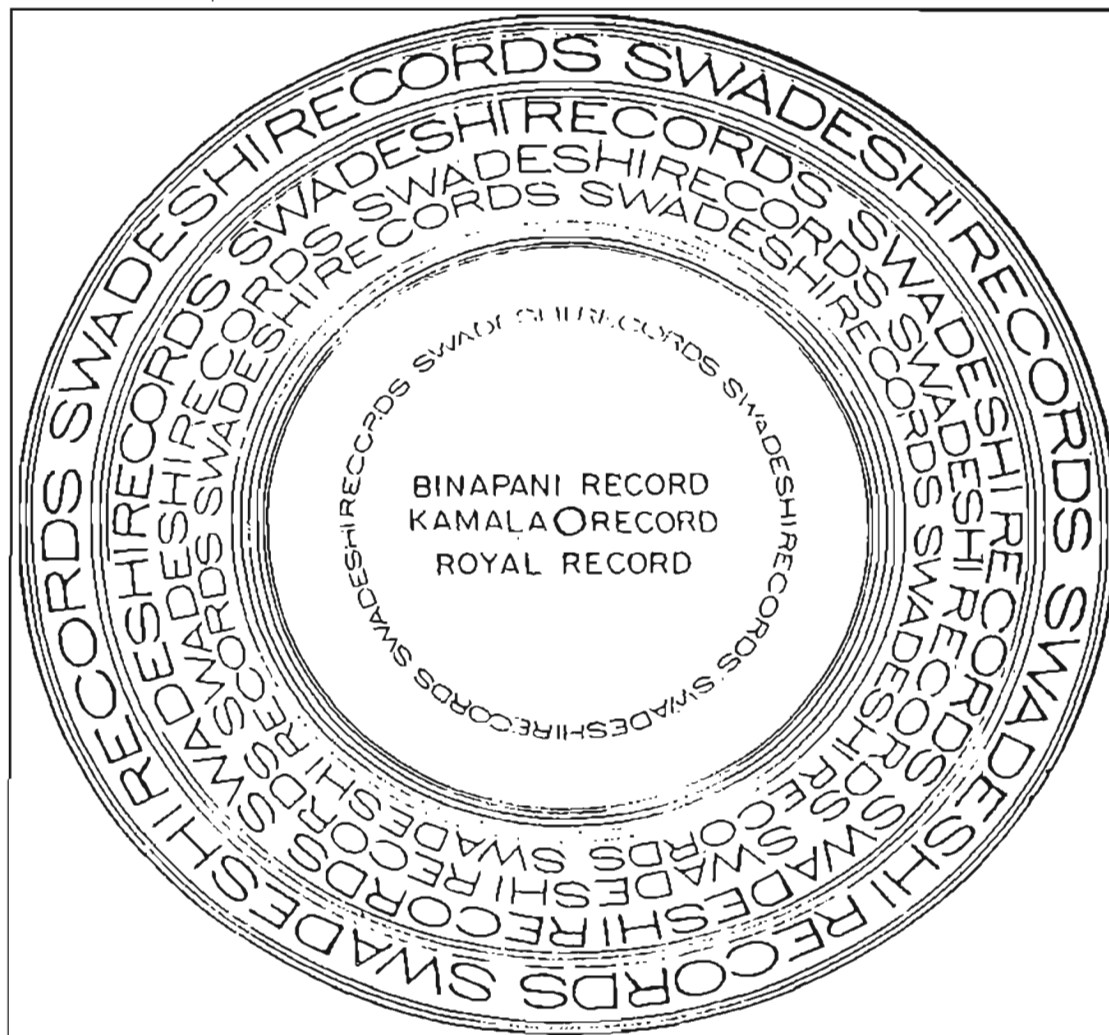


THE RECORD News

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



VOL. 5

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

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FROM THE EDITOR -
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I am pleased to present to you TRN - 5 which is reaching you late due to some unforeseen circumstances. This issue includes short write ups about the SIRC events & the activities during the period October - December 1991. Also included are the letters to the Editor which reflect the interest & the appreciation of the articles by SIRC members friends and wellwishers. Mr. Michael Kinnear has presented an interesting research article on The First Record Manufacturers in India. He will resume back with his series on ' Reading Indian Record Labels ' from the next issue. I hope this article will give totally new information to the Record Collectors & will motivate them in exploring the examples of these Swadeshi Records.

SURESH CHANDVANKAR
EDITOR

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SIRC NEWS FROM BOMBAY

BY - SURESH CHANDVANKAR, BOMBAY.

As before we had regular records listening sessions at different places in & around Bombay with an average attendance of fifty persons. Following programmes/meetings were held -

1) October 1991 - Mr.K.R.Tembe, Dombivli presented a nice programme on "JUGALBANDI'S ON RECORDS" at his residence. This programme was based on Long Playing Gramophone Records played on modern record player with stereophonic amplifier system. He gave a musical feast to the audience by playing both vocal and the instrumental Jugalbandi Records.

2) November 1991 - Mr.V.R.Joshi, Kandivli presented another interesting programme - "RECORDS ON RAGA MARWA AND RAGA SHREE" again based mainly on modern Long Playing Gramophone Records. As the programme took place in the evening - which is the most appropriate time of rendering these ragas - the listeners enjoyed it very much.

3) December 1991 - We had more than one sessions in December. In Bombay, usually there are large number of cultural events in December. We had following programmes -

a) On December 14, Mr.Sobhraj B.Vasvani, Ulhasnagar presented a programme titled "SONGS OF SURSAGAR JAGMOHAN" in which he played about thirty 78 rpm records of Jagmohan who is known as Sursagar. Mr.Vasvani has a very old Gerard changer with proper stylus which gives best sound reproduction from the grooves of old 78's.

b) On December 19, Prof.Sharadbhai Mehta, Nadiad gave a talk on "KHAYAL AND THUMRI GAYAKI OF LATE MISS GAUCHARJAN OF CALCUTTA". This talk was organised jointly by Amateur Music Association, TIFR, Bombay, Indian Musicological Society, Baroda and SIRC, Bombay. Mr. Mehta gave illustrations like photographs of Miss Gauhar, her recordings from early period, etc. The talk was attended by about fifty persons even when it was at night and at a place far away from the city. Prof. Mehta has a deep knowledge on this subject. He has won the SURBHI Sawal Jawab award for correctly identifying the voices of Late Peara Sahib & Late Miss Gauhar Jan. This episode was telecast in July 1991.

c) During December 20 - 21, IMU, Baroda (Indian Musicological Society) had organised a seminar on "MUSIC RESEARCH-PERSPECTIVES AND PROSPECTS" at University Club House, Churchgate, Bombay. I presented a paper titled 'PRESERVING THE MUSICAL PAST OF INDIA THROUGH OLD GRAMOPHONE RECORDS'. This seminar was attended by several scholars & students from many parts of the country.

d) On December 28, Mr.Pradeep Acharya, Girgaon, Bombay presented a programme "FILM SONGS OF LATE MADAN MOHAN" attended by about eighty lovers of film music.

DETAILS OF SOME OF THESE PROGRAMMES ARE GIVEN ELSEWHERE.

SIRC NEWS FROM NANDED

BY - MR.PRABHURAJ KULKARNI,NANDED.

As announced in TRN-4, a group of record collectors & music lovers came together to begin the work of SIRC at Nanded. As a preliminary exercise, a meeting of the interested persons was convened on September 28, 1991 on the occasion of the birthday of Smt. Lata Mangeshkar. This meeting was held at the residence of Mr. P.T. Shastri to listen the songs recorded on the audio cassette. The songs played were from the Hindi films (1948-1959) Majboor, Jiddi, Mahal, Chakori, Milan, Lahore, Khel, Andaz Aadhi Raat, Nagina, Naujawan, Naubahar, Garam Coat, Shiri Farahad Anuradha, Ada, Aaram, Patanga, Ghungaru, Albel, and Shinshinaki Bubla Bu.

On October 12, 1991 another programme was organised at the residence of Mr. Fatesibhai Thakkar, Vazirabad, Nanded. In this programme following Long Playing Records were played -

- 1) HMV 3 AEX 5010 - K.C. Dey.
- 2) HMV AAHA 1005 - Kananbala.
- 3) HMV ECLP 2640 & POLYDOR 2392071 - K.L. Saigal.

On October 22, 1991 (Kojagiri Poornima) Hindi Film Songs from 1948 - 1960 on "CHAND" were played from a recorded cassette. The songs were from the films - Chaudahavi Ka Chand Pratima, Ek Din Ka Sultan, Barsat Ki Raat, Singar, Ramvivah, Sajni Bazzar, Bhakta Surdas, Jawab, Zeenat, Khandan, Shart, Ashiana, Railway Platform, Paying Guest, Lajwanti, Sohani Mahiwal, Dillagi, Raat Ki Rani, Chakori, Rajhath, Poonam, Aawara, Aaram, Anokha Pyar, Navrang Barish, Sharada, Parchhai, Khajana, Bhartruhari & Rimzim. This programme was held at the residence of Mr. P.T. Shastri.

Further details of these programmes are available with me. From these preliminary meetings & the response received we will form SIRC Nanded branch soon & begin functioning with the guidance & the co-operation from the office bearers of SIRC at Bombay.

**MR. PRABHURAJ KULKARNI, " HARI KUNJ " SHREE NAGAR
NANDED - 431 602. MAHARASHTRA, INDIA.**

=====

RECORD / RECORDING WANTED -

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

HMV N 15026 RED LABEL OMD 2791-2 MAJHA KONI NELA
2783-2 KAHU DUR AASE

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

PLEASE CONTACT AT - 'AKANSHA', SAHAKAR COLONY, NAUPADA, THANE (W)
MAHARASHTRA, INDIA. THANE - 400 602.

JUGALBANDI ON RECORDS

BY - MR.K.R.TEMBE, DOMBIVLI ON OCTOBER 26, 1991

In India, when two Vocalists sing together or two instrumentalists perform & play together, the combined presentation is termed as Jugalbandi - a Hindi word for Duet. Jugalbandi is not a recent innovation. Partnership in both vocal & the instrumental music has been in vogue since the days of "Dhrupad" but the combinations of totally different instruments like Sitar & Sarod have practically been unknown until Ustad Allaadin Khan - the Doyen of Indian Classical Music introduced it in his public performances on Sarod with Ravi Shankar on Sitar. Two instruments were blended by a process of mutual adjustments & understanding.

This gave an idea of developing & presenting programmes of duets on instrumental music. With Ali Akbar Khan on Sarod & Ravi Shankar on Sitar the duet programmes became very popular. Their very first stage appearance in 1944 in an improvised duet theme was received with ovation. Eversince then, this has been one of the most sought after items in any concert. Other combinations like Sarod & Violin, Shehanai & Violin, Flute & Santoor, Flute & Sitar, Guitar & Sitar were tried & became very popular. Also Combinations like North & South Indian style duet became popular the classic example being - Ustad Amjad Ali Khan on Sarod (North Indian Style) & Lalgudi Jayraman on Violin (South Indian Style). Innovative artists like Ravi Shankar have recorded duets with Yehudi Menuhin on Violin.

Jugalbandi began mainly through students singing or playing together with their Guru while learning and the form subsequently progressed into more regular performances by disciples of the same guru. Some of the examples of the recorded duets in vocal music are - Vinayakrao Patwardhan & Narayanrao Vyas, Singh Bandhu, Nazakat & Salamat Ali Khan, Hirabai Barodekar & Saraswati Rane, Parveen Sultana & Dilshad Mohd. Khan.



MR.K.R.TEMBE PRESENTING " JUGALBANDI ON RECORDS "

DETAILS OF THE JUGALBANDI RECORDS PLAYED BY MR.K.R.TEMBE.

=====

EXPLANATION - RECORD NUMBER & (YEAR) OF RELEASE / MATRIX NUMBER
ARTISTS / RAGA / DURATION IN MINUTES.

- 1) HMV EASD 1322 (1968) / 2 YJE(520) / BISMILLAH KHAN (SHAHANAI)
& V.G.JOG (VIOLIN) / DURGA / 12.
- 2) HMV EALP 1264 (-) / 2 XJW 925 / NAZAKAT ALI & SALAMAT ALI
(VOCAL) / MADHUVANTI / 13.
- 3) HMV ECSD 2747 (1975) / 2 YJW 336 / SHIVKUMAR SHARMA (SANTOOR)
& HARIPRASAD CHAURASIA (FLUTE) / MISHRA PILOO / 22.
- 4) HMV ECSD 2808 (1978) / 2 YJW 422 / HARIPRASAD CHAURASIA (FLUTE)
& V.G.JOG (VIOLIN) / HOLI MISHRA KAFI / 12.
- 5) HMV ECLP 2372 (1968) / 2 YJE (S-54) / JAYA BOSE (SITAR) &
HIMANGSHU BISWAS (FLUTE) / BHATYALI DHUN / 10.
- 6) APPLE SAP00 1002 (1972) / SAP-103A-1U / ALI AKBAR KHAN (SAROD)
& RAVI SHANKAR (SITAR) / HEM BIHAG / 22.
- 7) HMV ECSD 2562 (1978) / 2 YJE 288 / ALI HUSSAIN (SHEHANAI) &
PROF.V.G.JOG / NAND / 12.
- 8) STC-0-4B 7183 (AUDIO CASSETTE) / - / PANDIT VINAYAKRAO
PATWARDHAN & PANDIT NARAYANRAO VYAS (VOCAL) / MALGUNJI / 20.
- 9) HMV 6/ECSD 2932 (1983) / 2 YJW-701 (32-418) / AMJAD ALI KHAN
(SAROD) & LALGUDI G.JAYRAMAN (VIOLIN) / HINDOLAM (MALKAUNS)
/ 22.
- 10) HMV ECSD 2839 (1980) / 2 YJW 510 (24-981) / PARVEEN SULTANA
& USTAD MOHAMMAD DILSHAD KHAN (VOCAL) / KAUSI KANHARA / 22.
- 11) HMV ASD 2295 (1967) / 2 YEA 3068 / VILAYAT KHAN (SITAR) &
BISMILLAH KHAN (SHEHANAI) / BHAIRVI / 10.



THE AUDIENCE ATTENDING THE PROGRAMME OF JUGALBANDI RECORDS.

DETAILS OF THE RECORDS PLAYED BY MR.V.R.JOSHI ON NOVEMBER
21,1992 AT THE PROGRAMME ON RAGA MARWA & RAGA SHREE.

=====

EXPLANATION - RECORD LABEL & CATALOG NUMBER (YEAR) / MATRIX
NUMBER / ARTISTS / DURATION - IN MINUTES.

RAGA MARWA

=====

- 1) COLUMBIA GE 3868 / CEI 12922 / PANDIT D.V.PALUSKAR (VOCAL)
3 MINUTES.
- 2) HMV N 16996 / OMC 23093 / PANDIT RAVISHANKAR (SITAR) / 3.
- 3) HMV EALP 1253 / 2 XJW 910 - 1 / AMEER KHAN (VOCAL) / 20.
- 4) LIBERTY LBS 8308 (WPS 21-441) / PANDIT RAVI SHANKAR IN NEW
YORK (SITAR) / 20.
- 5) COLUMBIA 33 ESX 4253 / - / USTAD ABDUL HALIM JAFFER KHAN
(SITAR) / 20.
- 6) COLUMBIA 33 ELX 3304 / - / KHANSAHEB ABDUL KARIM KHAN
(VOCAL) / 5.
- 7) ODEON S-MOAE 5010 (1968) / 2 YJW(S)49 / PANDIT BHIMSEN JOSHI
(VOCAL) / 20.

RAGA SHREE

=====

- 8) HMV EALP 1252 / 2 XJW.906 / PANNALAL GHOSH (FLUTE) / 20.
- 9) HMV EASD 1296 (1965) / 2 YJE 3 (20-140) / ALI AKBAR KHAN
(SAROD) & RAVI SHANKAR (SITAR) / 20.
- 10) HMV EALP 1263 (1962) / 2 XJW.1228 - 1A T1 / PANDIT D.V.
PALUSKAR (VOCAL) / 20.
- 11) HMV ECSD 2734 (1973) / 2 YJW 209 / PANDIT KUMAR GANDHARVA
(VOCAL) / 10.



THE MUSIC LOVERS ASSEMBLED TO LISTEN RAGA MARWA & RAGA SHREE.

**DETAILS OF THE RECORDS PLAYED AT THE PROGRAMME ON DECEMBER 28
1991 BY MR. PRADEEP ACHARYA ON " FILM SONGS OF LATE MADAN MOHAN "**

=====

EXPLANATION - RECORD LABEL & CATALOG NUMBER / SONG TITLE /
ARTIST / LYRIC / FILM.

- 1) COLUMBIA GE 33598 / MUZE YAD KARNE WALE / LATA MANGESHKAR
/ HASARAT JAIPURI / RISHTE NATE.
- 2) HMV N 52214 / O MATI KE PUTALE / MOHAMMAD RAFI / KAIF
IRFANI / SHEROO.
- 3) HMV N 53166 / JAB DILME NAHI HAI / MANNA DEY / ANWAR FARUKI
/ BANK MANAGER.
- 4) HMV N 53166 / KADAM BAHAKE BAHAKE / LATA MANGESHKAR / INDIVAR
/ BANK MANAGER.
- 5) HMV N 51768 / DIL DIL SE MILAKAR / KISHORE KUMAR / RAJENDRA
KRISHAN / MEMSAHIB.
- 6) HMV N 53881 / PRITAM DARAS DIKHAO / MANNA DEY & LATA MANGESHKAR
/ RAJENDRA KRISHAN / CHACHA ZINDABAD.
- 7) HMV N 52341 / DO GHADI O JO PASS / LATA MANGESHKAR & MOHAMMAD
RAFI / RAJENDRA KRISHAN / GATE WAY OF INDIA.
- 8) HMV N 55470 / AAJ MILE MAN KA MEET / MANNA DEY / RAJA MEHANDI
ALI KHAN / NAWAB SIRAJ UDDAULAH.
- 9) HMV N 51088 / JIYA KHO GAYA / LATA MANGESHKAR / SAHIR LUDHIYANWI
/ RAILWAY PLATFORM.
- 10) HMV N 53088 / SAJANA LAGAN / LATA MANGESHKAR / RAJENDRA KRISHAN
/ DUNIYA NA MANE.
- 11) HMV N 52808 / TU HI AAKE SAMBHAL / ASHA BHOSLE / MAJROOH
SULTANPURI / AKHARI DAO.
- 12) HMV N 55344 / EK HASIN SHYAM KO / MOHAMMAD RAFI / RAJA
MEHANDI ALI KHAN / DULHAN EK RAAT KI.
- 13) COLUMBIA GE 33552 / ZAROORAT HAI ZAROORAT HAI / KISHORE
KUMAR / RAJENDRA KRISHAN / MANMAUJI.
- 14) HMV N 52566 / BADA TU C.I.D. HAI / KISHORE KUMAR / RAJENDRA
KRISHAN / CHANDAN.
- 15) HMV N 52566 / AANKH MILANE KE LIYE / GEETA DUTT / RAJENDRA
KRISHAN / CHANDAN.
- 16) COLUMBIA GE 32452 / DIL TUMSE UTHAKE DE DIYA / LATA
MANGESHKAR / - / BAP BETE.

- 17) HMV N 53090 / SITARO CHHUP JANA / ASHA BHOSLE / RAJENDRA KRISHAN / DUNIYA NA MANE.
- 18) HMV N 53624 / WO JO MILATE THE / LATA MANGESHKAR / MAJROOH SULTANPURI / AKELI MAT JAIYO.
- 19) HMV N 54975 / AAP KO PYAR CHHUPANEKI / MOHAMMAD RAFI & ASHA BHOSLE / RAJENDRA KRISHAN / NEELA AAKASH.
- 20) HMV N 53117 / CHALO DILDAR CHALO / LATA MANGESHKAR & CHORUS / RAJENDRA KRISHAN / DUNIYA NA MANE.
- 21) HMV N 52212 / NAINO MEIN PYAR / LATA MANGESHKAR / KAIF IRFANI / SHEROO.
- 22) HMV N 52754 / ADAYE JAB HO LATKE / ASHA BHOSLE & MOHAMMAD RAFI / RAJENDRA KRISHAN / KHOTA PAISA.
- 23) HMV N 54320 / JAO JI JAO / ASHA BHOSLE & MOHAMMAD RAFI / RAJENDRA KRISHAN / SHARABI.
- 24) HMV N 50998 / MAT BHUL AARE INSAN / MOHAMMAD RAFI / RAJENDRA KRISHAN / MASTANA.
- 25) HMV TAE 1108 (E.P.) / MAIN NEEGAHE / MOHAMMAD RAFI / RAJENDRA KRISHAN / AAP KI PARCHHAINYA.
- 26) HMV TAE 1369 (E.P.) / AARE O SHOKH NAZAR / MAHENDRA KAPOOR / RAJA MEHANDI ALI KHAN / JAB YAAD KISI KI AATI HAI.
- 27) HMV TAE 1108 (E.P.) / YE HAVA MASTANA / MOHAMMAD RAFI & ASHA BHOSLE / MAJROOH SULTANPURI / AKELI MAT JAIYO.
- 28) HMV EMGPE 5059 (L.P.) / BHIGI CHANDANI / MANNA DEY & LATA MANGESHKAR / HASARAT JAIPURI / SUHAGAN.
- 29) HMV ECLP 5758 (L.P.) / CHAIN NAHI AAYE / LATA MANGESHKAR / RAJENDRA KRISHAN / SAMUNDAR.
- 30) HMV ECLP 5601 (L.P.) / DO DIN KI MOHHABAT / TALAT MAHMOOD KAIF IRFANI / CHOTE BABU.
- 31) HMV ECLP 5568 (L.P.) / YE NAI NAI PREET / TALAT MAHMOOD & LATA MANGESHKAR / RAJENDRA KRISHAN / POCKET MAAR.
- 32) HMV ECLP 5974 (L.P.) / TERI NIGAHON MEIN / TALAT MAHMOOD & ASHA BHOSLE / RAJENDRA KRISHAN / BAHANA.
- 33) HMV 7 LPE 8014 (E.P.) / PREET LAGA KE / MUKESH / RAJENDRA KRISHAN / AANKHEN.

=====

LATE MISS GAUHAR JAN OF CALCUTTA(1870-1930)

(- A LEGEND IN HER OWN LIFE TIME)

BASED ON THE LECTURE DELIVERED BY PROF.SHARADBHAI MEHTA
NADIAD ON DECEMBER 19,1991 AT T.I.F.R.BOMBAY.

IMPORTANT EVENTS IN THE LIFE OF MISS GAUHAR JAN.

BORN - 1870 AT AZAMGARH U.P. DIED - 1930 AT MYSORE.
DAUGHTER OF ARMENIAN PARENTS - PARENTS DIVORCED IN 1879.
GAUHAR WAS BROUGHT UP BY HER MOTHER WHO LATER ADOPTED MUSLIM
RELIGION.

TALIM (MUSIC) - 1.USTAD KALE KHAN. 2.ALI BUX. 3.NAZIR KHAN
4.BINDADIN.

FIRST PUBLIC PERFORMANCE - 1887 - AT THE COURT OF MAHARAJA OF
DARBHANGA. FIRST PERFORMANCE IN CALCUTTA - 1896.

ENGLISH MAN'S DESCRIPTION OF HER BEAUTY -
FEES RECEIVED FOR THE PERFORMANCES -

KNOWN PERFORMANCES IN 1911 -

GAISBERG, D.P.MUKHERJEE & BHATKHANDE SAHEB'S OPINION ABOUT HER.

THAKUR JAIDEV SINGH'S OPINION, UPON LISTENING HER IN 1912.

SHE KNEW 20 LANGUAGES & SHE GAVE 600 RECORDS TO GRAMOPHONE CO.

DESCRIPTION OF HER PERFORMANCE AT DELHI DARBAR.

GAUHAR'S RECORDINGS WITH DIFFERENT RECORDING COMPANIES.

INCIDENTS IN HER LIFE -

1.HABIT OF MOVING IN BAGGI & IT'S CONSEQUENCES.

2.BARGAIN FOR PERFORMANCE WITH DATIA NARESH BHAVANI SINGH.

3.CONSIDERATION FOR LISTNERS - MONOPOLY IN RENDERING CERTAIN
COMPOSITIONS.(e.g.CHHABI DIKHALAJA BANKE SANVARIA)

4.INVITATION IN DELHI DARBAR IN 1911.

5.GANDHIJI & GAUHAR 6.INCIDENCE WITH BENAZIR BAI.

7.AFFAIRS & DISAPPOINTMENTS. FINANCIAL LOSSES.

SERVED AS A COURT SINGER IN NATIVE STATES OF-DARBHANGA, RAMPUR
& MYSORE. DIED IN MYSORE IN 1930 AT THE AGE OF SIXTY.



Goura Jan alias Miss Gauhar Jan, famous classical Indian singer
in a pause during recording session at Calcutta.- Photograph
taken by Mr.F.W.Gaisberg in Dec.1903. - From the book by
Mr.F.W.Gaisberg "THE MUSIC GOES ROUND", ARNO PRESS NEW YORK/1977.

LATE MISS GAUHAR JAN OF CALCUTTA (1870 - 1930)

LIST OF THE ILLUSTRATIONS OF THE RECORDINGS
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EXPLANATION - RECORD NUMBER / MATRIX NUMBER / SONG TITLE /
RAGA, STYLE / LYRIC & COMPOSER / REISSUE NUMBER.

ABBREVIATIONS - G.C. - GRAMOPHONE CONCERT.(RECORD)

RECORDING EXPERTS -

PREFIX E - FREDRICK WILLIAM GAISBERG.(1903 - 1904)

SUFFIX h - WILLIAM SINKLER DARBY.(1904 -1905)

SUFFIX y - ARTHUR S.CLARKE.(1914 - 1915)
=====

- 1) G.C.-13842 / E 2585 h / NAHAK LAGE GAVANAVA / BHAIRVI THUMRI / HMV P 17.
 - 2) G.C.-13856 / E 2588 h / AAN BAN JIYAME LAGI / GARA / HMV P 17.
 - 3) G.C.-3-13013 / E 3764 / ITNA JOBAN PAR MAN NA KARIYE / KHYAL BHUPALI / HMV P 28.
 - 4) G.C.-13876 / E 2608 h / SAVARIYA MAN BHAYORE BANKE YAR / PILOO / HMV P 28.
 - 5) G.C.-4-13352 / E 8896 o / PIYA KAR DHAR DEKHO CHHATIYA DHARKAT /
 - 6) G.C.-4-13256 / E 8900 o / AAVO GARE LAG JAVO, MAI WARI SAIYA / DES JHINJHOTI / COMP.BY LALA DUNICHAND.
 - 7) G.C.-4-13267 / E 8968 o / KAISI YE DHUM MACHAI KANIYA RE / HORI KAFI / HMV P 362.
 - 8) G.C.-4-13264 / E 8965 o / KHELAN KO HORI RADHE SANG / HOLI DES /
 - 9) G.C.-13857 / E 2589 h / KRISHNA MADHO RAM NIRANJAN / KHYAL MALKAUNS /
 - 10) G.C.-13843 / E 2587 h / PANIA JO BHARAN GAI / DESH THUMRI / COMP. BY GAUHAR. / HMV P 18
 - 11) G.C.-12-13013 / 2988 y / PYARI PYARI MORA JIYAME BASI / KEDAR / HMV P 2267.
 - 12) G.C.-12-13016 / 2986 y / MORE KAHAN KA KARU MORI SAVRI SURAT / DHANI / HMV P 2267.
 - 13) G.C.-13858 / E 2590 h / YE GOKUL GAM KA CHHORA / KHYAL MULTANI / HMV P 21.
 - 14) G.C.-13854 / E 2584 h / CHHODO CHHODO MORI BAHIIYA PIYA / BHAIRVI THUMRI / HMV P 21.
 - 15) G.C.-13257 / E 8901 o / MAIKA PIYA BIN KACHHU NA SUHAYE / SOHINI / COMP.BY BHAIYA GANPATRAO / HMV P 357.
 - 16) G.C.-4-13250 / E 8894 o / RASILI MATWALIO NE JADU DARA / BHAIRVI THUMRI / HMV P 357.
 - 17) G.C.-4-13235 / E 8899 o / SHYAM SUNOARKI SURATIYA DEKHE BHUL GAI TAN SARI / THOOMRI KHAMAJ / COMP. BY LALA BABU DUNI CHAND / HMV P 361.
 - 18) G.C.-13867 / E 2699 h / PIYA BIN NAHI AAVAT CHAIN / SOURATH / COMP.BY HAIDER / HMV P 22.
 - 19) G.C.-3-13022 / E 3775 / CHALI NAHANWA JOBAN MATI GUJARIYA / KAJRI /
 - 20) G.C.-3-13016 / E 3767 / SAVARIYA BANKE JOBANWA CHHIPAYE JAI / HORI GUT / COMP. BY SULTAN PIYA.
- =====

"PRESERVING THE MUSICAL PAST OF INDIA THROUGH OLD GRAMOPHONE RECORDS".- GIST OF THE PAPER PRESENTED BY SURESH CHANDVANKAR SECRETARY, (SIRC) AT IMU SEMINAR, BOMBAY ON DECEMBER 21, 1991.

Indian music has a glorious past & the history of the music dates back to several centuries. However the art & science of recording sound is some one hundred & fifteen years old. Edison's invention of phonograph in 1877 opened up a vast field of storing the sound on cylinders & it took several forms like flat discs, breakable shellac records, plastic records, wire recordings, spool tape recordings, audio & video cassettes, and the most modern CD's - compact discs. From the very beginning of this century different types of recordings were done in India in almost all fields of sound forms e.g. speeches, skits, mimicries, lectures, classical & light music film music, bhajans, gazals, comedies, dramas & so on...the list is really very long.

The question naturally is why gramophone records ? Why not all other formats of recordings ? The answer is quite simple. It is true that we must try to preserve everything that is available in the form of recordings but we are living in the period in which we are witnessing the damage & the destructions of the Gramophone Records. These records, record players are disappearing from the market & the new formats like cassettes & CD's are taking over very fast due to modern technology & inventions.

As a record collector & a researcher I do hear lots of stories from my seniors like e.g. the famous speech by Swamy Vivekanand at Chicago Conference in 1896 was recorded on cylinder (chudi or bangadi records) or of the cylinder recording of Bande Mataram in Rabindranath Tagore's voice. Where are these recordings ? Has anyone preserved these ? If so, are they available & accessible to anyone interested ? At least I do not know the answers to these questions. So we have already lost several valuable recordings which should have been preserved. The same history might repeat if we do not take necessary steps & act fast in collecting & preserving old Gramophone Records.

Let us have a look at the volume of the work & the task involved. Although there is no complete data available of the number of records produced in India, a rough estimate indicates that about half a million (five lakhs) titles have been recorded so far in last ninty & odd years. Number of copies of each title varied from the popularity of a given title/song. From 1898-1960 the music in India was mainly recorded on flat discs revolving at 78 rpm. Large volumes of shellac records were produced & marketed under record labels-most popular ones HMV, Columbia, Odeon, Young India, Broadcast, Ramagraph, Jay Bharat Hindustan Records, and so on. From 1960 onwards an era of long playing gramophone records dawned in India & is still continuing in diminishing proportions. These unbreakable, plastic records were most popular before cassettes came into the market.

So much wealth is inscribed in these microgrooves & it represents the musical & audio history of our country. Unfortunately there are not serious & systematic efforts to preserve these treasures for future generations. There are not many efforts of documenting the valuable information available on the record labels - an Art & Science known as DISCOGRAPHY is not even heard of in our country. If we ask ourselves a question as to how many records in Indian Classical Music were cut by different gramophone companies say during 1950 - 1985, I am sure we won't be able to answer it. But this has already been answered in a book by Australian researcher - Mr. Michael Kinnear. The title of the book is " Discography of Hindustani & Karnatik Music " & is published by Greenwood Press. I am confident that very few musicians, record collectors, persons involved in making gramophone records are aware of this great work. Very few Institutes, Individuals, Universities & their departments of music & libraries have purchased this book. This book tells that only about 3000 records were made - L.P. & E.P.'s - in about 30 years i.e. average of about 100 records of pure classical music per year. This amount is negligibly small as compared with tons of film music records. Discography of all other records & whole lot of 78 rpm era is an open field for the young researchers.

Let us see what is the existing situation in collections & preservations. Thanks to the several known & unknown Record Collectors who have spent most of their valuable time, money & energy in collecting & preserving old gramophone records. Some of them have treated this as their lifetime mission even when it really became troublesome & a burden to their families. However very few individual collections are well preserved documented & available to anyone as a reference. In many cases these collections have been thrown out or sold to wastepaper merchants for small sums after the collector's death. At the moment there is no institution or organisation totally devoted for the collection & preservation of gramophone records only.

Of course there are several academies, university departments of music where these records form a small sector of their activities & few records are kept as show pieces or educational aids. What we really need is an archives - NATIONAL SOUND ARCHIVES - similar to Film Archives of Poona where each & every available record will be preserved & will be available to anyone willing to listen, refer & so on. These archives can be at several places in the country so that we shall preserve these records at several places in India for generations to come. The audio & video cassettes are going to enjoy the same fate as the records & hence such an archives will also preserve these & the other formats of Sound Recording & Reproduction.

SOCIETY OF INDIAN RECORD COLLECTORS, Bombay - an year old organisation with its branches at Nanded & Sholapur has begun to identify & bring together Record Collectors & music lovers and is determined to work for the preservation of recorded sound.

LETTERS TO THE EDITOR:

Dear Suresh,

1 May, 1991.

I found the first issue of The Record News exceedingly interesting, and I have two queries which perhaps could be used as a "Letter to the Editor" in a future issue.

Arising from Michael Kinnear's article, I have the following question regarding "Gramophone" issues. Does the place name in capital letters below the artist's name signify the place of recording or the place of origin/residence of the artist?

I have only three "G. and T." sides of India music - all are 7inch, and the details are:-

<u>Matrix No.</u>		<u>Catalogue No.</u>
E 3884g	Subbaramier's Composition - (Tanda mattum podum) Surati - Rupakam Sung by Ammakannu SALEM Tamil Song - Female	13671
E 3898g	Godarveri's Composition (Mogamedu sagikka) Kamas - Rupakam Sung by Godarvery (Authoress) SALEM Tamil Song - Female	13684
E 3920g	Sevakalam of Brahmins Venugopala Chari MADRAS Tamil Recitation	11351

I have copied the spellings as given on the label, but have omitted the details that are in Tamil.

Michael Kinnear's check-list indicates that these would have been recorded during William Sinkler Darby's tour of India in 1904-05. Would it be correct to assume that the first two sides were recorded in Salem? This would seem to be quite feasible. Assuming that Darby arrived in Bombay, and recorded at places on the West Coast: then, if he crossed to Madras from, say, Cochin or Mangalore by train it is likely that his route would have taken him via Salem.

I also have a query regarding an HMV cassette issued in 1986. "Echoes of Golden Voices - The Collector's Delight", STC-04B-7270. The information as to the contents given on the insert does not agree with that printed on the cassette and neither reflect accurately what the cassette contains. It seems to me that the information on both insert and cassette is correct for three tracks only. I believe the contents to be as follows, and would be interested to learn whether or not my assumption is correct:-

<u>Side A</u>		<u>Assumed original issue</u>
(1)	FAIYAZ KHAN: Raga Ramkali (Alap and Khayal) Un Sang lagi akhiya	HMV N-36050
(2)	MOGUBAI KURDIKAR: Raga Bilawal (Khayal) Kahe Lagai re piya(Reissued on Regal ELRZ-17) *(a)	COL GE-8427
(3)	KESARBAI KERKAR: Raga Multani (Khayal) In durjan logwa ko	HMV P-10735
(4)	D.V. PALUSKAR: Raga Marwa (Khayal) Maru kavan kaj	COL-GE-3868
(5)	OMKARNATH THAKUR: Raga Tankeshri (Khayal) Malan lai chun chun Kaliyan	COL-GE-3178

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(6) BEGUM AKHTAR:
 Dadra: Badar dekh dari (untraced)
 *(b) COL GE-5298

Side B

(1) NARAYANRAO VYAS:
 Raga Durga (Khayal) Sakhi mori rum jhum HMV N-5647

(2) BADE GHULAM ALI KHAN:
 Raga Des (Thumri) Kahe ko chhalbaliya karat COL-VE-5054

(3) HIRABAI BARODEKAR:
 Raga Bageshri (Khayal) Baar baar karhari hamsa (COL-VE-5033)
 *(c) ODEON-SA-3077

(4) NISSAR HUSSAIN KHAN:
 Raga Miya Malhar: Tarana HMV N-15809

(5) ABDUL KARIM KHAN:
 Raga Adana (Khayal) Bandharva bandho re (COL BES-265)
 *(d) ODEON-SS 4012

(6) VILAYAT HUSSAIN KHAN:
 Raga sohoni Pancham (Khayal) Sakhi more preetam HMV 7EPE-1215

(7) SAWAI GANDHARVA:
 Raga Bhairavi (Thumri) Bin dekhe padat nahin chain HMV N-15889

This cassette re-appeared in 1988 with a re-designed insert but with the same incorrect information as before.

With regards,
 Yours sincerely,
 John A. Payne,

HAYES, BROMLEY, KENT. U.K.

 ***** Michael Kinnear responds-

John Payne's question in regard to whether the place names given on the early releases on 'GRAMOPHONE RECORD' (7") or 'GRAMOPHONE CONCERT RECORD' (10") is the place of the recording is indeed interesting in that while some place names for recording artists on "G & T" disc records indicate both the artist's place of residence - and also the city or town in which the recordings were taken by William Sinkler Darby between December 1904 through to April 1905.

William Sinkler Darby was accompanied by Max Hampe during his recording tour of India during 1904-05. The recording centres where the recordings were taken are as follows:

City	7 inch series	10 inch	12 inch
CALCUTTA	3538g to 3625g	2562h to 2851h	374i to 376i
DELHI	3626g to 3660g	2852h to 2912h	377i to 379i
LAHORE	3661g to 3729g	2913h to 3018h	
BOMBAY	3730g to 3803g	3019h to 3189h	
MADRAS	3803g to 3924g	3190h to 3383h	380i to 472i *

Recording artists with place names on record labels from all other places were paid travelling and accommodation expenses to attend the recording sessions at the location nearest to them - as may be ascertained from the blocks of matrix numbers mentioned above.

William Sinkler Darby's recording tour of India appears to have progressed smoothly in Calcutta - but from then on he - or his assistants - seem to have got matters into a muddle and to have resorted to numbering their matrices - retrospectively - as evidenced by the large number of female vocal recordings taken at Delhi and Lahore that were allocated to male vocal numbers - causing a cancellation of the entire 2-13000 (Female Vocal) block of catalogue number allocations.

Although the actual recording location has not been verified for Bombay - William Sinkler Darby, assisted by Max Hampe are believed to have taken their Bombay recordings in rooms at the premises of S. Rose & Co., 30 to 34 Rampart Row, Fort, Bombay, and in Madras at the premises of J.H. Barker & Co., 199 Mount Road, Madras.

An examination of the catalogue numbers as allocated to Bombay recordings indicates that the recordings of Prof. Abdul Kareem Khan and Sohrabjee R. Dhondi - taken in Bombay - were not actually 'fixed' until well into the recording sessions in Madras - with which they are intermingled.

Prof Abdul Kareem Khan was residing at Sholapur at the time - but had been recorded at S. Rose & Co's premises - even though the disc records - when issued are printed as Prof. Abdul Kareem Khan - BARODA - where he had not been since about 1898. Sohrabjee R. Dhondi - a theatrical performer of Bombay is believed to have never travelled beyond his home town.

To further complicate matters a large number of recordings that had been taken by William Sinkler Darby and Max Hampe at Madras had been wrongly detailed with the result that a number of disc records that were pressed of the Madras repertoire - at Hanover - had to be scrapped. The shells and galvanos of this repertoire were returned to Calcutta for proper identification - but most of the recordings were destroyed between March and August 1907. Some titles were correctly identified - relabelled and repressed - at Hanover - (and some repressed at Sealdah, Calcutta, during 1908).

As far as I am able to ascertain William Sinkler Darby and Max Hampe travelled by rail throughout India - and would most likely have taken the most direct route between the major cities where the recording sessions were held.

John Payne correctly assumes that William Sinkler Darby may have travelled by train to Salem, and other places in Southern Indian - despite the changes in gauges and standards - but in fact the 'G & T' recording tour was confined - for its South Indian recordings to Madras. - thus all labels which give a recording artist as being from somewhere else - should be related to the recording centre - as mentioned in the 'chart' above.

Of the thousands of recordings taken by the recordings experts of The Gramophone & Typewriter, Ltd., in India and Asia between 1903 and 1908, a high proportion of the recordings also had 'announcements' - either at the start or end of the recordings such as "my name is Gauhar Jan" - "mera naam Janki Bai, Allahabad" or "my name is Malka Jan of Agra" - with some recordings also having the home address of the artist as well.

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From 1908 onwards the recording sessions were held in a much greater variety of cities and towns - some of which appear to have been chosen as recording locations as much for their convenience to continuous travel by rail as for the variety of recordings being taken in that area.

Determining where and when Indian recordings were taken is still a matter of ongoing research and although I have annotated many thousands of recordings of this repertoire there remains a lot of research and analysis to be done yet, but I hope that this response to John Payne's query sheds some light on the question of place names given on the discs.

John Payne's other question relates to the issue of 'Echoes of Golden Voices - A Collector's Delight'. This was issued on Long Play as:

HIS MASTER'S VOICE (LP) PMLP 1405 [Matrix 2XJE 16526 / 16527] June 1986
and
EMI (Cassette) STC 04B 7270 [Sub-Master SA-72701 / 72702]

The Source of the compilation was taken from a variety of pressings including Long Play, Extended Play and 78 rpm discs as follows:

FAIYYAZ KHAN		78 rpm	N-36050	Matrix (OML-5474)
MOGHUBAI KURDIKAR	a.	LP	ELRZ 17	Matrix XCEIX-2336 (sel-4)
KESERBAI KERKAR		78 rpm	P-10735	Matrix OJW-2296
D.V. PALUSKAR		78 rpm	GE-3868	Matrix (not given)
OMKARNATH THAKUR		78 rpm	GE-3178	Matrix CEI-13966
BEGUM AKHTAR	b.	78 rpm	GE-5298	Matrix CEI-28164
NARAYANRAO VYAS		78 rpm	N-5647	Matrix OE-1964
BADE GHULAM ALI KHAN		78 rpm	VE-5054	Matrix (CEI-18846)
HIRABAI BARODEKAR	c.	78 rpm	VE-5033	Matrix S-2202
NISSAR HUSSAIN KHAN		78 rpm	N-15809	Matrix OMD-1621-1
ABDUL KARIM KHAN	d.	78 rpm	BEX-265	Matrix RS-1461
VILAYAT HUSSAIN KHAN		EP	7EPE-1207	Matrix (not given)
SAWAI GANDHARVA		78 rpm	N-15889	Matrix OMD-2240-1

I have annotated those items (* a,b,c,d,) which provides extra information about the original issues of the four items. The cassette was reissued in 1988 - essentially to change the label name from EMI to HMV, and at present The Gramophone Company of India are going through a process of re-numbering their cassettes - it is quite likely that the release will have yet another number in the near future, yet still retain the confusing inlay card.
regards MICHAEL S. KINNEAR

Dear S.S. Chandvankar

22 November 1991

I have received all four copies of your journal which have been issued to date, upon which I congratulate you and wish you and the Society a very successful future. I do this on my own account and as a committee member of the City of London Phonograph and Gramophone Society, which was founded in 1919.

I know that my long standing friend and colleague, Michael Kinnear, was instrumental in preparing the ground for the formation of your Society and is now a major contributor to your journal, and it is because I would wish to see your journal present past historical data as accurately as is

possible that I have been induced to write to you, concerning incorrect items that have appeared from the writings of Michael himself. So, if I may I would like to draw your attention, and your readers' attentions to page 11 of No. 3 issue of your journal. - The Beka Record article.

By the time Beka Record, G.m.b.H. was founded in Berlin, Germany, on October 10th. 1904, it would appear that Koenig of Bumb & Koenig was no longer an active participant in the business and had not been earlier when the original business of "Bumb & Koenig Institute for Inventions" - by combining, in 1903, with the John Kniest business, whose factory it bought, formed Bumb & Koenig G.m.b.H. Herr Bumb himself had been active in the talking machine industry in Germany from circa, 1896, and it was in 1900 that the Bumb & Koenig Institute, set up a sub-division of its business as the Zonophon. G.m.b.H.(Company) importing Zonophone machines and 7ins. and 9ins. disc records into Germany, becoming the first accredited Agents for Germany when the American business established the International Zonophone Company in Berlin in May 1901. It was the acquisition of the International Zonophone business by The Gramophone & Typewriter, Ltd. of London, which induced Bumb & Koenig Institute to give up its Zonophon Agency (which sub-division passed to others) and to initiate their own manufacture of disc records, after the Zonophone take-over of June 1903. The formation of Bumb & Koenig, G.m.b.H. was the new company to carry that policy into effect and, let me repeat, Koenig, as an individual, appears to take no part in the formation or operating of the company.

Therefore, Michael's third paragraph is in error when he states that Bumb & Koenig, themselves, set out on the recordings expedition (in 1904), unless Michael knows more than I do! The Beka Records, of 8ins. diam. were first offered for sale in Germany in March, 1904. Bumb & Koenig had kept their corporate identity, and were the recorders and manufacturers of the Beka Records and their own makes of Gramophones, with Beka Record, G.m.b.H., from October, sole Sales Agents. The 10ins. size Beka Grand Record was introduced in August 1904 in Germany.

England had already been sent the 8ins. size by May 1904 for the interest of dealers and potential agents. By October 1904 Beka Record agencies had been established for Austro-Hungarian Empire and for France, with the new Beka Record, G.m.b.H., having taken over the original German agency from Etzold & Popitz, of Leipzig.

The remainder of Michael's article, beginning with the 1905 expedition, which is quite in order, I am not competent to comment upon, but am sure that he there is on firm ground.

Now to volume 4, page 18. In dealing with Odeon Records, under Fonotipia, Ltd.'s control - 2nd. paragraph under heading "Markings on Odeon Record Discs" Michael mentions a "Blank Track" which he correctly describes as a "recognition line", the objective of which was deter others from building up a metal master from a pressed disc by covering the surface with an electro conductive medium to procure a metal master therefrom in an electrolytic immersion process, such masters known in the business as black copies. Should such a procedure be undertaken with an Odeon or Jumbo or "Fonotipia" disc with that "Blank Track", it would not matter what type of label was to be affixed to discs produced therefrom, the track immediately would reveal that copying had been going on. Where

Michael is in error is in describing what was in fact an out-of-regular pitch recorded groove as a "blank track". There is no discontinuity of the recorded message on such discs, which feature was dropped soon after Carl Lindstrom A.G. acquired the business of Fonotipia Ltd. in July 1911, it having been introduced, as Michael rightly states, in 1908.

A small point on page 25, 2nd. paragraph, penultimate line. - E.M.I., Ltd.'s correct name, in full was Electric & Musical Industries, Ltd. not "Electrical & etc."

As your journal will undoubtedly become a reference source for future researchers and historians, I would consider it a kind gesture on your part if you could rectify the points raised with my information given in the foregoing.

I am yours truly,

Frank Andrews

Committee Member of the City of London Phonograph and Gramophone Society

***** Michael Kinnear responds -

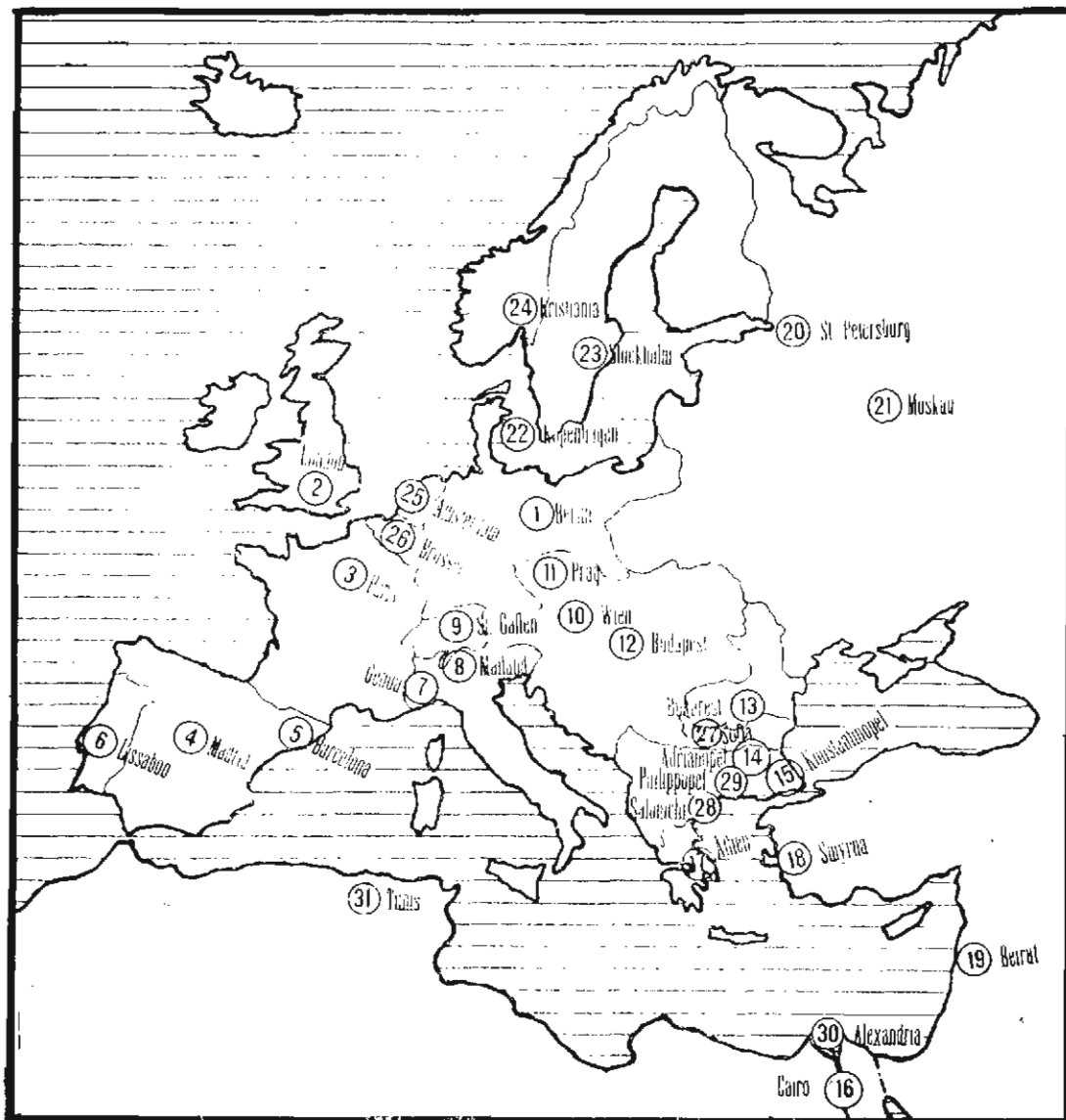
I would like to thank Frank Andrews for his letter and additional data about Bumb & Koenig, and also for the corrections to a couple of points raised in my article about the 'Beka Record' and 'Odeon Record'. I have enclosed herewith an advertisement from the Phonographische Zeitschrift, March 1905, page 271, which provides some interesting data about where the 'Beka Record' had been recorded and the languages of the recordings taken, approximately nine to twelve months prior to the advert being placed. It is interesting to note (according to the advert) the progress of the recordings taken by 'Beka Record' by the numbering of cities - 1. Berlin, 2. London -- through to 31. Tunis. I have also enclosed a couple of other advertisements which appeared in the English talking machine trade papers which relate to the repertoires of recordings taken on the 1905-06 tour. SIRC member Rainer E. Lotz, mentions in his book 'German Ragtime and Prehistory of Jazz, Vol 1: The Sound Documents. Chigwell 1985, that - "in 1899, Gustav Schönwald, together with Heinrich Bumb - founded the Institut Für Moderne Erfindungen, which became Zonophon G.m.b.H." (page 294).

I am also aware that it has been frustrating for researchers and record collectors to compile lists of the earliest 'Beka Record' issues, not only in regard to the European releases but also for the 'Oriental' repertoires including India and Asia. Although some catalogues have been found and several researchers have reported record numbers in a broad variety of repertoires, there are still a greater number of 'Beka Record' releases to be found than are presently known. It is tantalizing to know that there was a 224 page catalogue published of 'Beka Record' releases - and not to be able to refer to it.

If listings or catalogues had survived it might have possible to recreate the 'Beka Record' lists - for all repertoires - as it appears that from the earliest releases - the catalogue numbers and therefore the matrix numbers were consecutive, thus providing us with a repertoire by repertoire run of numbers enabling a researcher or collector to isolate each 'national' repertoire.

regards MICHAEL S. KINNEAR

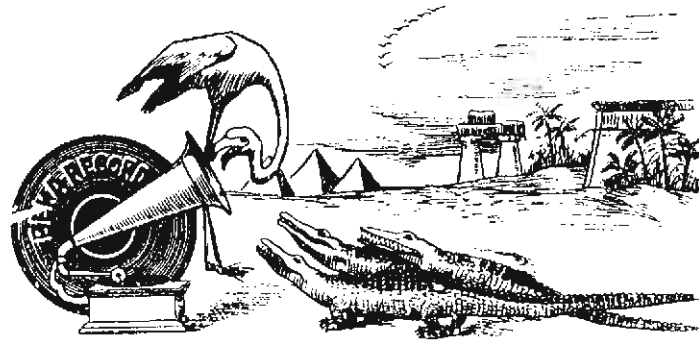
In 9 Monaten Europa erobert



haben die

„Beka-Records“

Das Beka-Record-Repertoire enthält Aufnahmen in deutscher, englischer, französischer, italienischer, österreichischer, ungarischer, russischer, skandinavischer, schweizer, türkischer und arabischer Sprache.



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**unsere deutschen
französischen
englischen
italienischen
portugiesischen
spanischen
russischen
österreichischen
ungarischen
dänischen
Schweizer**

Aufnahmen

Nachträge

über unsere holländischen, arabischen, türkischen, hindustanischen, tamilischen, malayschen, chinesischen und japanischen Aufnahmen sind im Druck und werden auf Verlangen zugesandt.

👉 Der Versand beginnt diese Woche. 👈

Wer Zusendung wünscht, beliebe
seine Adresse zu richten an

BEKA-RECORD G. m. b. H., BERLIN S.W. 13, ALEXANDRINEN-STRASSE 105/106.

As an Attraction of Interest to
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ASIATIC RECORDS

in the following languages:—

Indian, - - 6 different languages.

Chinese, - 5 " "

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Every Dealer should display some of these **Native Records**, as they are sure to attract old and new Customers, and form a

Splendid Advertisement.

Press Opinion:—"Veritable Curios." We specially state that these Records are genuine.

NATIVE RECORDS MADE BY OUR OWN EXPERT.

NO LISTS PUBLISHED.

Prices of these Native Records are:—

10 in. Single-Sided, 4/6 each.

10 in. Double-sided, 6/6 "

New Titles in BEKA MEISTER coming out beginning of April.

BEKA RECORD, LIMITED,

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THE FIRST INDIAN DISC RECORD MANUFACTURERS

A research enquiry

concerning the

ROYAL RECORD / BINAPANI RECORD / KAMALA RECORD

by

MICHAEL S. KINNEAR

This article attempts to piece together the history of the FIRST Indian disc record manufacturers from printed sources - and although much of what is known about the FIRST Indian disc record manufacturers contains a fair amount of speculative information and data, the evidence presented herewith also reveals positive clues and proof in regard to the fact that The Gramophone Co., Ltd., was certainly NOT the first disc record company to manufacture disc records in India, despite the popular belief in the theory that they were.

In the following article I am presenting information about the FIRST indigenous disc record manufacturers of India, and what makes this article interesting on the one hand also makes it most frustrating on the other, is the fact that over several decades of research and searching for copies of such disc records (in any condition) I have not found or been advised about one single example of the three makes in question.

That the very FIRST manufacturers of Indian disc records - as distinct from manufacturers of cylinder recordings - have not been documented to date has been basically due to the fact that NO pressings of the very first disc records manufactured in India have come to light or appear to have been preserved by any collector or deposited in any archive.

Neither have any listings or catalogues been located to verify the extent of the output and scope of these first Indian disc record manufacturers, and the only evidence that such indigenous Indian disc record makers ever existed is based solely on advertisements placed by the record companies in the newspapers of Calcutta during the existence of the record companies - which lasts over little more than a couple of years between 1906 to 1909.

The names of the three record companies involved in the manufacture of Indian disc records are Mukherjee and Mukharji, Binapani Recording Co., and Kamala Recording Co., (successor to the Binapani Recording Co.) all three record companies were based in Calcutta, and confined their business activities to that city, which at the time was the capital of India.

Before looking at what is known about these three record companies it will be well to look at the historical panorama which the developing sound recording industry in India was facing between 1906 and 1910.

Early Talking Machine Traders

At the turn of the century there were several merchants in both Bombay and Calcutta who had taken a direct interest in becoming directly involved in the sound recording industry of India. Amongst the musical instrument dealers and general merchants seeking to make a name for themselves by expanding their business interests in musical instrument manufacture or

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sales into the sound recording industry the names of Dwarkin and Son, 8 Dalhousie Square, Calcutta, J. Fleming & Co., (trading as the Universal Talking Machine Depot) 170 Dhurramtolla Street, Calcutta, and H. Bose, Perfumer, 60 Bow Bazar, Calcutta, were pioneers of this burgeoning trade in Calcutta, while Valabhdas Runchordas & Co., 15 Elphinstone Circle, Fort, Bombay, The James Manufacturing Coy, 103 Kalbadevi Road, Bombay, and T.S. Ramchunder and Bros, 26 Kalbadevi Road, Bombay, were the main retail merchants for 'talking machines' and sound recordings on the West coast of India.

During the course of the next couple of years almost all of these firms became more directly involved in the sound recording industry of India, and might have fashioned the industry in India to something of their own ideals were it not for the fact that the sound recording industry in India was controlled by businesses which had a patent interest or were based in Europe, and thereby virtually dictated how the 'Indian' sound recording industry would develop.

There has been a general assertion over the past several decades that The Gramophone Co., Ltd., were the first sound recording company to actually manufacture disc records in India, from their factory at 139 Beliaghatta Road, Sealdah., Calcutta.

In essence - The Gramophone & Typewriter, Ltd., were the most prominent and aggressive sound recording company operating in India to the extent that between 1903 and 1908, they had taken several thousand recordings and achieved the highest profile in the marketing of sound recordings in India - despite the fact that up until May 1908 all of their pressings of disc records were being manufactured at Hanover, Germany.

The territory that The Gramophone & Typewriter, Ltd., took recordings in for their 'oriental' catalogues in the Asian region included India, Burma, Ceylon, China, Dutch East Indies, Siam, Singapore and the Malay States, so in order to cater for the public demand for disc records it would have made good sense for the company to have a disc record manufacturing plant located somewhere in Asia, and India then being a part of the British Empire seemed the logical place to erect a disc record factory.

The Gramophone & Typewriter, Ltd., may have been spurred into the action of building their own disc record factory in India by two protagonists who were hopeful of erecting their own disc record and 'talking machine' factories in India. Shunker Dass & Co., Nila Gumbaz, Lahore, had been advertising in an English talking machine trade paper for some assistance in erecting a factory at Lahore, and a company in the name of The Oriental Sound Recording Company, was proposed to be formed - the personnel backing the venture had naively approached The Gramophone & Typewriter, Ltd., with the concept of building a factory at either Bombay or Calcutta and offered to assist The Gramophone & Typewriter, Ltd., with the manufacture of disc records from the 'Oriental' factory.

By 1908, The Gramophone Co., Ltd., had achieved supremacy in the marketing of disc records in India and virtually controlled the retail side of the industry in that most of the major retail outlets and merchants were 'Gramophone' agents - and it might be added - persuaded not to handle or carry any other makes of disc record. This dominance of the sound recording industry in India was probably more due to business acumen and abundant financial resources rather than any keen knowledge of the musical

3. The FIRST Indian Disc Record Manufacturers

cultures of India - for which the company was dependent upon a number of local brokers - whose advice as to whom and where recordings should be taken was essential for the company's success.

For the other sound recording companies (or their agents) active in India this meant seeking to compete in a market - not only for recording talents but also for retail outlets and dealerships which might be able to promote their repertoire of recordings -- other than that of the 'Gramophone'.

Amongst the sound recordings companies that had been active in India were Nicole Freres, Ltd., [NICOLE RECORD], through Nicole Freres (India) Ltd., Beka Record, G.m.b.H., [BEKA GRAND RECORD], through The Talking Machine and Indian Record Co., International Talking Machine Co., m.b.H., [ODEON RECORD] through The Talking Machine Co., of India., Lyrophone-werke made the RAMA-PHONE DISC RECORD for T.S. Ramchunder and Bros., and are also believed to have been responsible for the recording of the JAMES OPERA RECORD for The James Manufacturing Coy., despite the fact that the early advertisements of The James Manufacturing Coy., place a large emphasis on the sales of the 'Beka Record'.

Pathe Freres, of Paris

Pathe Freres, of Paris were active in recording and manufacturing cylinder recordings through their 'broker' H. Bose, who by late 1906 had succeeded in manufacturing his own cylinder blanks and issued 'Swadeshi' recordings on his H. BOSE's RECORD. By early 1908 some of H. Bose's recordings were transferred from cylinder and issued as H. BOSE's RECORD/PATHE discs - with a centre-start vertical cut groove ----- (playing from the inside to out). Despite Hemendra Mohan Bose's pioneering achievement of becoming the first Indian to both record and manufacture his recordings in India, with duplicating machines at the offices of his Kuntaline Press at 5 & 6 Shib Narayan Dass Lane, Calcutta, he did not further his endeavor by obtaining disc record manufacturing machinery - which might also have secured his place in history to have been the first indigenous maker of disc records in India.

H. Bose was one of Bengal's most illustrious businessmen and had several businesses operating from manufacturing and distributing perfumes and hair oils to a printing press as well as his interest in the talking machine field. At the Indian Industrial and Agricultural Exhibition 1906-07, held at Calcutta between December 1906 and February 1907, H. Bose was awarded several medals and certificates for his products - including a Gold Medal for his "Phonographic Cylinder" in the category of Scientific Instruments.

At the same exhibition a First Class Certificate was awarded to Mookerjee and Mookarji (sic) for "Swadeshi Disc Records". This mention of disc records at the exhibition is the earliest evidence that I have been able to trace of a disc record actually being made in India, and predates the manufacture of the 'Gramophone' disc record in India by some eighteen months.

ROYAL RECORD

The ROYAL RECORD was the product of Mukherjee & Mukharji, which is thought to have been established in May 1904, by Surendra Nath Mukherjee, as a subsidiary firm to his own business S.N. Mukherjee & Co., whose main business address was at 12 Sakrapara Lane, Bow Bazar, Calcutta. The firm

5. The FIRST Indian Disc Record Manufacturers

[b] NEW! NEW! NEW!

The songs by the famous artistes
Miss GAHARJAN & NOORI - on the "ROYAL RECORD"
Black and Unbreakable Material
Please Come, hear and have look at them.
Price 10" Rs. 2 each

MUKHERJEE & MUKHARJI
152 Harrison Road, Burrabazar, Calcutta

Apart from this advertisement no other details are known of what may have been issued between December 1906 and March 1907. Mukherjee & Mukharji had become one of the leading disc record merchants in Calcutta, but their other advertisements only mention and list new releases of the NICOLE RECORD.

The Nicole Record Co., Ltd., and Nicole Freres, Ltd., of London, had been closed down in March 1906, but Nicole Freres (India) Ltd., also based in London, but with a branch office in Calcutta, had survived because it was a separate company. With the closure of the 'Nicole' companies, John Watson Hawd, a former director, purchased the machinery, plant and matrix stocks of The Nicole Record Co., Ltd., and had started his own disc record factory in the name of The Disc Record Co., Ltd., at Stockport, near Manchester in Northern England, and continued to supply the NICOLE RECORD for Nicole Freres (India) Ltd., in Calcutta.

Coincidentally, a ROYAL RECORD manufactured of the same celluloid material and using 'Nicole' matrices appeared in England at about this time along with the EMPIRE RECORD which also was manufactured from 'Nicole' matrices.

The NICOLE RECORD was a reddish-brown, celluloid coated cardboard disc record - that was 'unbreakable' as was the EMPIRE RECORD, whereas the very rare "English" ROYAL RECORD was black - and has been reported in both shellac and cardboard versions - which were most certainly manufactured by The Disc Record Co., Ltd., Stockport.

This coincidence gives rise to the suggestion that the "Indian" ROYAL RECORD might have also been manufactured in England, except that the advertisements in Calcutta newspapers and the First Class Certificate awarded at the Exhibition claim the ROYAL RECORD to be entirely of Indian "Swadeshi" manufacture.

By 15 March 1907, an advertisement placed in the "Bengalee" newspaper indicated that they had increased their range of disc records and machines to include - NICOLE RECORD, ODEON RECORD, ROYAL RECORD and "GRAMO" and claimed to have the 'Largest and Finest Stock' of these products. But an advertisement in the same newspaper for 30 March listing 'Just Received All New Double-sided Records'- which were all NICOLE RECORD numbers, the firm had dropped any mention of the ROYAL RECORD, which tends to suggest that Mukherjee & Mukharji's short venture into disc record manufacturing had come to a halt.

6. The FIRST Indian Disc Record Manufacturers

Beyond March 1907, Mukherjee & Mukharji did not mention the ROYAL RECORD again, although they continued to give strong emphasis to the NICOLE RECORD for at least another eighteen months. On 6 April 1907, Mukherjee & Mukharji., placed an advertisement for:

[c] HERO HO! LOOK SHARP!
 Make your own record
 at
 HOME ON DISCS.

 Nicolephone, Gramophone, Odeophone,
 and their latest records
 Write sharp to avoid disappointment

This advertisement was further elaborated upon in an advertisement in the "Bengalee" newspaper for 3 May 1907:

[d] PHONO IS DOOMED
 The Complaint is removed
 MAKE YOUR OWN RECORD
 on your Gramophone - Like Phonograph
 Price for a recording adjustment
 Complete with records and reproducer Rs. 30.
 9 inch Blank Wax Disc Re. 1 each

What Mukherjee & Mukharji were advertising was in fact a reproducing machine known as the Neophone Home Recorder, Code name "Recome" - which was marketed by Neophone, Ltd., 1 Worship Street, London, and sold for 30/- and came complete in a box with six blank discs, for which extra blank 9 inch discs could be obtained for 1/- each and 12 inch discs for 2/- each.

Although Mukherjee and Mukharji remained as retailers of disc records and talking machines for several years, their short lived pioneering attempt to manufacture and market the ROYAL RECORD seems to have been forgotten as quickly as it had started. By 1909, Mukherjee & Mukharji had relocated their store to 96, 97 Lower Chitpore Road, Calcutta, and by 1910, Surendra Nath Mukherjee appears to have become the sole proprietor of the firm, which became more actively involved with the cinema industry.

Until a copy of an Indian ROYAL RECORD is located, or a catalogue of releases found we have no way of verifying the quality or extent of this pioneering effort to establish an indigenous disc record manufacturing facility in India.

It is known for certain that both Miss Gauhar Jan and Miss Noori made recordings for NICOLE RECORD, so it is possible that the matrix source of the ROYAL RECORD was from The Disc Record Co., Ltd., Stockport - who may have disposed of certain matrices to Mukherjee & Mukharji to enable them

7. The FIRST Indian Disc Record Manufacturers

to make their own records in Calcutta under the ROYAL RECORD label, and may also have provided some technical assistance in furnishing Mukherjee & Mukharji with the necessary machinery to manufacture disc records, taking into consideration that these two businesses continued an association well beyond the life of the Indian ROYAL RECORD.

This ROYAL RECORD is not the only time that a disc record with the ROYAL RECORD has been marketed in India - of which there are two other examples that should not be confused with the 1906-07 ROYAL RECORD made by Mukherjee & Mukharji.

Other 'ROYAL RECORD' and 'ROYAL' record labelled discs.

The other 'ROYAL RECORD' labelled disc records marketed in India were the ROYAL RECORD - Sole Proprietors: The Royal Record Co., Bombay, (possibly a subsidiary firm of Juma Esmail who also marketed THE KING RECORD, NOOR-E-ISLAM, - both recorded and manufactured by The Gramophone Co., Ltd.). This ROYAL RECORD was manufactured by The National Gramophone Record Manufacturing Co., Ltd., Wadala, Bombay, and appears to have been a very limited edition. Another disc record simply labelled as 'ROYAL' was marketed by The Royal Record Company, Shikarpur, Sind, which seems to have been sponsored by Maxitone Record Co., Ltd., Meston Road, Cawnpore, whose record label was MAXITONE. Again the recording and manufacture of this ROYAL disc record was by The Gramophone Co., Ltd., but both of these labels were in circulation in India during the late 1930's.

BINAPANI RECORD

While The Gramophone & Typewriter, Ltd., were having their factory built by Martin & Co., Calcutta, a procedure that took the most part of 1907 and into the early months of 1908, a local inventor and businessman by the name of Sharma Charan Dass had set about opening a small manufacturing plant at 3 Creek Row, Calcutta. Shama Charan Dass had made a couple of applications through the Government Gazette for his 'inventions' which included an apparatus to play both sides of a disc record - without having to turn it over, and another concerning the pressing of disc records.

3, 5, Creek Row

Sharma Charan Dass, actually had his machine shop at 6 Gungaram Palit's Lane, Calcutta, and had occupied these premises since sometime in 1904. This address in fact backed onto the rear of a building at 3 Creek Row, which was formerly Mrs. Snug's Boarding House, but which had been vacated and utilized by Sharma Charan Dass, who converted the premises to his own requirements. Next door to 3 Creek Row, at number 5, was a small printing firm which produced and printed the "Bande Mataram" newspaper.

At the time (1907) the Government of India had no department such as a Patent Office or Trade Marks Registry, and thus we have no way of being able to trace applications or patents granted in India. Sharma Charan Dass, had obviously looked at the possibility of starting up his own disc record manufacturing plant, and gained the support of Jogindra Nath Mookherjee, one of the partners in the firm of T.C. Mookherjee & Co., 33 Beadon Street, Calcutta.

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T.C. Mookherjee & Co., were civil engineers, contractors, builders, brick and lime manufactures, who had large brickfields at Kotrung on the Hooghly River. This company may well have provided Sharma Charan Dass with all the equipment required to set up a disc record pressing factory, although it is also most likely that some of the machinery would had to have come from Europe or the United States.

The first news that the BINAPANI RECORD was to be marketed in India was given in the "Bengalee" newspaper of 19 January 1908 as follows:

[e] Reserved for
BINAPANI RECORDS.

(Purely Swadeshi)

Sole Agent:

B. MUKERJI
217 Cornwallis Street
CALCUTTA

This advertisement continued for a few days and was then replaced by another which very clearly set out the intent of the Binapani Recording Co., to support the Nationalist movement that was prevailing at the time known as the "Swadeshi Movement" - which sought amongst other matters to support local industry and manufacturers, and also to banish imported goods:

[f] BANDE MATARAM! BANDE MATARAM! BANDE MATARAM!
Just Out Just Out Just Out
Just what you lovers of Motherland want !

SWADESHI BINAPANI RECORDS
"Swadeshi" - in the truest sense of the term:
"Swadeshi" - not in name only:
Unlike so-called Swadeshi Phonographic records of which the songs are recorded in India with Foreign materials.
But our "SWADESHI RECORDS" are
Manufactured by "Swadeshi" Brethren with "Swadeshi" Materials.

SWADESHI BINAPANI RECORDS
New Invention in India
The Pride of the Country - The Glory of Motherland
The boast of the Patriots?
The Best and formost of existing all other records in market
Manufacturers: The BINAPANI RECORDING CO., Creek Row, CALCUTTA
Sole Agent: BENODE BEHARY MUKERJEE,
F.D. Union Stores, 217 Cornwallis Street, Calcutta
for Terms & Prospectus apply to the Sole Agent.

9. The FIRST Indian Disc Record Manufacturers

This advertisement first appeared in "The Bengalee" newspaper on 23 January 1908, and was repeated for the next five weeks without change, so we may safely assume that the BINAPANI RECORD was placed on the market in India from about that date. Although the advertisement expresses great pride in having manufactured an indigenous disc record, it also takes a broadside at the 'so-called Swadeshi Phonographic records' which were being manufactured and marketed by H. Bose, under the brand name of H. BOSE's RECORDS. This advertisement suggests that although the recordings taken by H. Bose were indeed recorded in India - the blank cylinders were of foreign material - which meant that H. Bose's products were not truly "Swadeshi".

B. Mukerji, the Sole Agent for the BINAPANI RECORDS, was in fact Benode Behari Mukherjee, the Manager between 1906 and 1908 of R.C. Banerjee & Co., whose head office was located at 81 Bentinck Street, Calcutta, as Merchants, Agents, Contractors, Importers of Cycles, Mechanical Engineers, Fitters, Turners and repairers of Scientific Instruments, with a branch store at 217 Cornwallis Street, Calcutta, which shared premises with F.D. Union Stores.

The London Correspondents for R.C. Bannerjee & Co., were Brown Bros., Ltd., 22-23 Great Eastern Street, London, who had for some years been quite prolific in supplying a variety of phonograph and 'talking machine' products to a number of clients in India. During 1908, R.C. Banerjee & Co., opened two subsidiary businesses in the names of the General Cycle Co., also at 81 Bentinck Street, and The Calcutta Musical Stores, located at 6 Lower Chitpore Road, Calcutta. It is not known if Benode Behari Mukherjee was associated with these developments, or if he had stayed with R.C. Bannerjee & Co., beyond his association with the Binapani Recording Co., as Sole Agent.

An advertisement that appeared in a Calcutta Trade Directory for 1908 however, gave more detail about the release of the BINAPANI RECORD:

[g]

BINAPANI RECORDING CO.

Grand Success

Marvellous achievement. A dreamy ideal turned to active reality

Our own country-made DOUBLE-SIDED Gramophone Records.

Sizes: 10 1/8", 9 1/8", 8 1/8", and 7 1/8"

Manufactured in Calcutta, with machineries of our own make.

Defy all imported existing records in clearness of voice,

sweetness of melody, and in economic principles.

Songs from all eminent Singers and Songstresses.

Price half in comparison with imported records.

Please apply for list and particulars to-

J.N. MOOKERJEE

Hony. Secretary

33 Beadon Street, or 3 Creek Row, CALCUTTA

10. The FIRST Indian Disc Record Manufacturers

This advertisement for the BINAPANI RECORD, although not mentioning the nationalist slogan of "Swadeshi" sentiments - does however tread on another record company's territory in that it mentions - Double-Sided Gramophone Records. The Gramophone Co., Ltd., internationally, and in India had been claiming exclusive use of the word 'Gramophone' and considered the word to be generic to their own products, and therefore could not be used to describe any other manufacturers products.

Having noted the use of the word 'Gramophone' in the advertisement, The Gramophone Co., Ltd., sought to "smash" both the Binapani Recording Co., and it's BINAPANI RECORD - and hopefully banish them from the market in India.

Although there may have been some legal standing or business jealousy involved in this issue, the Government of India had a much greater part to play in the fortunes of the Binapani Recording Co., in that moves were afoot to 'proscribe' the public performance of the songs 'Bande Mataram' and 'Amar Desh' along with banning the performances of a number of plays with 'nationalist' sentiments. The proscription of these songs and plays also called for a prohibition of recording and playing - and sales of any 'plates' (disc records) of the songs.

What happened to the Binapani Recording Co., at about this time is anybody's guess, as there is no documentation or evidence to verify what might have happened to the company, or it's aspirations to become an indigenous disc record manufacturer. Other newspapers such as "Amrita Bazar Patrika", "Indian Daily News" and "The Empire" are supposed to have reported about the BINAPANI RECORD in most favourable terms - but these reports have not been traced.

An advertisement placed in the "Amrita Bazar Patrika" for 14 April 1908, suggests that Sharma Charan Dass had broken off his association with Jogindra Nath Mookherjee and Benode Behari Mukherjee, and that he had carried the interests of the Binapani Recording Co., by himself.

[h]

TALKING MACHINE RECORDS

Grand Success-Marvellous achievement
A dreamy ideal turned into active reality

My own country-made Double-sided Talking Machine Records.
Manufactured in Calcutta with machineries of my own make.
Defy all imported existing records in clearness of voice.
Sweetness of melody and it's economic principles.

Inventor and Proprietor
SHARMA CHARAN DASS
6 Gungaram Palit's Lane, Calcutta

Prices- 7"- Rel.4, 8"-Rel.8, 9"-Rel-12, 10"-Rs2.

For Reference-Ask for my catalogue
TRIAL SOLICITED

11. The FIRST Indian Disc Record Manufacturers

That the circumstances regarding the Binapani Recording Co., had changed within the time span of only a matter of weeks may be gleaned from the text of Sharma Charan Dass' advertisement in that he refers to the disc record as being his proprietary interest and the reference to 'Gramophone' records has been removed. It is also significant that he has used his former address of 6 Gungaram Palit's Lane, Calcutta, for enquiries. An illustration of the BINAPANI RECORD is included in the advertisement - but the name of the disc record is not given in the text, which refers to 'Talking Machine Records' only.

It is known that the printing press next door to the Binapani Recording Co., at 5 Creek Row was closed down for publishing what the Government considered to be 'seditious' articles in support of the "Swadeshi" movement, thus the Binapani Recording Co., may have been caught up in this political activity and also been forced to change - if not close it's activity of manufacturing disc records of songs in support of the "Swadeshi" movement.

Although we can only speculate on the affairs of the Binapani Recording Co., and whether the company was in fact being harassed by the Government or The Gramophone Co., Ltd., it is also known that H. Bose was forced to abandon his business of recording and manufacturing cylinder records in the name of H. BOSE'S RECORDS, because the Police had also ransacked his offices and godown in search of sound recordings that were said to be of a seditious nature.

Sharma Charan Dass may have given up his interest in manufacturing and marketing the BINAPANI RECORD, although he continued to occupy the premises at 6 Gungaram Palit's Lane, Calcutta, for several years after this episode. The advertisement placed by Sharma Charan Dass in the "Amrita Bazar Patrika" seems to be the last mention of the BINAPANI RECORD, and the premises at 3 Creek Row were vacated by the Binapani Recording Co., during 1908, but the vacating of these premises was not the end of activities in the disc record industry in Calcutta, as further events will reveal.

While the Binapani Recording Co., was struggling for it's survival The Gramophone Co., Ltd., had been progressing with work on it's disc record factory at Sealdah. The site for The Gramophone Co., Ltd., factory had been chosen in December 1906 and the lease signed during March 1907. The contract to build the disc record factory at 139 Bheliaghatta Road, Sealdah, went to Messrs. Martin & Co., with Siegfried Sanders as the first factory manager.

The stocks of matrices and disc pressings that were manufactured and stored at Hanover, Germany, were gradually transferred to Sealdah during 1907-08, with the actual manufacture of disc pressings commencing on 29 June 1908. The 'official' opening of the Sealdah factory occurred on 18 December 1908, by which time the factory was turning out in excess of 1000 disc records per day, and held 150,000 disc records in it's store rooms - of which about 100,000 were of Indian repertoire. The opening of the Sealdah disc record factory of The Gramophone Co., Ltd., heralds the real beginning of disc record pressing in India, and the start of the virtual monopoly that The Gramophone Co., Ltd., was to hold in the sound recording industry for many decades to come.

12. The FIRST Indian Disc Record Manufacturers

While all attention was focused on The Gramophone Co., Ltd., and its success at Sealdah, the occupation of the disc record factory at 3 Creek Row, Calcutta, had continued - but not by Sharma Charan Dass. It seems that Sharma Charan Dass had severed his association with Jogindra Nath Mookerjee who had taken over the premises at 3 Creek Row, and set up his own disc record business at that address in the name of the Kamala Recording Co.

KAMALA RECORDING CO.,

While the Binapani Recording Co., had occupied the premises at 3 Creek Row for most of 1908, sometime during the later part of the year the premises were taken over by Jogindra Nath Mookerjee, who may have also acquired the machinery and matrix stocks of the Binapani Recording Co., but because of severing his association with Sharma Charan Dass and the 'political' problems that he might have faced if he continued to manufacture disc records of 'nationalist' songs, he may have sought to continue the disc record manufacturing business without the threat of interference from either 'political' or competitive factors.

The only notice concerning the activities of the Kamala Recording Co., was given in a Calcutta Trades Directory for 1909 as follows:

[i]

KAMALA RECORDING CO.,
First and Foremost in the Country

Grand success in manufacturing our own country-made Records
- by the experts of our own country

Durable
.. Double Sided Records of 7½" to 12½" sizes.
Guaranteed Superiority to all existing records in the Market
in clearness of voice and sweetness of melody.

Songs from all eminent Singers and Songstresses.

Cheaper in Price in comparison with Imported records.

Apply for list and particulars to-
No. 3 CREEK ROW, CALCUTTA

N.B. Mr. J.N. Mookerjee, late of BINAPANI RECORDING CO., begs to inform the public that he has given up all connection with the said Company and has started "KAMALA RECORDING CO." He earnestly hopes that general public will help the new enterprise with encouraging sympathy and patronage.

This notice about the Kamala Recording Co., reveals that Jogindra Nath Mookerjee had indeed severed his association with the Binapani Recording Co., if not also with Sharma Charan Dass. Although the notice does not mention the disc record by name or 'trade mark' - he may have continued to

13. The FIRST Indian Disc Record Manufacturers

manufacture and market the disc record under the name of the BINAPANI RECORD - which was advertised as having a 'Registered Trade Mark' - of which no documentary evidence has been found. The disc records made by the Kamala Recording Co., may also have been marketed under the name of KAMALA RECORD, or some other brand name, but we have no way of knowing unless copies of such a disc record or a catalogue of such are located.

The wording of the text is remarkably similar to the advertisements of the BINAPANI RECORD - except that it tactfully avoids any mention of the disc record being of "Swadeshi" manufacture or being described as a 'gramophone' disc record. Although the sizes of the disc records mentioned in the Kamala Recording Co., advertisement vary from those of the Binapani Recording Co., by 1/8 of an inch this variation may well have been simply a matter of prudence in measurements when in fact the disc records were closer to the inch measure of 7, 8, 9, 10 and 12 inches.

Jogindra Nath Mookerjee retained occupancy of 3 Creek Row during 1909, but sometime during 1910 the premises were vacated by the Kamala Recording Co., and taken over by the firm of Messrs A. Marks & R. Waugh, Bankers and Agents who had no connection with the sound recording industry in India. Jogindra Nath Mookerjee remained as one of the partners of T.C. Mookerjee & Co., 33 Beadon Street, Calcutta, for many years after his involvement with the Kamala Recording Co.

The above information about the ROYAL RECORD, the BINAPANI RECORD and it's possible successor in the 'KAMALA RECORD' is all that I have been able to trace from various sources, which include scanning through several Indian newspapers (both in hard copy and micro film forms), numerous street and trade directories, and present herewith some of the advertisements that were located. Beyond this point it can only be hoped that some record collector may have an actual pressing of the disc record labels mentioned in this article, or a listing or copy of any catalogue, or other data including other advertisements (in any language) that have not so far been located. Any such support to this enquiry may shed more light on this pioneering activity on the beginnings of the sound recording industry of India and provide us with positive proof - and historical treasure.

[a]	an advertisement in	The Bengalee	- 2 January	1907
[b]	an advertisement in	The Bengalee	- 3 March	1907
[c]	an advertisement in	The Bengalee	- 6 April	1907
[d]	an advertisement in	The Bengalee	- 3 May	1907
[e]	an advertisement in	The Bengalee	- 19 January	1908
[f]	an advertisement in	The Bengalee	- 23 January	1908
[g]	an advertisement in	Thackers Indian Directory	-	1908
[h]	an advertisement in	Amrita Bazar Patrika	- 14 April	1908
[i]	an advertisement in	Thackers Calcutta Directory	-	1909

AN APPEAL

No actual pressings of the disc records of the brand names mentioned above - ROYAL RECORD, BINAPANI RECORD or KAMALA RECORD, have as yet been found or reported, so if any reader of this article or record collector has such a disc - the Society of Indian Record Collectors would be pleased to have the details of any disc on these labels.

. Important to .
Manufacturers and Factors
of Talking Machines.

SHUNKER DASS & Co., Nila Gumbaz, Lahore, India, are prepared to invest a considerable sum, in conjunction with a thoroughly practical firm of makers or factors, to open a Manufactory in India, in order to supply the ever increasing demand for these machines. Shunker Dass & Co. have had many years' experience in India, and are prepared to give every assistance and insight into the business.

Highest references given as to standing, and reputation, in India.

Correspondence invited, direct to—

SHUNKER DASS & Co.,
Nila Gumbaz, LAHORE.

A.

an advertisement in
 The Talking Machine News
 October 1906.

Look in the Exhibition for
OUR DISC RECORD

AND

**An Adjustment for Doubling the sound of
 Disc-Talking Machines.**

Mukherjee & Mukharji,

Burrabazar, Calcutta.

NEW I NEW II NEW III

The songs by the famous Artistes.

Miss Gaharjan & Noori on the "Royal Record"

Black & unbreakable. Material.

Please come, hear and have look at them.

Price 10" Rs. 2 each.

MUKHERJEE & MUKHARJI,

152, Harrison Road, Burrabazar, Calcutta.

[a]

an advertisement in
 The Bengalee
 2 January 1907

[b]

an advertisement in
 The Bengalee
 3 March 1907

NICOLE

LARGEST & FINEST STOCK
OF
Records & Machines.

ODEON

What WE do not know about Talking Machines and Records is NOT WORTH knowing. What makes us do not sell are NOT WORTH selling. Goods not worth selling are those which wouldn't give you satisfaction, and which we leave for other dealers to stock, who do not consider their customers in a proper way !!

ROYAL

MUKHERJEE & MUKHARJI,
152, Harrison Road, Burabazar,
CALCUTTA.

GRAMO

PHONO IS DOOMED !

The Complaint is removed,
MAKE YOUR OWN RECORD
on your Gramophone

LIKE PHONOGRAPH

Hear them, and you will be charmed.

Price for a recording adjustment

Complete with records and reproducer Rs. 20.

9 Blank wax disc Rs. 1 each.

MUKHERJEE & MUKHARJI.

152, Harrison Road, Calcutta.

[c]

an advertisement in
The Bengalee
6 April 1907

HERO HO !

LOOK SHARP !

Make your own record

AT

HOME ON DISCS.

Nicolephone, Gramophone, Oleophone and their latest records. Write sharp to avoid disappointment.

Wonderful

MUKHERJEE & MUKHARJI,
152, HARRISON ROAD, BURABAZAR
CALCUTTA.

Amazing !

[d]

an advertisement in
The Bengalee
3 May 1907

RESERVED FOR
BINAPANI RECORDS.

(Purely Swadeshi.)

SOLE AGENT :

B. MUKERJI,

217, Cornwallis Street.

CALCUTTA.

[e]

an advertisement in
The Bengalee
19 January 1908

BANDE MATARAM P
JUST OUT I

BANDE MATARAM P
JUST OUT II

BANDE MATARAM P
JUST OUT III

Just what you lovers of Motherland want !

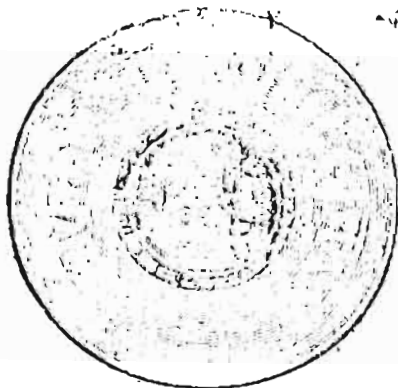
SWADESHI BINAPANI RECORDS.

" Swadeshi "—in the truest sense of the term :

" Swadeshi " not in name only :

Unlike so-called Swadeshi Phonographic records of which
the songs are recorded in India with Foreign Materials.

But our " SWADESHI RECORDS " are
Manufactured by "Swadeshi" Brethren with "Swadeshi" Materials.



**SWADESHI BINAPANI
RECORDS.**

NEW INVENTION IN INDIA.

The pride of the country—The
glory of motherland.

The boast of the Patriots P

The best and foremost of exist-
ing all other records in market.

Manufacturers :—The BINAPANI RECORDING Co.,
Crack Row, Calcutta.

Sole Agent :—BENODE BEHARY MUKERJEE,
C. S. P. D. Union Stores, 217, Cornwallis Street, Calcutta.

For Terms & Prospectus apply to the Sole Agent.

[f]

an advertisement in
The Bengalee
23 January 1908

BINAPANI RECORDING CO.

GRAND SUCCESS.

Marvellous achievement. A dreamy ideal turned into active reality.

Our own country-made **Double sided** Gramophone Records.



Manufactured in Calcutta, with machineries of our own make. Defy all imported existing records in clearness of voice, sweetness of melody, and in economic principles.

Songs from all eminent singers and song-stresses.

Price half in comparison with imported records.

Please apply for list and particulars to—

J. N. MOOKERJEE,

HONY. SECRETARY,

33, Beadon Street, or 3, Creek Row, CALCUTTA.

[B] an advertisement in
Thackers Indian Directory
1908

Kamala Recording Co.,

First and Foremost in the Country.

Grand success in manufacturing our own country-made Records by the experts of our own country.

Durable,

- . . Double Sided Records of 7¼" to 12¼" sizes.
- . . Guaranteed Superiority to all existing records in the market in clearness of voice, and sweetness of melody.

Songs from all eminent Singers and Songstresses.

CHEAPER IN PRICE IN COMPARISON WITH IMPORTED RECORDS.

Apply for List and Particulars to

No. 3, Creek Row, CALCUTTA.

N.B.—Mr. J. N. MOOKERJEE, late of **Binapani Recording Co.**, begs to inform the public that he has given up all connection with the said Company and has started "**Kamala Recording Co.**" He earnestly hopes that general public will help the new enterprise with encouraging sympathy and patronage.

[i] an advertisement in
Thackers Calcutta Directory
- for 1909



**Talking
Machine Records**

Grand Success—Marvellous achievement
A dreamy ideal turned into active
reality.

My own country-made Double Sided Talking
Machine Records

Manufactured in Calcutta with machines of
my own make. Defy all imported existing records
in clearness of voice, sweetness of melody, and in
economic principles.

INVENTOR AND PROPRIETOR
SHAMA CHABAN DAS

ADDRESS—6, Chatterjee Raj's Lane, Calcutta.

Prices—7 inches Record—Rs. 1-4; 8 inches
Rs. 1-8; 9 inches Rs. 1-12; 10 inches Rs. 2

N. B.—The "Amrita Bazaar Patrika," the "Indian
Daily News," the "Empire" and many other public
papers speak highly of these records.

For Reference—Ask for my Catalogue.
TRIAL SOLICITED.

[h] an advertisement in
Amrita Bazaar Patrika
14 April 1908

**ODEON BENGALI
RECORDS,**

**10 3/4 Double-sided
Rs. 3-12.**

Mr. J. N. BOSE'S (Amateur.)

"সামান্য" "ভবকথা" "গীতা" "কর বাবে গোবিন্দ বস" ইত্যাদি—

Babu Kashi Nath Chatterjee's

"চল চল কাজে অধের সাবনী" "কেমনে বুঝি তোমারি হলনা"

"শ্রীমৎ পদ্ম গেটির বলে হে" ইত্যাদি ইত্যাদি—

(Acting from "REJIA" & "PRITHWIRAJ")

NEW LIST FREE ON REQUEST.

CARR & MAHALANOBIS.

1-2, Chowringhee,

CALCUTTA.

an advertisement for
ODEON RECORD's first
releases in India -
although not pressed
in India was 'taken'
at Calcutta during
late 1906, issued in
about March 1907.

APPEAL FOR MATRIX NUMBERS

K.L. SAIGAL K.L. SAIGAL K.L. SAIGAL K.L. SAIGAL K.L. SAIGAL

A complete discography of K.L. SAIGAL is nearly ready including ALL of his known recordings on 78 rpm, Single Play (45 rpm), Extended Play (45 rpm), Long Play (33½ rpm) and also reissues in these formats as well as ALL the known reissues on Cassettes and Compact Discs to date.

There are a few 78 rpm discs that I still require the MATRIX numbers for to complete this discography, and would be most thankful to any reader or record collector that can provide the 'missing' matrix numbers.

Details of the 78 rpm discs for which I require the matrix numbers of are:

HINDUSTHAN RECORD

Hindusthan Musical Products. Ltd., Calcutta.

H 264	Prem Ke Hae Is Ye Kaun Cha	"Karawan-E-Hayat" "Karawan-E-Hayat"(PAHARI SANYAL)	[URDU] [URDU]
H11332h n.t.r. OMC2354	Gir Kar Ahi Badriar Aye Dilruba Kahin Tah	"Millionaire" (RUPKUMARI) "Millionaire" (w. P.SANYAL)	[HINDI] [HINDI]
H 341	Golap Hovey Uthuk Futey Kahare Jo Judrate	"Debdas" "Debdas"	[BENGALI] [BENGALI]
H 417	Jeevan Ka Sukh Aj Murakh Man Haibat	"Dhoop Chhaon" "Dhoop Chhaon" (w. P.SANYAL)	[HINDI] [HINDI]
H 463	Jai Naukari Jagat Main Prem Hai	"Millionaire" (w. P.SANYAL) "Millionaire"	[HINDI] [HINDI]
H 487	Premera Pujay Eito Lavili Fal Sapan Dekhi Prabal Dwipey	"Didi" "Didi"	[BENGALI] [BENGALI]
H 524	Rajar Kumar Parkhi Rajey Prem Nahey More Mridu Fulahar	"Didi" "Didi"	[BENGALI] [BENGALI]
H 529	Jo Beet Chuki So Piya Ja Aur Piye Ja	"Pujarin" "Pujarin"	[HINDI] [HINDI]
H 673		- "Devdas" - "Devdas"	[TAMIL FILM] [TAMIL FILM]
H 698	Jhumur Jhumur Ey Gan Tomar Sesh Korey Dao	"Sathi" "Sathi"	[BENGALI] [BENGALI]
H 757	Shuni Dakey Morey Dakey Pakhi Aj Kone Katha Key	"Jiban Maran" "Jiban Maran"	[BENGALI] [BENGALI]
H 766	Tomar Binay Gan Chhilo (Tagore) Ami Tomay Jata (Tagore)	"Jiban Maran" "Jiban Maran"	[BENGALI] [BENGALI]
H 777	Eye Payachi Anala Jala Kabhuje Aashaye	"Jiban Maran"	[BENGALI] [BENGALI]
H11819	Naiba Ghumaley Priya - MODERN SONG Ekhani Uthirey Chand - MODERN SONG		[BENGALI] [BENGALI]

APPEAL for K.L. SAIGAL matrix numbers

H 827	Mahi Naal Je Akh Lardo Kado Na - PUNJABI SONG [PUNJABI] Ae Sahno Sakhiya More Jali Vach - PUNJABI SONG [PUNJABI]
H 841	Mara Yo Ghamza - GHAZAL [PERSIAN] Rangeen Tar Az Henast - GHAZAL [PERSIAN]
H 885	Hamjoliyon Ke Theen [Part 1] [URDU] Hamjoliyon Ke Theen [Part 2] [URDU]
H 915	Amar Raat Pohalo (Tagore) "Parichaya" [BENGALI] Aj Khela-Bhangar Khela (Tagore) "Parichaya" [BENGALI]
H1004	Idhara Phir Bhi Ana Udihura - GHAZAL [HINDUSTANI] Matavale Panese Jo Ghata - GHAZAL [HINDUSTANI]
H1134	Dhavni Maryam - GHAZAL [URDU] Gamaja Paikan Hua - GHAZAL [URDU]
H1173	Tu Aay Gadhi "Kuruksheetra" [HINDI] Kidhar Ho Tu "Kuruksheetra" [HINDI]
H1174	Aadhi Hai Tu To "Kuruksheetra" [HINDI] Mohabbat Ke Jul "Kuruksheetra" [HINDI]
H1190	Gareban Ko "Tadbir" [HINDI] Main Kismat Ka "Tadbir" [HINDI]
H1196	Hasratain Khamara "Tadbir" [HINDI] Main Panchhe Aajad "Tadbir" [HINDI]
H1382	Allahhu, Allahhu "Omar Khayam" [URDU] Fulan Po Rajha "Omar Khayam" [URDU]
H1383	Allahhu, Allahhu "Omar Khayam" [URDU] Kye Rota Hai "Omar Khayam" [URDU]
H1600	Katedin Aur Katoon - [URDU] Aur Ke Sharta - [URDU]

HINDUSTHAN RECORD (45 R.P.M. EXTENDED PLAY)

LH 52	Jhumur Jhumur Noopur Bajey - Film: Sathi [H 698] Eh Gan Tomar Shesh Korey Dao - Film: Sathi [H 698] Premer Pujay Bie To Lavili Phal - Film: Didi [H 487] Swapan Dekhi Prabal Dwipey - Film: Didi [H 487]
LH104	Absar Beeto Jaat Prani - BHAJAN [H 156h] Din Niki Biti Jaat - BHAJAN [H 156h] Main Jo Din Ki Yari - HOLI [H 595] Jin Jao Re Gori - HOLI [H 595]
LH105	Andhi Ki Lathi - Film: Dhoop Chaon [H 11340] Do Naina Matwane - Film: My Sister [H 1138G] Main Baithi Thi [Part 1] [H 862] Main Baithi Thi [Part 2] [H 862]

LH106	Hamjoliyon Ki Thi [Part 1]	[H 885]
	Hamjoliyon Ki Thi [Part 2]	[H 885]
	Hairat-Ki- Nazzara - Film: Karawan-e-Hayat	[H 265]
	Jo Beet Chooki So - Film: Pujarin	[H 529]

The actual catalogue numbers to the 78 rpm discs may be slightly different to those given above in that the catalogue numbers for HINDUSTHAN RECORD or the brown or red labelled NEW THEATRES RECORD issues which were recorded by The Gramophone Co., Ltd., may be modified to read as H-11341 instead of as H-341 - indicating that the recording was taken by the recording engineers of The Gramophone Co., Ltd., in various matrix series such as OMH, OML, etc., while the matrix series of Hindusthan Musical Products, Ltd., are in the HSB or HSC matrix series and have the simpler numbers. Some issues may also a letter G additional to the number which again indicates that the source of the matrix was The Gramophone Co., Ltd.

As will be seen from the above listing the actual catalogue number for Hindusthan Record (or New Theatres Record) number H-819 may be found under number H-11819 and H-332 actually appears as H-11332h on New Theatres Record, and may have a Hindusthan Musical Products matrix on one side and a Gramophone Co., Ltd., matrix on the reverse.

I would also like to know if any reader or record collector has any 'test pressing' or sample record of K.L. Saigal, as it is known that there were alternate 'takes' of several recordings that have yet to be traced and also some recordings in series that have been rejected - lost - or simply not issued. Any information as to these items would be appreciated.

I would also like to know the catalogue numbers of most of the Cassettes that were manufactured by Movec in about 1978 which are the same issues as the Long Play releases that were issued on Angel and Hindusthan Record. It had been advertised that 11 cassettes of the 'complete' repertoire of K.L. Saigal had been issued during 1978 - but thus far not all numbers of these releases have been found.

A further aspect of this K.L. Saigal discography concerns the releases of 'associated artists' such as recordings issued by Kanan Devi, Uma Devi, Pahari Sanyal, K.C. Dey and Suraiya, who either appeared in films with K.L. Saigal or whose recordings of the songs were issued separately.

Kanan Devi's songs were issued by The Megaphone Co., Calcutta, while Uma Devi and Pahari Sanyal along with Pankaj Mullick were issued by Hindusthan Record, and K.C. Dey and Suraiya were issued on His Master's Voice --- so if you have the catalogue, matrix, and other details of songs featured in K.L. Saigal films I would be thankful for any additional information.

Any information about K.L. Saigal's recordings to complete the discography would be most gratefully received - by sending your data to the Secretary, Society of Indian Record Collectors.

For interested readers a biography of Birendranath Sircar, the founder of New Theatres Limited., written by Bagishwar Jha - under the title of -- 'B.N. Sircar' published by The National Film Institute of India, Pune, in association with Seagull Books, 26 Circus Avenue, Calcutta, 1990, is well worth a read - but unfortunately makes no mention of B.N. Sircar's direct interest in the record industry with New Theatres Record's.

Michael S. KINNEAR
