  
Harmonium:  
J.R.Potdar,

Tabla: Vinod Lele

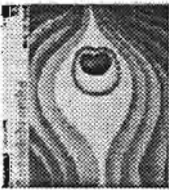
Total Time: 65:01

NILC 082 DDD

### Hindi Devotional

#### ANANDABRAMHA

Music : T. N. Ranade and Keshav Budge  
Prabhu Naam Sumar -  
Bramhananda - Kavita  
Krishnamurthy, Japo  
Hari Naam - Bramha-  
nanda - Vinay Bhide,  
Brijjala ke main -  
Meerabai - Aparna



Mayekar, Tum Bin Mori - Meerabai -  
Padmaja Phelan, Sahabase Laganiya -  
Kabir - Ravindra, Tum Chandan Hum Pani -  
Rai Daas - Madhuri Joshi, Mai Maine  
Govinda Leeno - Meerabai - Utara Kelkar,  
More Man Chando - Narayan Swami -  
Chandrakant Kale, Matavalo, Badal Ayo Re-  
Meerabai - Ranjana Jogtekar, Jo Ish Ka  
Upakar Tha - Bramhananda - Shrikant  
Pargaonkar, Total time: 57:45

CDHD 067 ADD

#### Hari Bhajan Ko Maan Re

#### AJOY CHAKRABARTY

Chalo Man Ganga Jamuna Teer - Meerabai,  
Barase Badariyan -  
Meerabai, Kamal  
Nayanavale Ram -  
Traditional, Moko  
Kahan Dhuodo - Kabir,  
Re Nimohi - Lalit  
Kishori, Aalini Mere



Naina - Meerabai, Sanvara Mhari Proet -  
Meerabai, Hari Bhajan Ko Maan - Kabir  
Total Time: 48:37

HDCD 080 DDD

#### Rani Nam Sukha Dham

#### KAVITA KRISHNAMURTY

#### SANJEEV RAMBHADRAN

Music : Ram Phatak  
Shreeram chandra kripalu  
- Tulsidas, Ram teri  
rachana - Bramhanand,  
Aaya dwar tumbarc rania  
- Traditional, Dekh sakhi  
banako chale - Bramhanand, Bhajo re bhaiya



- Kabir, Bhaja re nar ram charan -  
Bramhanand, Ram teri sham chabi -  
Bramhanand, Koi vando koi rindo - Jane  
Jaswant, Sumar nar Ram nam sukha dham -  
Bramhanand,  
Total Time: 53:48

HDCD 083 ADD

### North Indian Classical Instrumental

#### SITAR SAROD DUET

#### TALENTED TRIO

#### REENA SHRIVASTAVA

#### RAJEEB CHAKRABARTY

#### KOUSIC SEN - TABLA

Raga Bihag,  
Kafi, Madhyam  
se Pitu

Total Time:

70:38

NICI 081 DDD



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वेडेकर, त्या कोयल्या फुलंसा - श्रीपर फडके - अनिल  
कांबळे, चाटेवकन माझ्या - रंजना जोळेकर - इंदिरा  
कुलकर्णी, गो मजे पाप - उत्तरा केळकर - श्रीकांत  
पारगावकर - शांता शेळके

Total Time: 51:18

MLV 074 ADD

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

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- A short introduction to Discography (Bill Dean-Myatt)
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- First annual report on SIRC activities - 1990/91

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- Records of film songs of Madan Mohan (Pradeep Acharya)
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- Letters to the Editor
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- Records of old Marathi Bhavgeete (S.A.Sukhtankar)
- Records of Classical music and Popular songs (Prabhakar Datar)
- Records of Marathi Film Songs - 1930-1960 (Prabhakar Datar)
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- Records of Hindi film songs composed by O.P.Naiyyar (Jayant Ralekar)
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- The Record Collector - Mr.Mallappa Ankalgi,Solapur (Jayant Raleraskar)
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- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
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- Record details - 'Shakuntal to Kulvadhu'(Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

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- Discography of Jankibai of Allahabad (Michael Kinnear)

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- Records of Mr.Sudheer Phadke - (Mr.K.R.Tembe)
- Records of the programme: 'Gani Manatali / Galyatali' (Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar)
- 'Records of Mr.Datta Davjekar' - (Mr.Prabhakar Datar)
- Khan Saheb Abdul Karim Khan:Life,Gayaki and records : Lecture notes (Prof.S.R.Mehta)
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- An appeal for the information on 'National Gramophone Company' (Mr.Michael S.Kinnear)
- Letters to the editor

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- Reading Indian Record Labels - Part 7 'Singer Record' and 'James Opera Record'(Michael Kinnear)
- In the Matter of Mahomed Hussain (Naginawale) (Michael Kinnear)
- Lecture notes on Pandit Omkarnath Thakur (Prof.S.R.Mehta)
- Fourth annual Report of SIRC (Suresh Chandvankar)

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- 'The Romance of Recording'-India-Articles I,II and III (William C.Gaisberg)
- Notes on the articles [I-III] - 'The Romance of Recording' (Michael Kinnear)

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- Lecture notes on Ustad Bade Ghulam Ali Khan:Life,Gayaki and records (Prof.S.R.Mehta)
- Notes on Late Mr.V.B.Alias Bapurao Pendharkar (Suresh Chandvankar)
- Discography of Late Mr.V.B.Alias Bapurao Pendharkar (Michael Kinnear)
- Letters to the Editor
- Collector's Items (Mr.S.K.Chatterjee)

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- Note on Pandit Ram Narayan (Suresh Chandvankar)
- Discography of Ustad Allaadin Khan (Michael Kinnear)
- Lecture notes on : Vilayat Hussein Khan (Prof.S.R.Mehta)
- Discography of Vilayat Hussein Khan (Michael Kinnear)
- Letters to the Editor

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- Reading Indian Record Labels - 'Ramagraph'  
'The history of Ram-A-Phone and Ramagraph records'  
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- The Rama-phone catalogue (September 1907) (Michael Kinnear)
- 'Bal Gandharva'-revisited (Michael Kinnear)
- Report on SIRC activities [July 1994-June 1995]  
(Suresh Chandvankar)
- The Record Collector (Mr.Bill Daen Myatt)

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- Note on Ramkrishnabuwa Vaze (Suresh Chandvankar)
- Discography of Ramkrishnabuwa Vaze (Michael Kinnear)
- SIRC news from Mumbai,Pune,Goa,Nanded and Solapur

Brief History and objectives of "SIRC"

- a. Year of inception - 1990
- b. Names of the founder members -
  - 1] Mr.Michael S.Kinnear,Australia  
Discographer - Chief motivator of the society.
  - 2] Mr.Narayan Mulani - Businessmen,collects mainly old 78's records (5000) and film song booklets,photos,periodicals.
  - 3] Mr.Suresh Chandvankar - Scientist,collects all types of gramophone records (about 7000),interested in the records of rare,forgotten,less popular artists,liking towards records of classical music. Also collects photos,booklets unusual recordings etc.
  - 4] Mr.Krishnaraj Merchant - Retired bank manager,collects 78's film and western classical records of all formats (2000),also collects books,periodicals,cassettes etc.
  - 5] Mr.Prabhakar Datar - retired bank employee,78's of Marathi stage songs and classical music of old masters and records of Marathi film songs (7000),also collects film booklets.
- d. Current Managing Committee -
  - Mr.Narayan Mulani - President
  - Mr.Suresh Chandvankar - Hon.Secretary
  - Mr.Krishnaraj Merchant - Hon.Treasurer
- e. Total Membership -  
About 150 members (80 local,40 out of Mumbai,30 foreign)
- f. Units - at Pune,Solapur,Nanded,Calcutta and Goa.  
No affiliations with other associations so far.
- g. Periodical (Monthly) meetings for listening records or some recorded music.
- i. Publish quarterly journal - 'The Record News'. 20 issues have been published so far. This journal is not seperately priced but is included in the annual subscription. All the material published is subjected to copyright.

We want to stress out that -

- \*\* This Society is a group of record collectors and individually each member has a personal collection and that there is no common collection/archive of the society.
- \*\* It is an information centre for the collectors and the music lovers.
- \*\* SIRC membership doesn't mean an access to the collections of other collectors/members but it may help in developing friendship among them.
- \*\* Society doesn't undertake any job of recording/transfers of songs from one format to another.

sd/-

[Suresh Chandvankar]  
Hon.Secretary  
January 1996