

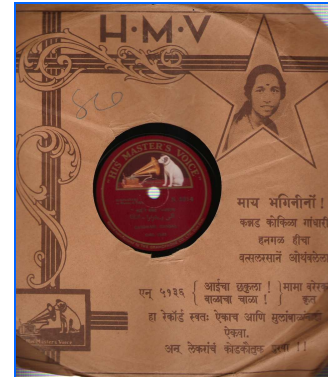
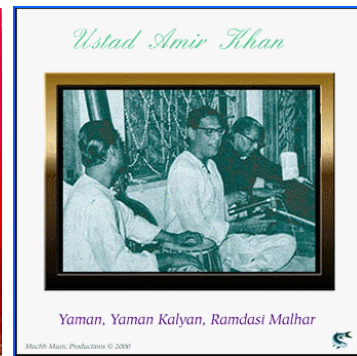
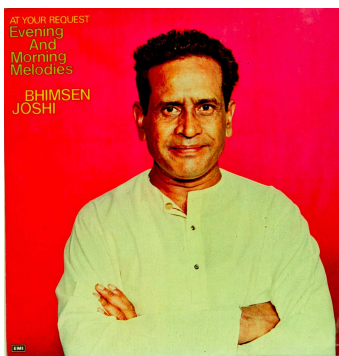
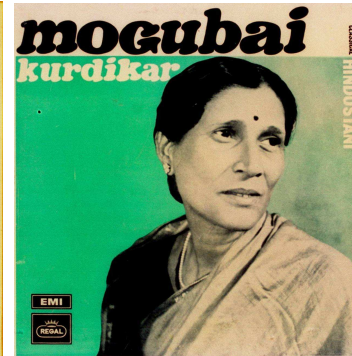
THE RECORD NEWS

The journal of the 'Society of Indian Record Collectors', Mumbai

ISSN 0971-7942

Volume – Annual: TRN 2008

S.I.R.C. Branches: Mumbai, Pune, Solapur, Nanded, Tuljapur, Baroda, Amravati



Feature Article: Gramophone Celebrities-III

'The Record News' - Annual magazine of

'Society of Indian Record Collectors' [SIRC]

{Established: 1990}

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Contact Address:

SOCIETY OF INDIAN RECORD COLLECTORS
C/O Dr. Suresh Chandvankar, Hon. Secretary
801 Bhaskara, TIFR Hsg. Complex
Navynagar, Colaba, Mumbai – 400 005
India

Tel. {Res.} - 0091-22-2280 4986

E-mail: chandvankar@yahoo.com, chandvankar.suresh@gmail.com

From the Editor

I am pleased to present our annual issue – The Record News (TRN-2008) to all the members, wellwishers and friends of ‘Society of Indian Record Collectors’ [SIRC]. In addition to Mumbai and Pune, record collectors at small and remote places such as Amravati and Nanded are doing very well and they do meet once in a month to listen to old music from gramophone discs. Solapur unit has been broadcasting radio programs from local radio station for last five years. Public reading library in Solapur has now provided for storage and listening room for the old discs. This model could be used nationwide for the preservation of old discs for posterity. Hope the records will be in better care in the public domain.

With the advent of technology, it has become simpler to store large amount of data in compact size media like CD’s, MP3 discs and now high density hard drives. As a result, there is a danger of an existence of the shellac and vinyl records. SIRC members therefore have the responsibility to store and preserve the original disc records for posterity. With the help support and co-operation of ‘Underscore Records’, we have released another CD in the series ‘Living music from the past’ – ‘Madhavrao Walavalkar’ featuring 20 Marathi stage songs recorded in 1927.

This issue contains ten more articles on gramophone celebrities with the total of 50 articles in all. A special feature on Mr. G. N. Joshi of HMV has been included on the occasion of his birth centenary. Also included are the bio-discographies of Kamla Jharia, Miss Angurbala and Miss Indubala – trio of Bengali music. In addition, lists of known 78’s of Kumari Juthika Roy and Miss Akhtaribai Fayzabadi alias Begum Akhtar have been included. Record collectors and music lovers shall find them useful.

- Suresh Chandvankar
- Editor

From The Editor	03
SIRC News from Mumbai and chapters	04
Gramophone celebrities – parts 41-50	05
Life and records of Mr. G. N. Joshi	20
Life and records of Kamla Jharia	25
Life and records of Angurbala	30
Life and records of Indubala	35
Discography of Juthika Roy	51
Discography of Akhtaribai Fyzabadi	57
List of SIRC Members	64
Contents of the back issues of ‘The Record News’	68

Front page picture: ‘Record covers of Gramophone Celebrities’.

SIRC NEWS FROM MUMBAI

During the period of this report, Mumbai unit of SIRC has presented the listening sessions by invitations from the following organizations:

- 1] Cultural wing of Ashay Film Club, Pune
- 2] Y. B. Chavan Pratishthan, Mumbai
- 3] Bhavan's Cultural Center, Andheri
- 4] Karnata Sangh, Matunga
- 5] Suburban Music Circle, Santacruz and Borivli
- 6] Mani Bhavan, Mumbai
- 7] Deodhar's School of Indian Music

Topics of the listening sessions held: Smt.Kesarbai Kerkar, Bhimsen Joshi, Gangubai Hangal, Gauhar Jan of Calcutta, Vande Mataram, Gandhipriya Bhajans, Manik Verma, Music Directors: Roshan, Datta Davjekar, Salil Chodhury and Sudheer Phadke.

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For news and program details from our units, please contact:

SOLAPUR – Mr.Jayant Raleraskar, 154 A, Indira Nagar, Bijapur Road, Solapur - 413 004. Maharashtra, India.

TULJAPUR - Mr. Sudhir Peshwe, 22, 'Adwait', Mauli Hsg. Society, Near Peshwe Hospital, Tuljapur - 413 601. District Osmanabad.

NANDED - Mr. P .T. Shastri, President, SIRC, Nanded. 32, 'Chaitanya', Bhagyanagar, Nanded - 431 605.

BARODA - Mr. Narendra Kamal Sreemali, 23, Jayratna Society, Behind ESI Hospital, Gotri Road, Vadodara - 390 021. Gujrat State, India.

AMRAVATI – Mr. Arvind Hambarde, Ekvira Colony, Aakoli Road, Sainagar
Amravati - 444 605. Maharashtra state, India

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Gramophone Celebrities – 41

Musician of musicians – Prof. Vilayat Hussain Khan (1895-1962)

Vilayat Hussain Khan was the son of Ustad Natthan Khan of Agra gharana. Although born in Agra, young Vilayat spent most of his childhood in Mysore, since his father was in the services of Mysore State court. Ustad Natthan Khan passed away in 1901. His uncle Mohammad Khan adopted him and they moved to Jaipur. He learnt music till 1920-22 from number of teachers and gurus. He has given a list of forty-two gurus in his book 'Sangeetagonke Sansmaran' published by Sangeet Natak Academy, New Delhi in 1956. Due to such a wide choice of gurus he imbibed almost all gharanas in his gayaki. He was learning and giving concerts until his elder brother was alive. After his sudden death, he had to shoulder the family responsibilities. This was the period when radio broadcast had just begun. He began to broadcast regularly, teach music and also perform in public concerts and conferences. He also performed on National programs of All India Radio until about 1955. In 1931, he was invited to Allahabad music conference and was awarded with the title 'Sangeet Ratnakar'. He was in the services of Mysore State during 1935-40. Around 1935, Ruby record company of Bombay cut over thirty songs and issued them on ten and twelve-inch diameter double-sided shellac discs under 'Odeon' label. Later on some of them were reissued on Columbia label records. He has composed many bandishes in ragas such as Raysa Kanada, Kaushi Kanada and Kukubh Bilawal. He composed with pen name 'Pranapiya'. Many musicians used to consult him in the matter of uncommon ragas. Hence he was often called as 'Musician of Musicians'. Around 1950, All India Radio, Delhi introduced audition test policy for all the musicians. Some of the provisions were unjust and unreasonable. Vilayat Hussain Khan formed a forum of musicians and fought against this policy. Finally, AIR authorities had to withdraw the policy. He was engaged in music performance and teaching till his untimely death. He passed away on 18th May 1962 in Delhi, in an accident when he was traveling in a taxi.

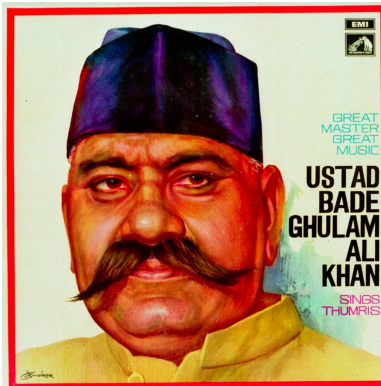
List of his disciples is long and is given in his book 'Sangeetagonke Sansmaran'. Some of them are: Shreemati Narvekar, Moghubai Kurdikar, Indira Wadkar, Ram Marathe, Jagannathboa Purohit (Gunidas), Saraswatibai Phatarfekar, Ramakant Ramnathkar, Batuk Diwanji, Khadim Hussain Khan, Gajananrao Joshi, Anwar Hussain, Latafat Hussain, Sharafat Hussain and his two sons Yusuf and Yunus Hussain Khan.

Around 1995, All India Radio reissued some of his national programs on five audiotapes, now available on CD's. These contain very rare recordings when he was at the peak of his career. In 1994, The Gramophone Company reissued some of his old 78-rpm records of early 40's. These recordings contain ragas – Shivmat Bhairav, Bageshree, Asavari, Bilawal, Bahar, Barwa, Sohoni, Sarang, Deskar, Basant, Paraj, Malkauns, Ramkali and Chayanat. In 1960, he recorded two Extended Play [E.P.] records in which he sang – Sohoni Pancham, Paraj,

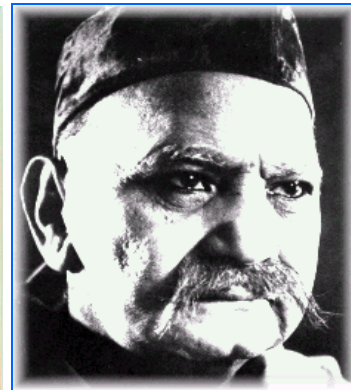
He first gave a public concert in Calcutta conference. He had a massive body built up with huge moustache and big belly. He used to wear white kudta, pyjama and black Rampuri cap. With swarmandal on his stomach, he would begin singing in his sweet voice with 'Danedar' taans. He was expert and known for his melodious thumri renderings. He did not adhere to one gharana and had remixed many different styles in his singing, including 'tanras' gayaki. He also used to compose under the pen name 'Sabrang'. He used to preach that the origin of classical music is in the folk music and would demonstrate this in his concerts. He was also a star broadcaster of All India Radio and gave several National Programs. Around 1945, Gramophone Company cut several discs and issued on 78-r.p.m.format. Mr. G. N. Joshi was the producer in HMV at that time and he has written memories of these recordings in his famous Marathi book – 'Swar Gangechya Teeri' [English – Down Melody Lane]. Around same time, Hindusthan Records of Calcutta also issued records under their label. Several records from both these companies were later reissued on LP/EP records, audio-tapes and CD's. Ustad Faiyaz Khan was over 20 years elder to him. He also had cut few records on Hindusthan records. Later on, one LP record featuring selected songs of both Bade Gulam Ali Khan and Ustad Faiyaz Khan was released by Hindusthan Records. The record sleeve has nice photographs on front cover featuring both the artists.



C.1940



C.1950



C.1967

Like several other Muslim musicians, Bade Gulam Ali Khan also went to Pakistan after the partition. He tried hard, but could not cope up there. He used to visit India and particularly Bombay. In one such visit he expressed his desire to return to India. Mr. Morarjibhai Desai was the Chief Minister and he helped him in obtaining Indian citizenship. He settled in Bombay, used to walk and stroll on Chowpaty beach, often with Prof. B. R. Deodhar, discussing music. He became known nationwide with his song 'Prem jogan ban ja' in Raga Sohoni from Hindi film 'Mughal-e-Azam'. Around 1960, he had a paralytic stroke and was confined to bed for several months. His fans helped him a lot. He recovered partially and again began to perform in concerts and on radio. However, due to old age he could not cope up with his failing health. He passed away on April 25, 1968. His music is still available on old 78 r.p.m. Jin-O-Phone, Megaphone, HMV and Hindusthan label records. Apart from pure classical music, he has cut records of

thumri and bhajans. AIR has released some of his radio programs from their archives. His famous thumri is: "Yaad Piyaki Aaye, Biraha Sataye".

Gramophone Celebrities – 43

Ustad Faiyaaz Khan – (1880-1950)

Faiyaaz Khan's name is associated with Agra gharana as 'The Khalipha' (torch bearer). He was also born at Agra. His father passed away just before he was born. His maternal grandfather Gulam Abbas Khan nurtured him and taught him music. His father belonged to 'Ramzan Khan Rangile' gharana whereas he learnt Agra gayaki and hence there is a nice confluence of both the styles in his music. Later on he learnt many bandishes from his father in law, Mehboob Khan who also composed as 'Daras Piya'. He also learnt khayal gayaki from his maternal uncle Ustad Natthan Khan (father of Vilayat Hussain Khan).

He was a child prodigy and became an expert singer. At the age of 25 years, he performed at Mysore State durbar. Same State conferred a title of 'Aftab-e-Mousiki' [sun of music] on him in 1925. In 1915, he was invited to Baroda State with a handsome salary of one hundred rupees per month. He used to sing in the court every week and also on special festive occasions. He also taught at the Gayanshala (Music school) of Baroda State. He was a composer too and composed bandishes with pen name – 'Prem Piya'. Around 1920, Tukoji Maharaj Holkar of Indore State invited him for a concert in the Holi festival. Thereafter he was invited every year. He was also invited by Mysore State for their Dashehara festival. As a representative of Baroda State, he used to attend and perform in many music festivals through out India. He had many disciples but Malka Jan of Agra was intimately associated with him. His other disciples include – brother in law Ata Hussain, Dilip Chandra VEDI, Gulam Rasool Khan, Pt. Ratanjankar, Swamy Vallabh Das, Dhruvatarra Joshi, Khadim Hussain Khan, Latafat Hussain Khan, Bhishma Dev Chatterjee, and Kundan Lal Saigal. Khansaheb was in the services of the Baroda State until his death in 1950.

Ustad Faiyaaz Khan had a grand personality. He used to wear a black sherwani, white shirt, and a coat with lots of badges that he had won. He used to wear a turban or an Italian cap. He was six feet tall and had huge mustache. He had a very strong and melodious voice and used to sing with a full throw. He used to sing khayal, dhrupad, dhamar, thumri, tappa, bhajan, and even quawali. His bhairvi 'Baju Band Khul Khul Ja' was very famous and he has cut it on one 78 rpm record. Around 1934, he recorded his own composition 'More mandir aab laut nahin aaye' in raga jaijaiwanti, one of his favorite raga. This 12" diameter, 78 rpm shellac disc was issued by 'The Hindusthan Record Company'. Chandi Charan Saha of Hindusthan Record Company also released two more 10" diameter records of ragas Todi (Garva mai sanga), Paraj (Manmohan brijko rasiya), Nat bihag (Jhan jhan jhan jhan payal baje), and Puriya (Mai kariye). In 1938, Nirodbaran Chatterjee of same company recorded few more ragas viz.

Darbari Kanada, Lalit (Tarpat hun jaise jalbin meen), Jaunpuri, Sugrai, Kafi, and Bhairvi (Chalo kaheko jhooti). In 1944, ragas Purbi and Chhayanat were recorded. These were pressed in the Dum Dum (Calcutta) factory of the Gramophone Company. In 1949, Mr. M. A. Madgaonkar of HMV recorded four songs in Bombay at the Universal Building studio in which he sang Ramkali, Desi, Dhamar and Bhairvi. Most of these records play for over three minutes per side. These were reissued on LP/EP records, audio tapes and on CD's and are still popular. All India radio too has released his concert recordings from their archives. These recordings were released in 1971, 1988 and in 1991. One can listen to ragas Des, Desi, Bhoop, Jaijaiwanti, Tilak Kamod and Gaud Malhar. Now some of his recordings are also available on internet and with serious record collectors.



Gramophone Celebrities – 44

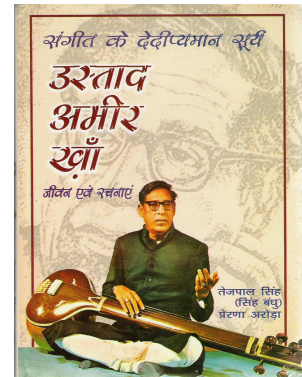
Ustad Ameer Khan – (1912-1974)

Born in 1912 at 'Akole' in Maharashtra, Ustad Ameer Khan died in a strange and tragic car accident at Calcutta in 1974. He spent his life as a musician and vocal singer of highest caliber. His father Ustad Shah Ameer Khan was a vocalist and an expert Sarangi Player. Young Ameer spent his childhood at Indore – Dewas State in Madhya Pradesh. His father would invite musicians to his house every Friday and these concerts had a long standing effect on young Ameer Khan. His father taught him Sarangi initially but later on groomed him in the Merukhand style gayaki. Around 1935, young Ameer Khan came to Bombay, sang in the concerts organized by elites and cut few 78 rpm records. These were issued on Columbia labels. However, neither his concerts nor the gramophone records received much attention. Hence, he returned to Indore and decided to change his style. Ustad Rajab Ali Khan was in Indore and young Ameer Khan met him. Soon he received a new vision to change his gayaki. He also made frequent visits to Mumbai and met musicians including Ustad Aman Ali Khan of Bhendi Bazar (Behind the Bazar) gharana. He also imbibed extremely slow movement (aalapi) in his gayaki. For this he listened to the radio programs and concerts of Ustad

Abdul Wahid Khan. In the Merukhand style, he added Jaipur, Bhendi bazar and Kirana gayaki. Thus a new style evolved and it was later on known after him as the 'Indore gayaki'.

With the changed style, he gave first public performance in early 50's at Calcutta. It was very well received. This was a kind of remix of various gharana styles and this experiment was quite successful. Soon he began to receive invitations from prestigious conferences in India. He was quite famous and popular during 1945-1972. Besides his own career, he also trained number of disciples, prominent ones being – Pt. Amarnath, Surinder and Tejpal Singh (Singh brothers), Purbi Mukherjee, and Kankana Banerjee. Pt. Gokulotsav maharaj never met him. But he trained himself just by listening to Khan Saheb's records and recordings. In 1967, Ustad Ameer Khan received prestigious award of 'Sangeet Natak Academy' and in 1971 Govt. of India conferred on him 'Padmabhushan' award. He used to sing extremely slow improvisation of a raga and Jhoomra was his favorite 'Taal'. He used to sing tarana and explain the meaning of the Persian words and the text. He had received grant from Bihar University for his research on tarana. However, it is not known whether this work was ever published. He never sang Gazal, Thumri and Raga Bhairvi in his concerts.

He strongly believed that light classical music and film music is the only way to reach out to masses. Hence he provided playback in films whenever he got the opportunity. His title song of V. Shantaram's 'Jhanak Jhanak Payal Baje' is popular even today. His duet in film 'Baiju Bawara' with Pt. D. V. Paluskar made him famous throughout India. He even sang duet with Bismillah Khan's shahanai in film 'Goonj Uthi Shahanaai'. His short piece in raga lalat in films 'Ye Re Majhya Maghya' [Marathi] and 'Ragini' [Hindi] are less known. He has sung a short thumri with Protima Mukherjee in Bengali film – 'Kshudhit Pashan'. Ameer Khan has recorded prolifically on 78 rpm, LP and EP era. He also permitted to record his concerts. Hence, his live concert recordings are released over last thirty years and they are extremely popular even today.



Gramophone Celebrities – 45

Prof. Mallikarjun Mansoor – (1910-1992)

Out of eighty-two years long life, Mallikarjun Mansoor was singing for over seventy years. There is no tradition of writing autobiography among Indian musicians. Hence we get few recordings but very little information on musicians. Fortunately, his friends Mr. Krishnarao and P. L. Deshpande insisted and he wrote his biography 'Nanne Rasayatra' in Kannada language. It consists of one hundred pages of memoirs in very simple and lucid language written in an informal style.

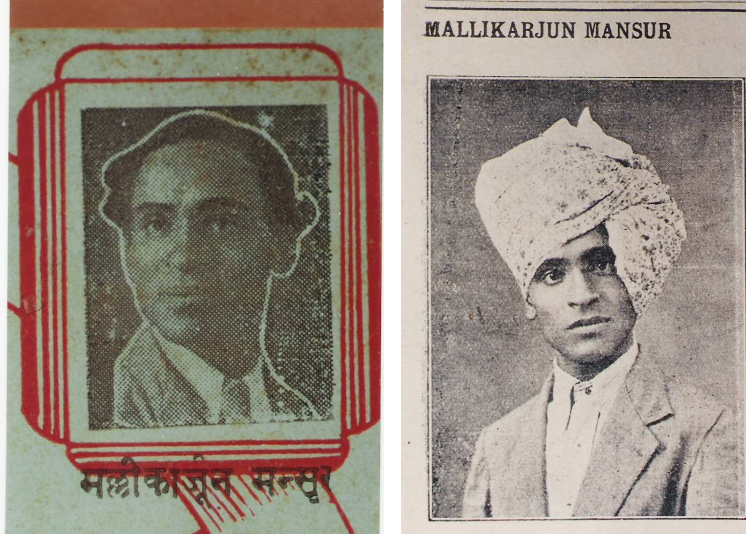
Mansoor began to act on Kannada stage with his elder brother at very young age. In those days, young child prodigies with sweet voice used to be picked up by theater owners. They would be placed as heroines or mob actors. He played roles of Pralhad, Dhruvabal and Narad in stage shows based on mythological themes. In one of the shows Nilkanthboa of Miraj was present and he persuaded his brother to leave this field. Thus young Mallikarjun began to learn music lessons from Nilkanthboa. Later on, he learnt from the sons of Alladiya Khan viz. Manji Khan and Burjee Khan. These brothers were living in Kolhapur whereas Mansoor used to travel from Dharwad to take music lessons. This continued till he became forty years old. The bond was so strong that both the brothers and their music haunted Mansoor. In his memoirs, Mansoor has written that even after the death of these brothers, they would teach him in his dreams.

His music is one of the best male-expression of Jaipur-Atrauli gharana. He would sing in a pleasing style that would enlighten him and his audience. After the age of fifty years, he began to receive name fame and some wealth. Till then, his wife managed his family against all odd situations. He used to live in a very simple manner wearing white shirt, dhoti and a coat, a typical dress of a clerk. This simplicity was also reflected in his singing.

Fortunately, he has recorded prolifically. He also gave several concerts and programs on All India Radio. Around 1933, he cut records for the gramophone company and for 'Broadcast' record company in Mumbai. This continued till 1950. In LP/EP era he recorded longer duration ragas. He has cut over forty songs on 78 rpm format and these records were issued on HMV, The Twin and Columbia labels. These are in Hindusthani, Marathi (Bhavgeete) and Kannada languages. These records contain ragas – Durga, Kafi, Malhar, Adana, Des, Bilaval, Chhayanat, Hameer, Shankara, Bheempalas, Sarang, Todi, Mand, Basant, Multani, Khambavati, Bhairav Bahar, Nayaki Kanada, Lalita Gauri, Jaijaiwanti, Bihagada, Yamani Bilawal etc. One can listen to his forceful music of young age. 1933 catalogue has his photograph printed on front page in which he is wearing a turban, a typical of male vocalists of that period. He used to sing in Ganesh Utsav in Mumbai / Pune too. He has cut HT 18, a twelve-inch diameter

long playing (four minute) 78 rpm shellac disc in which he has sung raga jaijaiwanti and the bandish is:

“Tujhe malrani tuhi manmen mane, vidya saraswati
Vaikunth nishani tuhi pragat tu hi nikat vidya.....”



From HMV catalogue (C.1933)

Gramophone Celebrities – 46

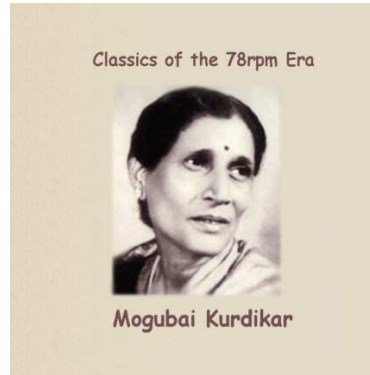
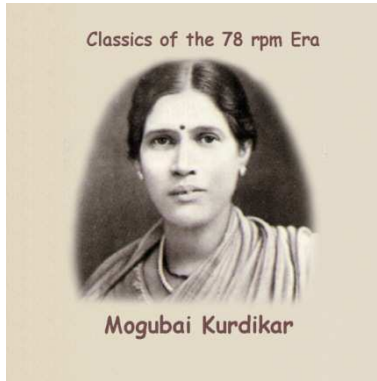
Moghubai Kurdikar – (1904-2001)

Moga was born at Kurdi (a small place in Goa) in a family of musicians. Later on she was known as Moghubai Kurdikar and lived for 97 years. She spent major part of her life in pursuit of Jaipur-Atrauli gayaki. As a child, she learnt music and dance at home. Her mother Jayashreebai also had a sweet voice but both could not afford the fees to get the proper training. Both mother and the daughter joined ‘Chandreshwar Bhootnath Sangeet Natak Mandali’ of Goa. Little Moga played roles in ‘Bhakta Dhruva’ and ‘Bhakta Pralhad’ plays. Layabhaskar Khapurumama Parvatkar played tabla in this company. He taught little Moga for a while and introduced her to the world of music. She joined ‘Satarkar Sangeet Mandli’ after her mother passed away. Here she learnt music from Chintuboa Gurav and dance from Ramlal.

Around 1920, Moghubai Kurdikar settled at Sangli and decided to quit drama company to devote her life in pursuit of pure classical music. Initially she learnt from Ustad Inayat Khan R. Pathan who was visiting Sangli during his tour. Later on she learnt from many gurus. One evening she was singing a famous Marathi natyapad – ‘Madivari chal ga gade’ and was fully engrossed in it. Khansaheb Alladiya was passing by her house. He listened to the music and came in her house. He was pleased with her singing and taught her for few days. When he

moved to Bombay, Moghubai also followed him. However, he was too busy in giving talim to many disciples including great Kesarbai Kerkar. So, she took training from Bashir Khan and Vilayat Hussain Khan. She also learnt for a long time from Ustad Haider Khan, brother of Alladiya Khan. Alladiya Khan was pleased with her devotion and gave her talim from 1934.

Soon she began to perform in prestigious music conferences in Bombay and other towns in India. She passed on the Jaipur-Atrauli gharana tradition through her music and also through her disciples: Kamal Tambe, Vamanrao Deshpande, Padma Talwalkar, Kausalya Manjeshwar, Suhasini Mulgaonkar, Babanrao Haldankar and her daughter Kishori Amonkar. She had a sweet, clear and resonant voice and she could sing in a difficult taal like 'yoga' taal. Often, great tabla players Kamurao Mangeshkar and Khapurumama Parvatkar would accompany her in her concerts. She was honored with 'Padmabhooshan' title in 1974 and 'Sangeet Natak Academy' award in 1968.



In 2002, one year after her demise, her daughter released a cassette of her live concert recording. Her earlier music is available on 78-rpm records. Jay Bharat Record mfg. Company of Bombay recorded her four songs in 1948. These records contain ragas Puriya, Sawani, Jaijaiwanti and Nayaki Kanada. During 1947-49, she recorded sixteen songs (eight records) on Columbia label records. These records contain pure classical ragas. Although she did not sing light classical music, she has sung two patriotic songs: 'Vande Mataram' in raga Khambavati. This tune was set by Mr. V. D. Ambhaikar. Flip side of the record has a song in raga Bageshree Bahar, written by Mr. Madhukar Rajasthani and composed by Mr. Snehal Bhatkar.

One can listen to the names of great leaders in this song:

"Phir aayi laut baharen,
Sadiyonke wo chaina hamare, loot gaye the gaironke mare,
Ghar ghar bandanbaar sajaye,
Gandhijiko haar chadhaye
Veer Jawahar aur Subhashki amar keerti gaye,
Phir aayi laut baharen"

Gramophone Celebrities – 47

Surshree Smt. Kesarbai Kerkar – (1892-1977)

Born in 1892 at Querim (Keri), a place 15 km from Fonda in Goa, Surshree Smt. Kesarbai Kerkar left this world on Ganesh Chaturthee of September 1977. Two months later recording of her Bhairvi Hori: 'Jaat Kahan Ho' inscribed in the grooves of the copper disc of the Voyager spacecraft was sent in space. It was sent for the search of extra terrestrial life and intelligence and it is still sending weak signals after 30 years. This would be the only Indian voice that aliens – if they exist - would listen to.

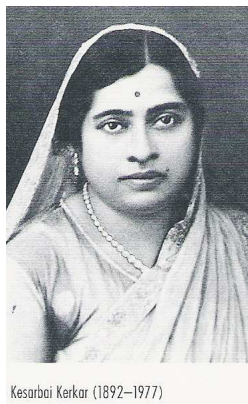
She was born in a family that earned their living through music. Naturally, she was introduced to the art at very early age. She had initial training from Ustad Abdul Kareem Khan, Vazeboia and Barkatulla Khan Satariye. However, it was too short to learn any music. She had to wait till 1920. Due to the efforts and persuasion of Seth Vitthaldas and Gopaldas, Alladiya Khan agreed to teach her with very strange and strict conditions and very heavy fees of Rs. 200 per month. She accepted the challenge and learnt for ten years from 1921-30. She had to practice for 8-10 hours every day. Thus, a fine singer emerged out of her and since 1931 she began to give public performances. Every concert was: "She came, She sang and She conquered". In addition to private concerts at elite houses, she used to sing in almost all the prestigious music conferences throughout India. This continued well upto 1965. She stopped singing voluntarily when she could not maintain the quality of her music and then lived for another twelve years. She taught her music to her only disciple Smt. Dhondutai Kulkarni.



In 1938, she sang Raga Jaitashree in Gurudev Rabindranath Tagore's Shanti Niketan, near Calcutta. He gave her a letter of appreciation and it was displayed proudly in the drawing room of Kesarbai's house. In 1948, 'Sangeet praveen, sangeetanuragi, sajjan sanman samiti' of Calcutta conferred 'Surashree' title on her. In 1953, she received Sangeet Natak Academy Award and in 1969 Govt. of

India honored her with 'Padmabhushan' title. This honor was for her music. Her voice was not sweet but had a command over a uniform volume in all the three octaves. She would modulate it keeping the same volume. Her ragas like Basanti-Kedar, Bihagada, Malkauns, Jaijawanti and Tilak Kamod were very popular among her listeners.

Fortunately, she has recorded for the Gramophone Company during 1935-55 in three different phases. One can trace the evolution of her music and the style through these records. In 1935, she cut four records for Madras based Broadcast Record Company in which she has sung ragas Gauri, Des, Kafi Kanada, Khambavati, Phag and Bhairvi. These early recordings reflect the Jaipur-Atrauli taalim that she received from Alladiya Khan. During 1945-50, she cut 12 ragas on six 12" records on HMV label with play time of about four minutes per side. One can listen to her matured voice in beautiful ragas such as Lalat, Malkauns, Paraj, Desi, Kukubh Bilawal, Jaunpuri, Nand, Durga, Nat Kamod, Lalita Gauri, and Gaud Malhar. During 1953-1955, she cut eighteen songs on nine, ten-inch diameter HMV label records. In addition to ragas, they contain light classical items such as Hori, Chaiti, Kajri and Bhajans. Due to the dispute between the Gramophone Company and Kesarbai, these records were released later and never played on All India Radio except Goa station. As a result, these records did not reach the music lovers. In 1994, Gramophone Company reissued them on tapes and now on CD's. In 2004, her earlier Broadcast label records were reissued on CD by the Underscore records company. Her sarangi player Majid Khan had recorded some of her concerts and Majid Khan's son released them in a pack of six tapes. Private collectors have hours of recordings of Kesarbai and one can judge her changed style after the demise of Alladiya Khan in 1946. Truly one can describe her voice as 'The Voice of the Century'.



Kesarbai Kerkar (1892-1977)



C.1935



C.1965

Gramophone Celebrities – 48

Pandit Firoz Dastoor – (1919-2008)

Pandit Firoz Dastur was born into a Parsi family to parents who had a deep love for music and poetry, especially Urdu writings. Quite interestingly, as a child, he started his career as a film actor. Firoz Dastur was a very pronounced name in the world of film playback, acting and radio broadcasting. Born in 1919, he made a very interesting switchover from rendering film music to actually training and eventually performing raga-based music. It was the elderly music-lovers from his father's culture club, who arranged for the young Firoz's training under Krishnarao D. Jaokar - a leading music teacher and disciple of Ustad Abdul Karim Khan of the Kirana gharana, who had also made HMV records with name – K. D. Jaokar. The renowned tabla player Kamuarao Mangeshkar was engaged to give the young student strict lessons in tala. It was when Pandit Dastur had to advance his training in music that it was recommended that he learn from the very renowned Pandit Sawai Gandharva. Talking about his tutelage under this renowned guru, Pandit Dastur today says that contrary to what most believe, Pandit Sawai Gandharva was not a harsh taskmaster. Instead, he was very thorough in his methods. While his training was impeccable he was rather lovable and approachable a personality. His initiation into formal training by this renowned teacher started rather unconventionally, with his learning of the raga Bhairavi. This raga is said to be a concluding raga in a classical performance in Hindustani music. However, it is also one which adequately gauges a student's vocal capacity. Pandit Dastur was asked to render a musical piece in raga Bhairavi and he very innocently rendered a film song. His teacher was rather impressed with this rendition and in Panditiji's own words he had sufficiently passed his first music 'test'. It started a long period of learning wherein Pandit Dastur learnt several ragas, and perfected his sargams, boltaans and most importantly alaapi - a significant characteristic of Kirana Gayaki. Pandit Dastur is undoubtedly a brilliant exponent of the Kirana gayaki. More importantly he has also been a wonderful teacher to several students who have gone on to make their mark as performers and broadcast vocalists. Some of these include, Srikant Deshpande, (the grandson of Sawai Gandharva), Milind Chittal, Sudha Divekar and Achyut Abhyankar. Pandit Dastur has been awarded with several laurels for his contribution to Indian music. Among these include the Sangeet Natak Academy award for Hindustani Music in 1987, the Tansen Samman award of the Madhya Pradesh Government and an honorary doctorate of South Gujarat University of Surat in 1988, among many other prestigious awards. Today, this accomplished vocalist is a veteran octogenarian. He maintains a passion for reading books on philosophy and still performs at the annual Sawai Gandharva Music festival held in Pune city, as a mark of respect, honor and humility to his great guru.

He passed away on May 9, 2008 at the age of 89 years. His last rites were conducted as per Hindu rituals by his disciple Girish Sanzgiri at Chandanwadi crematorium. He was often asked to sing 'Gopala Mori Karuna kyon Nahi Aaye' on the Sawai Gandharva festival stage since 1952, since he sings it in a manner very similar to the gayaki of Ustad Abdul Karim Khan. He has left behind many 78 rpm records cut on Odeon, HMV and Young India record labels.

Gramophone Celebrities – 49

Pandita Gangoobai Hangal – (1913 -)

Born on March 13, 1913 at Dharwad, young Gandhari (Gangu) had initial music lessons from her mother Ambabai alias Ambakka. She was a 'Karnataki' style vocalist of some repute. During her school days, Gangubai used to listen to gramophone records in a shop on the way. She used to listen to the records of Johrabai Agrewali often. She was haunted with the forceful singing of Johrabai and tried to imitate her gayaki. During those days, Bhaskarboa Bakhale was a music teacher in Dharwad and he popularized Hindustani vocal music in that region. Gandhari was attracted more towards Kirana gayaki of Ustad Abdul Karim Khan. Her mother noticed her love towards Hindustani music and hence gave up singing in Karnatic style, to keep her away from this style. With the insistence of her mother, the family shifted from Dharwad to Hubli in pursuit of guru. In 1929, she married Gururao Kaulagi, advocate in Hubli. Around 1930, she learnt music from Krishnacharya Hulgur for short duration. Gramophone Company used to organize 'talent search' campaigns. They identified and invited both Ambakka and Gandhari for recording on discs. However, Ambakka passed away in 1932. Later on in the same year, first commercial disc of Gandhari Hangal of Hubli was released on HMV label. Hangal is a small town about 100 K.M. from Dharwad, the place from where her ancestors came. She gave her first public concert at Girgaon in Bombay in 1935. Soon, she became a very popular singer through her concerts, especially in Ganesh Utsav, and through her gramophone records. Her voice was very thin and high pitched in those days and could be heard in early records. In 1935, she began to learn Kirana gayaki with Sawai Gandharva. She used to travel from Hubli to Kundgol to take music lessons. Bhimsen Joshi was also learning as a resident student. Brother-sister bond between them is still strong. Soon she became a Radio-star and performed on several stations. Her first National Network program was broadcast in 1952, year in which her guru Sawai Gandharva passed away. By this time, she had cut over 50 discs in 78-rpm shellac format. These discs contain her Marathi Bhavgeet, classical bandish, gazals and even duets with G. N. Joshi. At her persuasion and insistence, the word Pandita and Vidushi is now commonly used while addressing a female musician.

Around 1945-50, she had a severe problem with throat pain and had to undergo a minor surgery. This affected her voice considerably, and she emerged with a new male like voice. Soon, listeners began to address her 'Ganguboa' in a

humorous tone. This was really a new voice of Gangubai and was appreciated by the listeners. With this, she began to perform in more forceful way in a Kirana style but with a 'josh' of Johrabai Agrewali. This was a real feast to her fans. She was often accompanied by her family members, her brother on Tabla and daughter Krishna providing vocal support. Her husband died in 1966 and daughter Krishna passed away in 2004. She is strong in her ninties and sings even today, since as she says, 'Music is her food'. Gangoobai has performed and recorded prolifically both in India and abroad and several hours of recordings are available for listening pleasure. She has received several State and National awards including Honorary Doctorate awarded by Delhi University. Gangubai has narrated her autobiography in Kannada language. Mr. N. K. Kulkarni has narrated it, and its English translation by Mr. G. N. Hangal has been published in 2003. Its title is - 'The song of my life'. Her music will remain with future generations through her recordings both in audio and video formats.

Gramophone Celebrities – 50

Pandit Bhimsen Joshi – (1922 -)

Pandit Bhimsen Joshi, born in 1922, at Gadag a small place in Karnataka was fond of music since his early childhood. Like Gangubai, the gramophone records of Ustad Abdul Kareem Khan haunted him. These were played in nearby houses and shops. He wanted to sing like Ustad Abdul Kareem Khan Saheb. However, there was no proper music school or guru in that small place. His father was a Sanskrit scholar and did not approve of his son's ambition of career in music. Living on music was very difficult in those days. He left home in pursuit of guru and spent three years in North India. He tried to find music training at Gwalior, Lucknow, Delhi, Rampur, Kolkata and many other towns. During his stay at Jalander, Pt. Vinayakboia Patwardhan advised him to go back and learn from Sawai Gandharva. His father took young Bhimsen to Kundgol and requested Rambhau Kundgolkar. He accepted him as a resident pupil. Bhimsenji worked very hard to learn and did many household tasks including fetching water from a distant well every day. His training continued for four years between 1936–1940. He then moved to Mumbai and worked on All India Radio as an artist for short while. He cut his first album of Kannada bhajans in 1944, at the age of 22 years. He settled in Pune. Soon, he began to perform in public concerts. In the beginning, his music was very much similar to that of Sawai Gandharva and Abdul Kareem Khan. After about 1950, he changed his style by incorporating good elements from other gharana and emerged with a new Kirana style that had a flavor of other gharanas. Thus his swarlagao was like Jaipur (Kesarbai Kerkar) and taankriya was like Ustad Ameer Khan. This became possible, since he listened to several concerts of great singers of many other gharanas.



HMV LP covers [C.1970]

Sawai Gandharva was bit unhappy about this new experiment and was worried about the future of Bhimsenji's career. However, this new Kirana style rendering was readily accepted and approved by listeners and critics in Bombay and Pune. Bhimsen Joshi became a 'Star' name in music concerts through out India and on All India Radio. He sang as a playback singer in Marathi, Hindi, and Kanada films. He sang a duet in raga Malkauns with Pt. Jasraj in English film 'Birbal my brother'. His duet with Manna dey – 'Ketki Gulab Juhi' from Hindi film - 'Basant Bahar' is very popular even today. He used to sing Marathi natyageet, Hindi, Marathi and Kanada bhajans during his concerts. In 1972, he experimented with a program of multilingual bhajans for three hours. This new 'Santvani' program became very popular.

Bhimsenji has cut several discs with HMV during 1945-90. These include 78's, LP and EP's of classical, light classical music and devotional songs on LP's titled Abhanvani – parts 1-3, Dasvani and Kabir Bhajans on LP – 'Sun Bhai Sadho'. Mr. G. N. Joshi of HMV was fond of his music and was instrumental in recording his music over a long period on several discs. During audio/video tapes and CD era, Bhimsenji has recorded prolifically. He strongly prefers traditional ragas, as opposed to light ones or experimental ragas. Some of the ragas he likes and is known for are Shuddha Kalyan, Mian ki Todi, Puriya Dhanashree, Multani, Bhimpalasi, Darbari and Ramkali.

After the death of his guru Sawai Gandharva in 1952, he initiated an annual music festival in his memory. This is now most prestigious event in India and music lovers attend it with great enthusiasm at Pune. He has been awarded with several titles degrees and awards. 'Bharat Ratna' – the highest Indian honor will be conferred on him in January 2009. He has already reached millions through his opening piece in the song – 'Mile Sur Mera Tumhara' – a video made on National Integration in 1988. His famous Bhairvi – 'Jo Bhaje Hariko Sada' shall keep ringing in the ears of listeners for many generations.

More Gramophone Celebrities

In this section we give short biography and available discography [mainly 78 rpm records] of great gramophone artists.

Mr. G. N. Joshi (1909 -1994)

Mr. Govind Narayan Joshi was born in 1909 at Khamgaon, a small town in Vidarbha, Maharashtra. He was known as G. N. Joshi in HMV and among his friends. After the school education in Khamgaon, he shifted to Nagpur and Pune for higher studies and obtained B.A. and L.L.B degrees. Although he practiced for a short while as a lawyer, soon he gave it up for the more attracting career in music. During his school and college days, he played roles in Marathi drama and learnt music. He used to give concerts, broadcast from radio and set tunes to Marathi poems written by young poets. One such favorite poem was 'Sheel' (whistle) written by Mr. N. G. Deshpande from Mehekar, a place near Khamgaon. In one such concert, Mr. Ramakant Roopji, manager of the gramophone Company, Mumbai listened to his music and invited him for cutting gramophone discs. This was year 1930 when Mr. Joshi was just twenty years old. He was asked to record only two songs. However, the recording session continued overnight and he recorded eight songs. Soon, these records proved to be best sellers and company offered him a job. He readily accepted it and contributed substantially till his retirement. During 1930-50, he cut over 50 records [100 songs] on 78-rpm shellac discs. These included classical, light classical, Marathi and even Gujrathi songs. His name – G.N.Joshi, B.A.L.L.B. is found on many record labels. After about 1950, he took keen interest in obtaining recordings of the leading vocalists and instrumentalists. He also continued it in the era of vinyl LP/EP records. He had many interesting experiences during this long period. He has narrated them in his Marathi book – 'Swargangechya Teeri'. It was later translated in English – 'Down Melody Lane'. This book gives an account of the efforts made in obtaining the records of great persons like Bade Gulam Ali Khan, Faiyaz Khan, K. L. Saigal, D. V. Paluskar, Begum Akhtar, Kesarbai Kerkar, Ameer Khan, Bismillah Khan, Kumar Gandharva, Vasant Rao Deshpande, Laxmi Shankar, Siddheshwari Devi, Rasoolan Bai and many others. After the sad and untimely death of Bapurao Paluskar, he released LP of his famous bhajans from 78 rpm era. On the other side of this LP record, he included raga Shree. Bapurao had recorded this raga just before leaving for China. Mr. Joshi edited and expanded available recording and made 18 minutes raga Shree. This record is really a 'Collector's Item'.

During LP/EP era, he recorded longer pieces of Pt. Ravi Shankar, Ustad Ali Akbar Khan, V. G. Jog and Bismillah Khan, Pt. Ram Narayan, Pannalal Ghosh, Shivkumar Sharma and Ameer Khan. His most favorite singer was Pt. Bhimsen Joshi and he has recorded several LP and EP records during 1960-70. He also reissued some selected 78's of old masters on LP records. These include Bal

Gandharva, Sawai Gandharva, Bapurao Pendharkar, Begum Akhtar, Moghubai Kurdikar, Kesarbai Kerkar and Master Krishnarao. During 1940-50, he also planned and released novel records of speeches and recitations of Maharshee Dhondo Keshav Karve, Vaman Malhar Joshi, Prof. N. S. Phadke, Kavi Girish, Yeshwant, Sopandeo Chowdhuri and B. B. Borkar. He also recorded Buddha Pratharna and message in the voice of Dr. Babasaheb Ambedkar, message on prohibition in the voice of Morarjibhai Desai, speeches of Pandit Madan Mohan Malviya and Sarojini Naidu, and fortune telling in the voice of famous astrologer (Jyotishi) Vasant Ladoba Mhapankar. Using twelve inch 78 rpm format, he recorded record sets of Marathi drama 'Sangeet Saubhadra', 'Gharabahr', 'Mangal Devta' and 'Kulvadh'. He was well ahead of his time and some of his experiments were quite novel adding unusual records to HMV repertoire.

During 1930-40, he was the star attraction of HMV records. His photographs were printed on record sleeves and also in the catalogues. Booklets containing lyrics of the recorded song were also distributed to the customers buying his records. He also acted in a Marathi film – 'Saint Tulsidas' and cut discs of the songs from this film. His duets with Saroj Borkar and Gandhari Hangal [Gangubai Hangal] became very popular. Some of his most famous Marathi songs were – 'Dole He Julmi Gade', 'Nadikinari', 'Ranaranat Geli Bai Sheel', 'Prem Konihi Karena', 'Phar Nako Waku', 'Aikav Tav Madhu Bol', 'Ekatra Gumphun Jeevita Dhage'. Among Hindi songs 'Gori Dhire Chalo' and 'Jake Mathura Ya Kanhanane' were most popular.

In 1992, HMV reissued some of his songs on audio tape titled – 'Swar Gangechya Teeri' with his photograph on the inlay card. During 2009, [i.e. birth centenary], HMV plans to reissue his entire repertoire with the help of his family members. This will be a wonderful CD set and proper tribute to their ex-program officer. We publish rather incomplete list of his available records and appeal our readers and record collectors for corrections and additions.

- Dr. Suresh Chandvankar

Records of G. N. Joshi

1] N 5019	Sheel – Part 1 Sheel – Part 2 [Lyric: N. G. Deshpande]	[MARATHI] [MARATHI]
2] N 5025	Prema konihi karena [Lyric: Madhav Julian] Dole he julmi gade [Lyric: B. R. Tambe]	[MARATHI] [MARATHI]

3] N 5074	Aai (Jati-rasana) [Lyric by Kavi Yeshwant] Visarun ja - Gazal [Lyric: By A. R. Deshpande, B.A.LL.B. Subjudge]		[MARATHI] [MARATHI]
4] N 5077	Kuthe guntala? Prabhu dei shanti sukha [Lyric by S. A. Shukla]	Mishra Pilu Mishra Pahadi	[MARATHI] [MARATHI]
5] N 5084	Piya milanko	Bhimpalas Purvi	[HINDUSTANI] [HINDUSTANI]
6] N 5087	Jahalya teenhee sanja Akashichya antarali [Lyric by A. R. Deshpande, B.A.LL.B.]	From – Phulvat From – Aangai	[MARATHI] [MARATHI]
7] N 5096	Sakhaye to gokulicha raja [Lyric by S. A. Shukla] Kanha tav basari [Lyric by Prof. N. S. Phadke]	Gazal Kawali Patdeep	[MARATHI] [MARATHI]
8] N 5103	Nacha sodave padala – kawali – kavi Bhalendu krut Mohi janaya – Shankara – kavi Adnyatcasi krut		[MARATHI] [MARATHI]
9] N 5107	Aantarichya gudhagarbhi Aalis kashala ga [Lyric: N.G. Deshpande]		[MARATHI] [MARATHI]
10] N 5113	Ashee ghal galan mithi balan – Mishra Kafi Navari sambhrama – Des trivat [Lyric by S. A. Shukla]		[MARATHI] [MARATHI]
11] N 5119	Sakhe ga vrindavani jau ya Lotu nako maj fur kanhaiyya		[MARATHI] [MARATHI]
12] N 5130	Tu tithe aan me ithe Chakake kor chandrachi [Sung by G. N. Joshi and Gandhari Hangal]		[MARATHI] [MARATHI]
13] N 5139	Ekalach ha bal ladka [Marathi drama – ‘Gharabahr’, Lyric: P.K.Atre,B.A.B.T] Vasubdhara he sundara [Marathi drama – ‘Gharabahr’,Lyric: Bhavanishankar N. Wagle]		[MARATHI] [MARATHI]
14] N 5147	Goda goda murli vajavi Ugach rusava naka dharu priya	Tilang Kafi	[MARATHI] [MARATHI]

15] N 5173	Najuk hee phulvel Goad tujha sahasvas			[MARATHI] [MARATHI]
16] N 5185	Ya tarka surbalika Sahu kashi viraha	Malkauns Jogi		[MARATHI] [MARATHI]
17] N 5194	Majhya phula umal jara Priya jahala kashala [Lyric by Mr. Vitthalrao Ghate, B.A.,B.T.,T.D. (London)]			[MARATHI] [MARATHI]
18] N 5263	Jadugar vasant aala Bolun dau prem kashala [With Miss Saroj (Borkar)] [Lyric by S. A. Shukla alias Kumud Bandhav]]			[MARATHI] [MARATHI]
19] N 5419	Vanvasi ram mhara Ramrange rangje mantun [Lyric by Kavi Raghunath]	Gazal Gazal		[GUJRATHI] [GUJRATHI]
20] N 5620	Kaisi bansiya bajai Aaj hun aaye shyam	Piloo Kafi Bhimpalas		[HINDUSTANI] [HINDUSTANI]
21] N 5639	Gori dhire chalo Jake mathura ya kanhane	Meera Bhajan		[HINDUSTANI] [HINDUSTANI]
22] N 5642	Dil churaye huve Milna tha to mil lete	Gazal Bageshree dhumali		[HINDUSTANI] [HINDUSTANI]
23] N 5651	Tum sab milkar mangal Jhum jhum payal baje	Khambavati-trivat Bihag trivat		[HINDUSTANI] [HINDUSTANI]
24] N 5671	Kanha mukhase na bolo Naina lage chale ja	Mishra Kafi Pilu		[HINDUSTANI] [HINDUSTANI]
25] N 5682	Sukhaswamini tu Preetimen man aaj [From Digwir Cinetone's film-Tulsidas, Lyric by – Prof. N. S. Phadke]	Khambavati Durga		[MARATHI] [MARATHI]
26] N 5683	Guru pad raj mrudu Sakal kamana [From Digwir Cinetone's film Tulsidas]	Tilak Kamod Deskar Doha		[MARATHI] [MARATHI]
27] N 5684	Sakhirasa bol Jagee saari reet	Adana Bhairvi		[HINDUSTANI] [HINDUSTANI]

28] N 5694	Kahe basan bansiya Bolo bolo nahin	Malhar Sohoni	[HINDUSTANI] [HINDUSTANI]
29] N 5729	Ban ban ban aave Chaye rahe pardes balam	Bageshree tritaal Mand Thumri	[HINDUSTANI] [HINDUSTANI]
30] N 5750	Preet sajaun geet sunaun Mane nahin sainya	Gazal Thumri	[HINDUSTANI] [HINDUSTANI]
31] N 5769	Aaj rakho tum meri laaj Chando langar mori	Bhajan Jeevanpuri	[HINDUSTANI] [HINDUSTANI]
32] N 5773	Kite dekha kanhaiya Sun savala bansivala	Bhajan	[HINDUSTANI] [HINDUSTANI]
33] N 5813	Dadhu bechan main na i Oiya Milan ko jaat	Purvi Bhimpalas	[HINDUSTANI] [HINDUSTANI]
34] N 5862	Kanha tori ghongari pehari Naav kinare lagao prabhuji	Bhajan Bhajan	[HINDUSTANI] [HINDUSTANI]
35] N 5891	Jamunake teer aa sakheri Jao jao mohan [Composed by D. P. Korgaonkar]	Bageshree Tilak Kamod	[HINDUSTANI] [HINDUSTANI]
36] HT 13	Goad athavan (Lyric) kawali- Sangamotsuk doha - Madhav Julian krut	Kavi Girish krut	[MARATHI] [MARATHI]
37] HT 40	Kunjavanat radha		[MARATHI]
38] HT 41	Aikav tav madhu bol [Lyric by Madhav] Julian Sajanare saanj [Lyric by N. G. Deshpande, B. A. LL. B.]		[MARATHI] [MARATHI]
39] N 15608	Nandan yadu nandlal Suno suno yaduraj [Composed by D. P. Korgaonkar]	Malkauns Pahadi	[HINDUSTANI] [HINDUSTANI]
40] N 26137	Tum kiske ho ghanashyam Tum sanke ho bhagvan		
41] N 15011	Chal ranat sajana Jadugarini sakhe sajani		[MARATHI] [MARATHI]

42] N 15107	Aantarichya godha garbhi Aalis kashala ga	[MARATHI] [MARATHI]
43] N 15048	Kanhaiya disashi kiti sadha Dev majha tu kanhaiya [Lyric: S. A. Shukla]	[MARATHI] [MARATHI]
44] N 15062	Phar nako vaku Nadi kinari [Lyric: N. G. Deshpande]	[MARATHI] [MARATHI]
45] N 15247	Tujhya dari aale hote Ranavanat koyal bole [Lyric: Shukla kavi]	[MARATHI] [MARATHI]
46] N 15282	Chandra mani lajala [Lyric: Shukla kavi] Andharatli Bhet [Lyric: Shanta Shelke]	[MARATHI] [MARATHI]
47]	Kiti kiti sangu tula Ha naad ektach [Lyric - Vitthalrao Ghate]	[MARATHI] [MARATHI]
48] N 89023	Aamuche nav aasu – Kavi Manmohan Kalya gadhichya junya – N. G. Deshpande	[MARATHI] [MARATHI]

Drama sets

1] HMV N 5228, 5229, 5239 – ‘Gharabaheer’ by P. K. Atre	[MARATHI]
2] HMV N 5208, 5209 – ‘Chambharache Dev – by P. K. Atre [G. N. Joshi, Madhavrao Kale and Miss Shanta]	[MARATHI]

Miss Kamla Jharia

A short biography of Kamla Jharia by Dr. Jyoti Prakash Guha

Kamala Jharia's real name was Kamala Singha. She lived in the palace of the Maharaja of Jharia (now in Dhanbad district, coal capital of India, Jharkhand state, India). Her parents probably worked in the palace in some capacity. The surname Singha is common in several Hindi speaking northern and north western states of India as also in Bengal but there is no doubt that she was a

Bengalee by birth. Mr. K. Mallick (real name was Qamal Malik) who at the time was a very popular gramophone singer, was invited to the palace to sing at the court of Maharaja Shiva Prasad on the occasion of his marriage. The Maharaja was so pleased with K. Mallick's performance that he appointed him court singer in Jharia. K. Mallick had to stay back at Jharia for sometime during which he discovered Kamala's musical talent and brought her to Calcutta and introduced her to HMV authorities. Kamala recorded four songs for HMV and went back to Jharia. She was paid sixty-five Rupees only for the four songs. Her first published record was a red label one, numbered N 3137 in 1930. The songs were a) Priya Jeno Prem Bhulo Na, a Ghazal and b) Nithur Nayan Baan Keno Hano, a Dadra. Lyricist for both the songs was Mr. Dhiren Das. The authorities had some problem in naming the artiste. They knew her name but not her surname.

They could not credit her as Miss Kamala because there was already one singer of the same name. Finally it was decided to identify her as Miss Kamala (Jharia) keeping in mind her then usual place of residence and thus began her illustrious musical career. Her formal training in music was from giants like a) Ujir Khan for Thumris, Ghazals and Indian classical b) Jamiruddin Khan c) K. Mallick d) Mr. Satish Ghosh and Shrinath Das Nandi, to whom she formally performed the Nara Bandhan and became a regular student. Later, she came in contact with Kaji Nazrul Islam and Tulsi Lahiri, who was a film director, producer, lyricist and music director. In fact he was a very colorful personality with his talent spread over a wide field. Later, Kamala Jharia became closely associated with Tulsi Lahiri in her personal life and lived with him as his wife. Kamala became a regular artiste of HMV and sister concern 'The Twin' records though she was later shifted to Megaphone Company along with her mentor Tulsi Lahiri but this was part of a purely business arrangement between HMV and Megaphone. Other recording companies like Pioneer, Senola, Columbia also published her songs. She joined films in 1933 and her first Bengali film was Jamuna Puliney (1933), which happened to be the first sound film of Miss Angurbala, Indubala and actress Kanhopatra (1937) as well. Apart from Bengali, she used to sing in Hindi, Urdu, Marathi, Punjabi, Gujrati and many other Indian languages and at that period no other artiste would sing in so many different languages which explains her all India status and popularity. One of her lofty achievements was Bengali devotional songs like Kirtans and Ramprasadi. Songs like 'Katara Radhika Dekhiya Adhika', 'Maa Howa Ki Mukher Katha', 'Kanu Kahe Rai Kahitey Darai' (Chandidas) are remembered even today. She acted in films like in Mantra Shakti (1935), Thikadaar(1940), Sonar Sangsar(1936), Bijoyini (1941), Bangalee (1936), Tarubala (1936), Night Bird (1934), Step Mother (1935), Devjani (1939), Pataal Puri (1935), Mastuto Bhai (1934), Blood Feud (1931) and other films. As a playback artiste she lent her voice for the heroine Madhavi in the Urdu film Selima (1935) directed by Modhu Bose. Her singing career spanned over three decades. Kamala was associated with All India Radio from the time of its inception as a singer. In 1976, The Gramophone Company of India honoured her with a Gold Disc, as a mark of lifetime achievement. She was attached to the radio from the very beginning of her career and also made several tours all over

India singing at the durbars of different native princes. In 1977, during the celebration of the golden jubilee of All India Radio, she was felicitated as one of the living artistes who had taken part from the beginning of All India Radio. Mr Lal Krishna Advani, then minister for information and broadcasting, graced the occasion by his presence. She was very unwell and had to be helped by two escorts on the dais. Angurbala was also present and rendered the same song as she had done on the first day of the radio company's broadcasting. This was Kamala's last public appearance. The third of the trio, Indubala was too ill at the time to attend. A documentary titled "Teen Kanya" was made on the lives and achievements of the three in 1972 and all the three artistes were present on the first day of the film's screening. Among those present on the occasion were Satyajit Ray and Hritwik Ghatak. Kamala Jharia suffered from chronic asthma for a long time and passed away on the 20th day of December, 1979.

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Kamla Jharia - List of known 78 rpm records

HMV August 1932

- | | |
|-----------|--|
| 1 N 4113 | Mujhe Ruye Jeba Dikha Kamliwale - Gazal Natya
Nagamaye Vahadate Haq Daharme - Gazal Natya |
| 2 N 6000 | Aay dil tu is galimen pamale naaj ho - Gazal Natya
Jalwa numa voh shokh jo peshe najar ho - Gazal Natya |
| 2a N 4611 | Hun To Mar Jaye Utha [Panjabi]
Hun Kahinya Sharman Rakhiyan |
| 3 N 6000 | Ae Dil Tu Isa Galimen Pamale Naaj - Gazal Natya
Jalwa Numavuha Shokh Jo Aise Najar Ho - Gazal Natya |
| 4 N 6124 | Dekhi Aaisi Kamani-Thumri Dhani
Jhulanya Julma Kare-Dadra |

HMV Sept. 1933

- | | |
|----------|--|
| 5 N 6160 | Shane Rafaat Marsalonmen-Naat
Aapka Milana To Dushwar Hai Aasan Bhi Hai - Gazal Quwali
[September 1933 catalogue, photograph of Kamla Jharia on front cover] |
| 6 N 6175 | Kash Meri Jabine Shouk-Gazal [February 1934]
Loot Gaye Anjumane Yarmen-Gazal |
| 7 N 6195 | Hansi Ho Mahajabi Ho Hur Ho-Gazal [March 1934]
Ya Shahe Arab Saiyaade Aabrar Tumhi Ho-Naat |

8 N 6232	Aah Gamki Aagse Dil Kabab Ho Gaya Gardish Nigahe Naajko	Gazal Gazal
9 N 6246	Gori Tore Nainava Kajar Ban Jhoomat Aaye Mohan Matwale	Pilo [July 1934] Thumri Sindhura
10 N 6270	Nigahe Naajne Kuch Is Adase-Gazal Aasire Gamka Bhala Phir Thikana Kahan-Gazal	[July 1934]
11 N 6288	Kaise Kate Din Rain-Dadra Bisarat Nahin Suratiya Tihari-Thumri	[July 1934]
12 N 6292	Maine Likhneko Kiya Jab Kasda-Naat Mohammd Sa Do Aalam Men-Naat	[October 1934]
13 N 6324	Mousimen Gul Hai Na-Gazal Cheda Jo Tumhe Hasharmen-Gazal	[October 1934]
14 N 6337	Tumre Dayaki Hai Aas-Kalingda Tore Darshan Ke Karan Bhai-Bhairvi	[February 1935]
15 N 6396	Nikasi Guinyamen Ghuman Bajatriya Re-Nach Tori Tirchi Nainane Shyam Girdhari-Nach	[July 1935]
16 N 6675	Jis Nagamaye Vahasatse Sarmast-Hakkani Kata Kar Gardane Hijala Gaye Yeha Karabala Wale-Kasida	[Sept. 1935]
17 N 6687	Aab Na Satao Balam Mere-Dadra Nainonmen Aaye Hai Balam More-Dadra	[December 1936]
18 N 6929	Nand Bhavanko Bhukhan Mai-Bhajan Jai Murari Jai Murari- bhajan	[December 1937]

The Twin Records: Reissued

1 FT 2208	Hamse Na Gujar Jana Shouke Dile Diwana-Gazal Jo Bankar Voh Mere Kamar Bandhate Hai-Gazal
2 FT 2299	Hato Chodo Na Kanhai-Thumri Nindiya Lagi Main Soye Gai Guinya- Thumri
3 FT 2367	Najar Aata Hai Hardam-Gazal Mujhe Jisdam Nargise Mastana-Gazal
4 FT 3919	Ae Dil Tu Isa Galimen Pamale Naaj-Gazal Natya Cheda Jo Tumhe Hasharmen-gazal

5 FT 3920	Jalwa Numa Woh Shokh Jo Kash Meri Jabine Shouk-Gazal
6 FT 3921	Dekhi Aaisi Kamani-Thumri Dhani Jhoomat Aaye Mohan Matwale – Thumri Sindhura
7 FT 3922	Kaise Kate Din Rain-Dadra Jhulanya Julma Kare-Dadra
8 FT 3923	Ya Shahe Aarab Saiyaade Aabrar Tumhi Ho-Naat Tumre Dayaki Hai Aas Muhammad
9 FT 4012	Mujhe Ruk Jeba Dikha Kamliwale-Gazal Natya Mohammd Sa Do Aalam Men-Naat
10 FT 4013	Maine Likhneko Kiya Jab Kasda Bismillah Ka-Naat Nagamaye Vahadate Haq Daharme-Gazal Natya
11 FT 4014	Mousimen Gul Hai Na-Gazal Aasire Gamka Bhala Phir Thikana Kahan-Gazal

MEGAPHONE label

1 J.N.G. 849	OMC 3444	bhramat chalat yogi raaj (non film song)
	OMC 3447	nand laalaa gopala (from film Dil ki pyaas)
2 J.N.G. 1019	OMC 8517	mere aramaan kahaan mujhako (ghazal)
	OMC 8518	itanaa to mohabbat men (ghazal)
3 J.N.G. 1156	OMC 13434	kabhi jo khvaab men (ghazal)
	OMC 13435	vafaa me ham jo ekataa hai (ghazal)
4 J.N.G. 5188	OMC 8515	kaataraa Raadhikaa dekhiyaa (Chandidas kirtan)
	OMC 8516	sundari toi khone kohilaam toy (Gobinddas kirtan) (Bengali)

HMV February 1941

N 25695	chali paniya gagari leke naar Teri aankhose jo meri
N 25696	Pilaya ja pilay ja Main kitni bholi thi sajani [from Film – snehabahdhan]

HMV September 1941

N 16358	Mere to girdhar gopal Mukhtar Begum Sunari sakhi ek goap Miss Kamla (Jharia)	
N 16359	Koi mohanko jake Aao murari shyam	Mukhtar Begum Miss Kamla (Jharia)
N 16368	Jogi mat ja mat ja Aandhi aai premki Miss Kamla (Jharia) and Fida Hussain [From Hindi Film: Matwali Meera]	Mukhtar Begum

HMV Red Label Records: N series [c.1950: reissued]

1	N 20080	Ram Sumar Ram Sumar Hari Bina Koi Kam
2	N 20114	Asire Gamka Bhala Jalwa Numa Woh Shokh Jo
3	N 20150	Mastonke Jo Aasool Na Tum Mere Na Dil

A short biography of Angurbala by Dr. Jyoti Prakash Guha

Angurbala was born in the village of Indas of Burdwan district of undivided Bengal but her date of birth is uncertain. She was the daughter of Bijoli Bhushan Bannerjee who was an army officer and Angurbala received primary education in her village with scholarship showing that apart from singing and acting talents, she was also a good student. Nevertheless she had to quit formal education and had to join the stage and films at an early age for reasons of poverty. Her first training in music was from Mr. Amulya Majumder, who was a friend of her father. Later on she was given music lessons by Ustad Jeet Prasad. Khayal and Thumri lessons were provided by Ustad Ram Prasad Mishra. Ustad Jamiruddin Khan also taught her Thumris. At the age of eight she entered the stage under the guidance of dramatist Nripendra Chandra Basu in dancing and singing roles.

Angurbala



Soon the Gramophone Company of India invited her to record songs. 'Kaala Tor Tarey Kadamtolay Cheye Thaki' and 'Bandho Na Torikhani Amar E Nadikuley' were her first two songs to be published as records. The record number was P 4721. Thereafter she became a regular with HMV cutting innumerable discs. 1923 was the year when her first film, a silent one 'Indrasabha' was released. Her first talkie was Jamuna Puliney (1933) in which she played the role of Brindey. Soon she made her presence felt in singing roles in films like Radha Krishna (1933), Char Darvesh (1933), Naseeb Ka Chakkar (1936), Maa Ki Mamta (1936), Abartan (1936), Indira (1937), Devjani (1939) and several other films in many different Indian languages like Urdu, Tamil and Telugu. As a record artiste also her popularity hit the sky and she was specially invited by The Nizam of Hyderabad to sing in court. In one of the discs during this period, her photo was printed on one side of a record with the photo of Hyderabad's Nizam on the other. That was the extent she impressed the Nizam with her songs and earned his respect. Her stage performances continued at the same time and her songs were a source of major attraction for all those who queued up for tickets of the plays. For the radio she started to sing from the very first day broadcasting was started. Her first song over the radio was 'Nithura Nagara Shyam'. Her association with Najrul Islam broadened her field and she recorded several songs of Nazrul gradually achieving the status of a major exponent of such songs. She quit acting long back but never lost touch with music since that was her first love. Apart from a Gold disc from HMV, she was given the prestigious Sangeet Natak Academy Award from Delhi and honorary D.Litt from Kalyani University. Angurbala was popularly known as Sangeet Samragyee or 'Empress' of the Music World along with contemporary artiste Miss Indubala, who was her close personal friend. A documentary film, titled 'Teen Kanya' featuring her along with two other artistes namely Indubala and Kamala Jharia was made in 1972.

She was appointed by Nazrul, a music trainer of HMV. Even in advanced age she participated in music functions and gave public performances. About eighteen months before her death she suffered from a stroke that caused loss of memory. The end came on the seventh day of January, 1984. Her foster son Mr. Amal Banerjee and his wife were present when she breathed her last.

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Miss Angurbala - List of known 78 rpm records

HMV February 1931

P 10379	Kaga shishonke uda jate hai Who kab dard dilki dava janate hai	Gazal Gazal
P 10425	Chatur braj nari re More krishna murari ghar aa gaye	Des Pilo dadra
P 10490	Didayen batenki hasil lutfa hai didar ka Salleaala rasulallah arshebarike	Gazal Natiya Natiya Dadra
P 10503	Batayen javo janyan apni khabariyan Jo piya aaye na mose	Dadra
P 10522	Ajije rasool khuda gausul azam Khincha jata hai dil suye mohammad	kawali Gazal Natya
P 10570	Gulamane ahamad hai allahwale Bahare gulshane vahadat hay kya guljar khwajaka	Gazal Gazal
P 10574	katil ko ya ilahi yah kaisa hisab hai Ruka jo katala se katil yeh kya majra hai	Gazal Gazal
P 10577	Adaya husna shabe vasla didani hogi Jis par nigah chake sitamgarki pad gayi	Gazal Gazal
P 10592	Koi kisika nahin Mat karo kisiko pyar	Bhairvi Bhajan

HMV May 1933

P 10610	Kaun hota hai bure waqt men yavar apna Wafa kesh kyadarbadar jayenge	Gazal Gazal
P 10612	Nain bairi baevake han marat ban Mori tori peet lagal aayi ve	Khamaj Thumri Khyal Malkauns

HMV September 1933

P 10627	Piya pyarene premki katari Sainya maro mori batiya	Naach Naach
P 10632	Ika na ika din pesh hoga tu phanake samne Noor phurkan hai sab nooronse ajala nikala	Darse Tauhid Noor Phurkon
P 10634	Tore nain sitamgar jadoo bhare Patali chundariya balam mangava dijo	Dadra Barwa pilo dadra

HMV March 1934

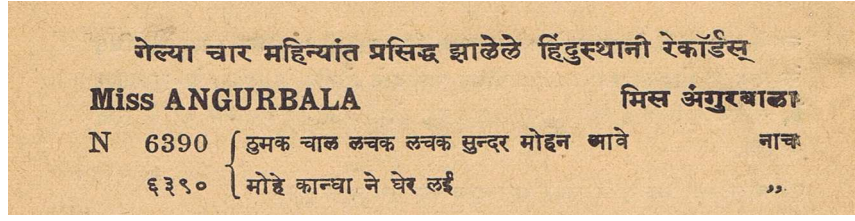
P 10643	Aaj tumse kya kahun main kis balaka Aah khalimjayegi bekar naale	Gazal Gazal
P 10655	Mohammad vah ali hai darbar tera Garibonki sun iltaja kamliwale	Naat Gazal
HT 57	Bage aalamse hamin dur najar aate hain Davaye darde dil ae chara saj rahane de	Gazal Gazal

HMV July 1934

P 10661	Yun halate dil aap se jo kaha nahi sakata Dil ashique mujtarka dukhana nahi	Gazal Gazal
P 10665	Jo jhiyayebadarse mand ho vo hamara dage jigar Idhar alahi alah hai udhar alahi alaha hai	Gazal Munajat
P 10668	Aao piya suni lage sejariya Garaj Ghana aave re sakhi	Dadra Thumri
P 10672	Jab talluk na raha samane aate kyon ho Gazab ka tha asar usa sholaruke ruye roshanmen	Gazal Gazal
P 10684	Muddat hui tarafe ulfat ko Kahanewale kis tarah kahaten	Gazal Gazal

HMV September 1935

N 6390	Thumak chal lachak lachak sundar mohan Mohe kandhane gher lai	Naach
HT 1	Sainyya tore jagake [12" record – gavayyonke jamghat]	Bhairvi



From HMV August 1935 catalogue

HMV February 1937

N 6766	Maro maro katar taibawale Ya habibe khuda	Naat Naat
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HMV June 1938

N 16013	Rakhun main apne sar aankhon par Mangana ho jisko mango	Naat Naat
N 16032	Ya Muhammad shaiye Dar mujhasero saman	Naat Naat

HMV December 1938

N 16109	Gazab ki choten Vah bahar chaye	Gazal Gazal
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HMV January 1940

N 16246	Krishna kanhaiaya rajdulare More piya chaye rahe pardesh	Bansari Thumri
N 16284	Ho hasratka jehan to phir hai maja Mujhe apna samajhate ho	Gazal Gazal

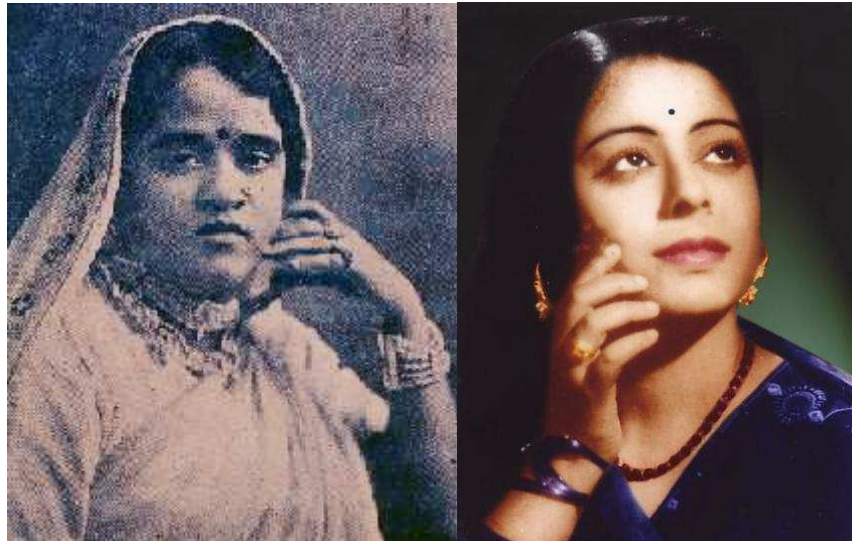
The Twin March 1935

FT 810	Katilki tarah rang naya Jahane najmen tumko matlab	Gazal Gazal
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A short biography of Indubala by Dr. Jyoti Prakash Guha

Indubala's mother was Rajabala, who along with sister Matibala and brother Tinkary worked in Motilal Bose's The Great Bengal Circus, also known as Bose's Circus or Professor Bose's Circus. Harimati was the eldest sister of Rajabala and had a different life. Rajabala performed mainly as a trapeze artiste and got married to Motilal Bose at a temple in Ujjain, India. At the time he was then in his forties while Rajabala was still a teenager. The marriage was never accepted as legal by Motilal's family. Motilal Bose's first wife was Mrs. Annadamohini Devi. Indubala was born in November, 1899 at Amritsar, where the circus party had gone for performance. Indu was born premature and Dr. Bidhumukhi Basu was taken to Amritsar from Calcutta to attend to Rajabala. Such was the affection and concern of the husband for his young wife. Motilal's interest in Rajabala dwindled later, supposedly because Rajabala showed no interest in going back to the circus after Indu's birth and soon she was left to fend for herself. She came to Calcutta with her daughter and was given shelter by a Jiban Krishna Ghosh, who remained loyal to her till his death and also played a major role in establishing Indubala in her life as a performer. Once in Calcutta, Rajabala trained herself as a singer and Indubala's first training in music was from her mother. The initial plan was to train Indu as a nurse and she was admitted as a trainee in a hospital in the Pataldanga locality of Calcutta. Indu did not take fancy in the job and ran away from the hospital, much to the disappointment of her mother, who never wanted her only daughter to be forced into a life of indignity. After this incident Indubala's musical training started. Although her father ignored wife Rajabala completely, he remained fond of his daughter and kept in touch with her and often invited her to his ancestral home where he lived during his brief visits to Calcutta and sent her a monthly pocket money of Rupees twenty till his death. Indubala's first performance was at a gathering of distinguished guests where her mother was the chief entertainer. Each one of the guests appreciated Indu's singing and thus began her formal training from Gouri Shankar Mishraji. Indu was only about twelve then. This also marked the entry of Indubala into the red light world. Amongst her trainers were Kali Prasad Mishra, Elaahi Bux and Miss Gauhar Jaan. Apart from music, Miss Gauhar Jaan, credited as Prima Donna of India, Indu also learned etiquette from the elder artiste and developed a close friendship with her. This association provided Indu with valuable musical knowledge and experience. In later years she took training from Girin Chakraborty, Kamal Dasgupta, Subal Dasgupta, Jamiruddin Khan and Kazi Nazrul Islam. In time she came to be one of the major exponents of Nazrul songs and her songs along with those of Miss Angurbala and Kamala Jharia are still referred to for authenticity of lyrics and tunes of Nazrul songs. In 1916, Indubala recorded her first songs. She was brought into the record circle by Bhagabati Charan Bhattacharya and Mr. Manindra Nath Ghosh, alias Mantababu, himself a gramophone singer of repute. The first songs published as record were Asha Phuraye Gelo, Sindhu Khambaj and Aar Mukhey Boley Ki Hobey, Kedara. The record number was P 4306. In the beginning she did not take any money from the Gramophone Company and as such was credited in the records as Miss

Indubala (Amateur). She was not the first amateur artiste of the company but enjoyed the privilege of announcing her name at the end of each song saying "My name is Indubala". The amateur status continued for a fairly long period. Later on she received Rupees two hundred per record and also received a royalty of five per cent over the sales. Her first songs of Nazrul on the disc were "Cheyona Sunayana" and "Rumjhum Rumjhum Ke Eley Nupur Paye". The record number was P 11661. To Indubala also goes the credit of being the first Bengali artiste to record Hindustani songs for the Gramophone Company. For the Indian State Broadcasting Center, later named All India Radio, Indubala first sang on the second day of the radio company's broadcasting in 1927 in Calcutta and went on singing in this medium for nearly fifty years. Over the radio, Indubala sang not only from Calcutta but also from several other stations by special invitation all over India. Apart from discs and the radio, Indubala was well established by the thirties in cultural functions all over India. Frequent invitations used to come from



C.1933

C.1950

Shahjahanpur, Pakur, Madras, Bangalore, Palanpur, Nagpur, Hyderabad, Oudh, Trivandrum, Vizagapattam, Ajmer, Qoombatore, Dacca and several other places. In 1936, she was appointed court musician to His Highness, The Maharajah of Mysore. She received a monthly salary of Rupees two hundred and fifty and this continued till the time when the native princes faced withdrawal of privy purse. In all, Indubala had recorded some two hundred and eighty songs, including about two hundred forty basic songs, the rest being from films. Indubala's first stage appearance was in The Rambagan Female Kali Theatre, established by her mother Rajabala in 1922. Both mother and daughter took part in the plays and Indubala appeared in about twelve plays in this short-lived company that lasted for only two years. In 1924, she joined Calcutta's most prestigious stage, 'The Star Theatre'. She continued to appear on the stage mainly in singing roles and her songs were a major attraction in each of the plays. By rotation she acted in all the public theaters of Calcutta and even took part in the Hindi Parsee Theatre

in 1945 and 1946, the plays being 'Ghar Ki Laaj' and 'Jasoos'. Her last appearance in the public stage was in the play 'Prithviraj' in the role of Mehga at Star Theatre in 1950. Thereafter she worked in call shows till almost 1958. Jamuna Puliney (1933) has been credited as her first film. This is probably because this was her first film contract although 'Ankh Ka Tara' (1932) released before Jamuna Puliney. In all she acted in about forty-eight films in Bengali, Hindi, Urdu, Punjabi, and Tamil languages. In most of them, she had songs as a major attraction or else did comic roles as in Bengali Indira (1937) and Hindi Deewali (1940) to name a few. She did the role of Dhai Ma in both the versions of Swayamsidha (1947). Thereafter she was not seen on the screen. As a playback singer she lent her voice in films like Alibaba (1937), Chandragupt (1934) in Hindi, Ab-E-Hayat (1933) in Urdu and Dil Ki Pyaas (1935) also in Urdu. She did not act in these four films. Indubala did not receive any major award apart from the Gold Disc given on behalf of His Master's Voice. The government of India never considered her name for any award. The Sangeet Natak Academy however honoured her with a lifetime achievement award in 1975. The government of West Bengal, India however did arrange for a pension for which a lot of running about had to be done. In personal life, Indubala was most humble and polite and bold in her behavior and was never ashamed to admit or discuss her origin. Even when established as a major singing artiste with all India fame, she refused to move out to a respectable place leaving her residence in Rambagan, a notorious red light area of Calcutta. Indubala was got herself involved in voluntary work for the uplift of fallen women and worked actively for their rights in society through various organizations, which were patronized by top political leaders of the time. She had some interesting hobbies like writing poetry and collecting perfumes. Even at old age all the empty perfume bottles were kept within her view. She was fond of jewelery too and had a great collection, either purchased or gifted by admirers. These valuables vanished when she was too unwell to keep track of them. Her contemporary artiste Miss Angurbala was a close friend with whom she confided and shared the joys and sorrows of life and this friendship lasted till the very end. Indubala adopted a nephew of her mother's friend Jiban Krishna Ghosh. The boy's name was Pranab Ghosh. This foster son did not look after her mother very much when in old age Indubala suffered from conditions like cataract and then paralytic stokes. It was Dr. Badan Sengupta who made necessary arrangement for her treatment She could not afford nursing homes and therefore was treated at state government hospitals in all occasions of illness. The end came on the thirtieth day of November 1984 after a prolonged illness during which again Dr. Badhan Sengupta looked after her as his own mother. Perhaps by coincidence her friend Angurbala died the same year.

Miss Indubala: List of known 78 rpm records

Bengali songs: P series

- P 4306 Asha Phuraye Gelo-Sindhu Khambaj
Aar Mukhe Bole Ki Hobey-Kedara
(First record of Indubala)
- P 4390 Orey Majhi Tori Hetha-Jangla
Tumi Eso He Eso He-Iman
- P 4644 Hero Sakha Gabhir Meghdal Garajey-Megh
Dharo He Barid Minati Mor-Misra Kanara
- P 4868 Tomay Aaj Asitey Daki-Misra Behag
Jani Na Kotha Tumi-Kedara
- P 4755 Saro Saro Sundari Saro-Kafi
Pathey Jete Jete Banshi Sunechhi-Arana Bahar
- P 6170 Kato Aparadh Korechhi Ami-Misra Jhinhit
Mayer Charan Taley Thain Pabo-Bairabi
- P 6203 Jeyona Jeyona Brajeri Lalana-Khambaj
Bara Neshay Porechhi Shyamero Banshitey-Jangla
- P 6271 Tirthabasi Hoywa Michhey-Ramprasadi
Tor Asami Noire Shaman-Bheempalasree
- P 6778 Man Kali Japo Kali Japo-Kedara
Sharan ToraAye Matoh-Kalengra
- P 8110 Kishori Aar Banshari Shunbe Na-Kirtan
Ki Darun Buker Byatha-Kirtan
- P 8431 Ke Boley Re Sarbanashi-Bhopali
Ami Bhashma Makhi Jata Rakhi-Behag
- P 8573 Ami Bagh Noi Je Gilbo Tomay Gap Korey-Comic
Tui Amar Kachhey Asis ni Aar-Comic
(Both duets with Manta Babu)
- P 8727 Tor Mukh Dekhe Ki Bhoy Hoi Na Lo-Sindhu
Madamatta Matangini Ulangini Nechey Jai-Kanara

- P 9049 Tumi Chhatar Pushey Balo Channana
Birahini Chale Gutu Gutu
(Both duets with Manta Babu)
- P 9664 Amay Sakale Boley Radhey Kalankini-Bhatiali
Ke Tumi Ekakini Darayen Jamunar Teerey-Chhayanat
- P 9804 Keno Re Abodh Mon Bhabo Tumi Akaron-Thumri
E Bhaba Sangsarer Majhey Sab Jeni Ma Bhojer Baji
-Jhinjhiti Khambaj
- P 9766 Ami Rakhbo Tomarey Hrid Majhare
Ki Dekhe Majiley Ki Dekhe Bhuliley
(Both duets with Haridas Bandyopadhyay)
- P 9910 Ogo Taar Ki Baran Kalo-Darbari Kanara
Keno Banshi Bajey Ke jaane-Misra Barowa
- P 9975 Adarey Boli Tarey-Behag
Darun Kapat Bolis Ne Ko Tarey-Sindhu Khambaj
- P 11513 Kabe Jabe Balo Giriraj—Puria
Umar Karane Praney-Behag
- P 11570 Pagal Pagal Boley Loke-Misra Bhairabi
Tomay Daktey Gele
- P 11541 Ekti Diner Chokher Dekhay-Misra Khambaj
Bahudur Hotey Asiachhi Ami-Ashabari
- P 11553 Shon Tora Oi Kalo Jale-Dadra
Ke Choley Jai Jaler Ghate Hele Duley Kalsi Kankhe-Dadra
- P 11600 Swapane Tomay Dekhiachhi Ami-Misra Iman
Charaney Dalia Giyachhey Chalia-Jangla
- P 11632 Kato Raati Pohay Biphaley Hai-Ghazal **
Sakhi Dekhe Ai Elo Ki Duarey-Ghazal
- P 11661 Rumjhum Rumjhum Ke Ele Nupur Paye-Ghazal **
Cheyona Sunayana Aar Cheyona
(Indubala's first record of Nazrul Geeti)
- P 11682 Keno Ano Phulodor-Ghazal **
Jao Jao Tumi Phirey-Bhairabi

- P 11686 Ami Ghumaye Chhila Obelay-Misra Bhairabi
Keu Jane Na Piya-Misra Bhairabi
- P 11692 Aaj Bhorey Mor Ghum Bhangaley **
Jadi Jagey Paran Kabhu-Sarang
- P 11701 He Amar Chira Chayowa-Bhairabi
Prem Sagarey Aaj Sajani
- P 11724 E Ankhijal Mochho Piya-Bhairabi Ghazal **
Gohin Ratey Ke Ele Ghum Bhangatey-Ghazal
- P 11730 Keu Bholey Na Keu Bholey-Ghazal **
Mor Ghumaghorey Ele Manohar-Ghazal
(Published in Black / Red labels)
- P 11738 Orey O Boner Pather Pathbhola-from play Eklabya.
Aji Badaley Nachey Mayuri-from play Eklabya.
(Lyric-Barada Prasanna Gupta)
- P 11741 Bhanga Mon Jora Nahi Jai- Bhairabi Thumri **
Phagun Ratey Phuler Neshay-Ghazal
- P 11745 Aanki Marame Murati Tari-Misra Piloo
Keu Phirabe Na Ankhi-Bhairabi
- P 11754 Deke Deke Keno Sakhi-Ghazal **
Harano Hiyar Nikunja Pathey-Ghazal
- P 11757 He Bidhata He Bidhata-Bhajan **
Dole Niti Nabaruper Dheu-Bhajan
- P 11760 Oi Jalke Chaley Lo Kaar Jhiari **
Soi Nadir Dhare Bakul Tolay
- P 11762 Ai Gopini Khelbi Hori-Holi **
Aji Nandadulaler Sathey-Holi
- P 11766 Tilek To Soina Adarshan-Misra Tilok Kamod
Shishir Dhoya Prabhatay Ese-Misra Gandhari
- P 11768 Eituku To Kabo Swami-Bhajan **
Jogi Hoye Phirechhi Anmra-Bhajan
- P 11776 Timir Bidari Alakh Bihari-from play Karagaar.
Kabhu Pathey Britha Phiriachhi Shudhu **

- P 11779 Dur Bananter Path Bhuli **
Bhengo Na Bhengo Na Dhyan
- P 11787 Madhu Chandra Taley
Madhu Jamini Madhu Jamini
(Film-Meerabai-1933-Music-R.C.Boral)
- P 11790 Ekhone Meteni Asha **
Tui Ke Chhili Tai Bol

Bengali records: N series

- N 7268 Natun Neshar Amar E Mad-Ghazal **
Sakhi Balo Bandhuayare-Ghazal
(Tabla by Paresh Bhattacharji)
- N 7334 Dola Lagilo Dakhinar Boney Boney **
(Other side song by Gopal Sen)
- N 7336 Anjali Laho Mor Sangitey **
(Other side song of Gopal Sen)
- N 7406 O Ke Udasi Benu Bajay **
Shudhu Namey Jahar Eto Madhu
- N 7431 Kachhey Amar Naiba Ele **
Tumi Jakhan Esechhiley
- N 7482 Milayo Dekhi Nayan Badhu-Prem Geeti
Bhramar Eso Go-Prem Geeti
- N 9744 Eso He Sajal Shyam Ghana **
Bedana Bibhwal Pagal Pubali Pabaney
(Both duets with Dhiren Das)
- N 17274 Basan Paro Ma Basan Paro-Ramprasadi
Tilek Danra Orey Shaman-Ramprasadi
- N 17316 Swapane Eso Nirajaney-Thumri **
Sakhi Aar Abhimaan-Thumri
- N 17357 Kali Holi Ma Rasbehari-Ramprasadi
Oi Naam Baro Bhalobasi-Ramprasadi
- N 17397 Natun Radhuni Hoyechhi-Comic
Didi Ke Torey Sekhaley Emon-Comic

N 17445	Taar Adhare Nemechhey Mrityu Kalima ** Saanjher Pakhira Phirilo Kulay Tumi Phirile Na Ghare
N 27058	Adar Korey Hridey Rakho Bajbey Go Mahesher Bukey-Ramprasadi
N 27125	Shyam Premer Baro Jwala-Folk Kathin Tor Hiya-Folk
N 27275	Ore Majhi Tori Hetha-Jangla Tumi Eso He Eso He-Iman

'The Twin' Records.

The Gramophone Company usually published records with HMV label and when the sale went down after some time, selected songs were published in the cheaper version with 'The Twin' Record label. At times, it would be the reverse, first in 'The Twin' form and if the songs became popular hits, the company would market the same with HMV label.

Bengali records: T and FT series – 'The Twin'

FT 544	Orey Majhi Tori Hetha-Jangla Tumi Eso He Eso He-Iman
FT 550	Ami Rakhbo Tomay Hrid Majharey Ki Dekhe Majile Ki Dekhe Bhuliley (Each duet with Haridas Bandyopadhyay)
FT 671	Aji Bandana Karo ** Jwalo Aji Arati Deep
FT 864	Aaj Badal Jhare-Bhairabi ** Bou Katha Kao
FT 3785	keno naa phiraabe aankhi aanki morome moorati taari
FT 4019	Doley Niti Nabaruer Dhheu-Bhajan **
FT 4289	Anjali Laho Mor ** Dola Lagilo Dakhinar Boney Boney
FT 4604	Kato Raati Pohay Biphale Hai **

FT 12298 Jao Jao Tumi Phirey **
 Keno Ano Phulodor

T 51 Dwar Chhere Dao Dwari **
 El O Nander Nandan
 ** Songs of Kaji Nazrul Islam

Bengali Playback songs not published as records :

- 1) Amar Kemon Kemon Korchhey Keno Mon-Alibaba-1937.
- 2) Jaan Hairan Oho-Alibaba-1937.

Song recorded by Gramophone Company but not published as record

- 1) Kajari Gahiya Chalo Gop Lalana
- 2) Ogo Rakha Rakhal
- 3) Kala Holi Ma
- 4) Kahari Torey Keno Dakey Piya Piya
- 5) Nachey Giridhari

MT Series – (Mixed Twelve inch) Puzzle record

MT 1 Gabayo Ka Jam Ghata
 (Side 1-Indubala, JamiruddinKhan, Angurbala)
 (Side 2-Miss Dulari, Miss Zohra Jaan, Piyaru Kawwal)

Sample Record

BD 1281 With M.N.Ghosh (alias Monta Babu)-on 11 / 4 / 1924.
BD 1282 With M.N.Ghosh (alias Monta Babu)-on 11/ 4 / 1924.

Advertisement record

BX 5741 Burmah Shell Kerosene Tel-OMC-14612
BX 5742 Burmah Shell Kerosene Tel-OMC-14613

Grateful Acknowledgement:

Dr. Badhan Sengupta-INDUBALA
Harmandir Singh Hamraaz-GEET KOSH
Smt. Jayati Gangopadhyay
Shri ShailaSekhar Mitra
http://www.kanandevi.com/discography_indubala.html

Hindi / Urdu songs

HMV Records

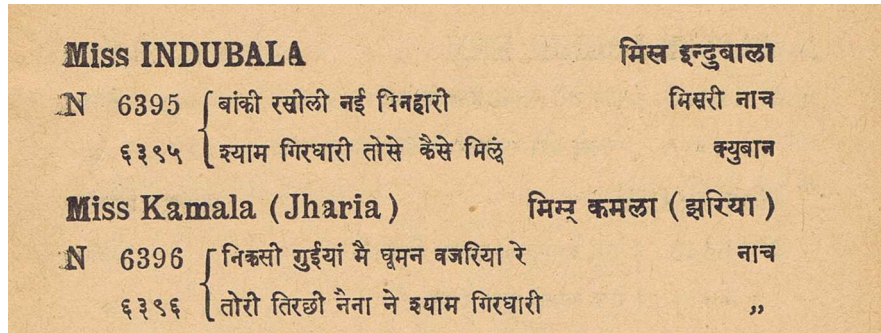
HMV April 1928

P 9836 BX 3156 Jag jhuta sara saaeeyan Bhajan Kafi
BX 3157 Wishwe jaat mama Mand

March 1928

P 10046 BD 5575 Dil leke muzhe badnam Thumri Gat
BD 5576 Jao kadar nahi bolo Thumri Kawali

P 10126 BD 5573 Radhe pyari Krishna Hori Bhairvi
BD 5574 Na maro pichakari Hori Bhairvi
(Lyrics: Miss Gauhar Jaan, Calcutta)



From HMV August 1935 catalogue

P 10181 19-13673 Man moha liyo aeri sakhi
19-13674 Lagatava kalejamen chot

September 1930

P 10217 Tore upar jiyara lubhan Kajri
Thade jamuna kinar Kajri Kawali

P 10237 BD 7043 Mohe panghatpar nandlal Pilu
BD7046 Tum radhe bano shyam

P 10294 Jab Nur E Khuda Humko Dobara Bhairabi
Tera Noor Sab Mein Hai Jalwagar Ghazal

P 10332		Mero Nain Lage Unse Jiyara Se Kahe Nahin	
P 10345		Ja Main To Se Nahin Bolu	Bhairabi
June 1931			
P 10442	80-3220 80-3221	Piyake milan hay jaibe ho rama Chait ki nindaya re	Chaiti Chaiti
P 10359	BX 5735 BX 5736	Mori nindiya Sajan tum kahe ko	Thumri Tilang
P 10395	BX 8180 BX 8181	Aeri hari nanadiya Kase kahun peeki batiya	
P 10412		Lagaye Ab Gale Se Tu Mukhe Ai Yaar Shankar Khelata Holi	Ghazal Holi
P 10442		Chait Ke Nindiyare Piya Ke Milan Hum	Chaiti Chaiti
P 10481		Dilkash hai ajab manjare Kya samajhe koi ajmato rafaat	Gazal Natiya Gazal Natiya
P 10492	80-4082 80-4083	Hai kyaa kyaa jalvaa bharaa Dijyo darshan mujhe banes	Bhajan Bhajan
P 10502		Ayee Chaman Mein Fasl E Gul Teri Chashme FusungarKa	Ghazal Ghazal
P 10507	80-4422	Na chhedo saiyaan baaree umar Sakhi Pyari Pyari Ankhiyan	Dadra Behag
P 10547		Piya Bin Nahin Awat Chain Mere Dard E Jigar Ki Khabar	Thumri Dadra
P 10551		Aye RahmateAlam Salle Ala Sadma Hai Ahle eema Eid	Naat Ghazal-Eid
HMV August 1932			
P 10562		Marhabba Salle aala hai roj Barak allah marhaba roje	Gazal Id Gazal Id

P 10564	80-5170 80-5171	Ahale vatanke hathmen Pyara vatan hamara hundustan	Kaumi najma Kaumi najma
P 10567	80-5316 80-5317	Ruke aap kyon ghar mere aate Manaki mera dil nahi dildar	Gazal Gazal
P 10571	80-5556 80-5557	Kuchhe meribhi halat ki tujhko Damen aakhir tum ashkonki ravani	Gazal Gazal
P 10605		Mohe Piya Milan Ko Jaane De	Kalengra
P 10606	OE 1387 OE 1388	Mohe piya milan Mero aj saiya	Jogiya
P 10619	OE 3044	Tan man warun bake	Chaiti
	OE 3045	Sakhi more aajahuna aaye savariya	Dadra
P 10633	OE 3473 OE 3474	Khursheede rasalat noore khudaa Ummat pe yah ahasaane	Naat Naat
P 10638		Jamana tujhe purjafa janata hai Jo ki ho na ashanaye dared dil	Gazal Gazal
P 10645	OE 3477 OE 3478	Balam chhdo mat javo Ja main tose nahi bolun	Thumri Khamach Thumri Bhairvi
P 10652		Sote huye nasibko apane jagayenge Dare pak par voh garib aaya hai	Gazal Naat
P 10656	OC 4830 OC 4831	Le ho gaye meri jan teri Hijar men kaun pursane	Gazal Gazal
P 10662	OC 4826 OC 4829	Kyamat jhej alam kyon banaya Na chain payega jalim kabhi	Gazal Gazal
P 10669	OPH 478 OPH 479	Piya milan ki aas Chandar kalasi soyat	Film - 'Rajrani Mira' Film - 'Rajrani Mira'
P 10673		Pahalu men gar ho dil to teri aarjun Ruye roshanke karin julph agar	Gazal Gazal
HMV November 1934			
P 10676	OPH 474 OPH 475	zhankar payal paga romak aao mohan man bhavan	Thumri Khamach Thumri Sindhura

P 10678 Are Hum Mujhpe Zulm Saha Na Jaye
Bhar Bhar Ke Pila Saki

HMV February 1935

P 10685 maja aajaye saki agar ho pahal men Gazal
Jabane halse yaha kaha rahi hai Gazal

P 10689 OPH 1779 kaisee maar daee dekho Hori
 OPH 1880 khele shyaam Kanhaiyaane Hori

HMV July 1935

N 4112 Tusi Jao Saiyon Ne-I Punjabi
 Tusi Jao Saiyon Ne-II Punjabi

N 4714 Songs from Punjabi film 'Dholak Ki Dholki'

N 6395 banki rasili nai panihari Misri Nach
Shyam girdhari tose kaise milun Cuban

HMV September 1935

N 6474 dil men rahe mere jigarmen Gazal
Jis tarah dar parda raha karte hain Gazal

N 6503 Kadir Is Liye Jee Ke Mujhe Khushi Na Hui

N 6603 Banse laute huve tum ram
Kahan hai seta
[from Film: Seeta, Music: K. C. Dey, September 1935]

N 6638 Do aalamse bejar dil hi to hai Gazal
Usne kaha ae kenava rota hai Gazal

N 6650 Mora kyan nahi mane mohammad Naat
Kamliwale yasarabke jawan Naat

N 6686 Hans hans ke jakhma dilko mere Gazal [Jan.1937]
Hamen parvah nahin iski kahe Gazal

N 6761 Dil Ka Jalna Bhi Gaya
Ranjho GhamAhon
(Film - Aah E Mazluman-1935 - Music-Muhammad Hussain)

N 6837	Tera Naam Pak Hai Ai Khuda (Film-Khyber Pass-1936) Gham Ke Kahani Maulla Kisse Main Kahoon (Film - Aah E Mazluman-1935-Music-Muhammad Hussain)	
N 6847	Soja soja ae pyare Dare swamika ae dil (Film 'Murderer' – 1935 - Music: Master Madholal Damodar)	
N 8365	Tamil Song-OMC-3601 Tamil Song-OMC 3602 (From Tamil film – 'Naveena Satharam')	
N 9836	Jag Jhuta Sara Saiyan Bishay Baat Mama	Bhajan Bhajan
N 15660	Khatmal Ram Ji Khatmal Ram Tumko Sau Sau Baar Salaam (Film-Bholaraja-1938- alias Rickshawala-Music-Gyan Dutt)	
N 15661	Kholungi Na Kholungi Ghunghatwa Na Kholungi Tohe sajan Ke Ghar Jaana Hai (Film-Bholaraja-1938- alias Rickshawala-Music-Gyan Dutt)	
N 16100	Chahe Aye Wo Ya Na Aye Dhan Dhaan Se Bhar Bhar Ja Ghar Mera (Film-Prem Sagar-1939-Music-Ramchandra Pal)	
N 16110	Tujhso Kaan Pakadne Wali Gaiya Daana Bhoosa Khaye (Film-Prem Sagar-1939-Music-Ramchandra Pal)	
N 16202	Piya Bin Kaise Jiya More Saiyan Nahin Basme	
N 16228	Hai Rashke Qamar Cheray Tauba Sharaf Hai Aap Ko Yoon Sarwaron Mein Tazda	Naat Naat
N 16240	Kyon Bhula Hai Kartab Apna Tan Ka Tanik Bharosa Nahin	Bhajan Bhajan
N 16268	Koi Keh De Madinewale Se Jaana Hai Mulk E Arab Mein Sakhi Ri	Naat
N 18006	Tamil Song-OMC 6168 Tamil Song-OMC 6169 (From Tamil film Miss Sundari)	

N 25676	Chale Jaanewale Chale Ja Rahe Hai Aa Tujhko Ek Nai Duniya Dikhlayoon-(with Ishwarlal) (Film-Deewali-1940-Music-Khemchand Prakash)	
N 25681	Aaj Tujhko Ek Nai DuniyaSaath Ek Nai Duniya	
N 27051	Kuhak Kala Ki Mote Aau Sajani Kahna	Oriya Oriya

HT 1	Karam more jage [12" record – gavayyonke jamghat]	Thumri
HT 68	Boliye radha pyari bihari Krishnaji krishnaji krishanaji [with Prof. Zamirkhan]	Bhajan Bhajan

THE TWIN label

March 1935

FT 803	Man moha liyo meri sakhi Lagat kalejwamen chot	Jangla Dadra Bhairvi Thumri
FT 811	Najriya Milaye JaoRe Sundari	Dadra
FT 821	Najariya milaye jao re Nayana milake kahan jaate	Dadra Dadra
FT 12538	Piyake Milan hum Chaitki nindiya	Chaiti Chaiti
FT 13942	Tum Radhe Bano Shyam Mohe Panghat Pe Nandlala	Bhajan
FT 15031	Man Kyon Ne DharaTu Ne Dheer Basic Kyon Prem Ka Baag LagayaPagle (Film-Nadi Kinare-1939-Music-Gyan Dutt)	
FT 15032	Sajan Nikle Chor (With Rajkumari and Gyan Dutt) Banayoon Chaye Masaledar (Film-Nadi Kinare-1939-Music-Gyan Dutt)	

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EXTENDED PLAY (E.P.) RECORD

7 EPE 3122 [Published on 7th day of April, 1976]

- 1) GohinRaatey Ghum Ke Ele Bhangatey
 - 2) Bou Katha Kao
 - 3) Sakhi Balo Bandhuare
 - 4) Cheona Sunayana Aar Cheyona
- (Songs selected by Biman Mukhopadhyay
last published record of Miss Indubala)
- =====

Audio Cassette

FPHV 844134 HARANO HIYAR NIKUNJA PATHEY
SONGS OF KAJI NAZRUL ISLAM

SIDE 1- Indubala

- 1) Keu Bholena Keu Bholey
- 2) Keno Ano Phulodor
- 3) Bou Katha Kao
- 4) Mor Ghumaghore Ele Manohar
- 5) Sakhi Balo Bandhuare
- 6) Jao Tumi Jao Phire
- 7) Phagun Raatey Phuler Neshay
- 8) Sanjher Pakhira Phirilo Kulay

SIDE II - Angurbala.

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COMPACT DISC-CDNF 143128.

Vintage Collection - Angurbala, Indubala, K. Mallick.

Indubala Songs

- 1) Anjali Laho Mor-1936
 - 2) E Ankhijal Mochho-1931
 - 3) Keu Bholena Keu Bhoe-1931
 - 4) Mor Ghumaghore Ele Manohar-1931
 - 5) Bou Katha Kao-1933
 - 6) Dola Lagilo Dakhinar Boney Boney-1936
- =====

DISCOGRAPHY

Kumari Juthika Roy – Hindi songs – [c.1935-50]

N 6704	Nisdin barsat nain Main krishna bina na jaun	Bhajan Bhajan	
N 6794	Kab aaoge Krishna Gangake us par	Bhajan Bhajan	[July 1937]
N 6831	Mere pyare pyare mohan Jago jago mohan	Bhajan Bhajan	[July 1937]
N 6884	Sakhiri mera dil hai Nabiji pe wari	Naat Naat	
N 6902	Nachungi main to Sakhiri mere naina	Bhajan Bhajan	
N 6945	Yahi yasarab nagar ki Saubhag bhai arabi sundari	Naat Naat	
N 6970	Holi aai pyari Sakhi khelungi main hori	Hori Hori	
N 7419	Bhajale re mana gopal Meerako prabhu sathi	Bhajan Bhajan	
N 9704	Main to girdhar Main to savareke	Bhajan Bhajan	
N 16031	Koi kahiyo re prabhu Darshan bina dukhan	Bhajan Bhajan	[May 1938]
N 16045	Kabse khadi hun aas Main kusum kali hun	Bhajan Bhajan	[June 1938]

Kamal Das Gupta

N 16047	Chatur kanhai Kalankini radha	Bhajan Bhajan	
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N 16087	Jogi mat ja mat ja Sadhan karna chahi re	Bhajan Bhajan	
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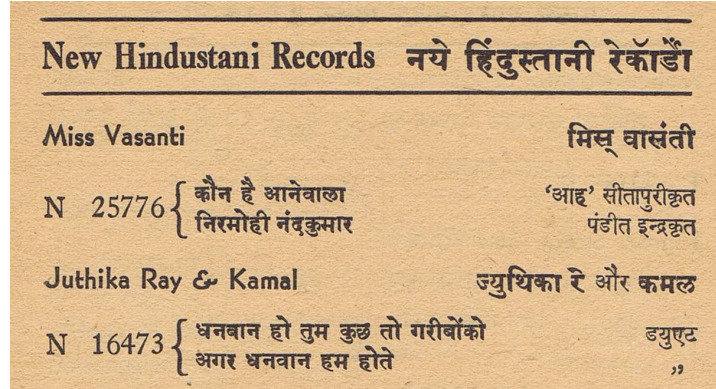
N 16098	Ghar aavo re mithbola Shyam bina mohe nind	
N 16107	Mere to girdhar gopal Maine chakar rakhoji	Bhajan Bhajan
N 16127	Prabhu lijo mera pranam Mope kripa karo girdhari	Bhajan Bhajan
N 16151	Kaya nagar majare Darungi rang darungi	Hori Hori

N 16218	Matware badal chayore Badal dekh jhari shyam	Barsati Barsati
N 16247	Main to liyo piya mol Tihari murli main shyam	Bhajan Bhajan
N 16286	Jare papiha piyu ke – Part 1 Jare papiha piyu ke – Part 2	
N 16302	Holi aairi pyari Bhinjat sundari premras	Hori Hori
N 16344	Piya itni binati Ghar aavo pritam	Meera Bhajan Meera Bhajan
N 16362	Nainonse aakar manmen Aayi sharan tumhari	Bhajan Bhajan
N 16374	Rimjhim badarava bares Jhula jhule sawan men	Sawan sangeet Sawan sangeet
N 16401	Naiya pe hoja sawar Balam mohe churaye	Nirgun Nirgun
N 16406	Main to prem diwani Meera lago rang hari	Meera Bhajan Meera Bhajan
N 16412	Hajratki yaad Jisase raaj ho juda	
N 16418	Aaja mere ghar Ghunghat ka pat khol	Bhajan Kabir [February 1941] Bhajan Kabirdas

N 16431	Shreeram kahun ya shyam Tulsi meera sur kabeer	Bhajan Bhajan	[February 1941]
N 16435	Aaaj radha ka ho gai lal Tore naina doin	Hori Hori	[February 1941]
N 16447	Gali to charon band hui Tera koi nahin hai	Meera Bhajan Meera Bhajan	
N 16459	Rumjhum rumjhum Varsha rasbhari	Barsati Barsati	
N 16472	Mori Ankhiya ko hai Aab main apne ram	Bhajan Bhajan	
N 16489	Chupke chupke bol maina Aaye aaye mere manke	Prem geet Prem geet	
N 16493	Paga ghungharu meera nachi re Main ramnamki chudiyen	Meera Bhajan Meera Bhajan	
N 16499	Holi khelo ri radhe Tanmanpe manharne	Hori Hori	
N 16510	Main hari o girdhari Tore aangse aang		
N 16513	Jhum jhum barsat hai Sawanki aayi bahar		
N 16530	Main Ina najuk bahonse Main hansati roti gati		
N 16537	Aankhonmen mathura hai Aao aao pyare		
N 16542	Aarti teri ho Ghadi ek na suhave		
N 16548	Main bas jaun nahi Manki kali khilegi		
N 16555	Hans ke khelore hori Holi ki machi hai		

- N 16562 Sajanava nainan mere
Mose kaha na jaye
- N 16565 Chupke milungi chupke
Jar panchi ja piyuki
- N 16572 Aai hai barkha
Garaj garaj shor karat
- N 16587 Diwali chinke lai
Dhanwanonke rang
- N 16594 Aaiye aakar meri
Udhar aa rahe hai najar
- N 16597 Darsan dijo aaye
Mere janam maran ke
- N 16602 Aayi aayi holi
Aaj sabhi aaj
- N 16605 Piyu piyu bol papiha
Hameshan main pritamki
- N 16614 Rimjhim rimjhim
Barsat ga rahi hai
- N 16621 Meri bina ro rahi hai
Bolre bolre
- N 16628 Main chotisi bulbul
Sajanse yeh na kahana
- N 16643 Ras barsaye
Main to jaungi aaj
- N 16662 Bairan ho gai raat
Jo piyake sath hai
- N 16680 Dolre tu dol man
Us dilmen ghar basana
- N 16689 Kanhaiyape tanman
Agar tum radhe na hote

- N 16702 Kalke sapne aaj
Kyon gati hun maloom
- N 16710 Main sanvariya ko prem
Holi ki rut man
- N 16717 Koi kahe man laga re
Main vari jaun ram
- N 16730 Tu ja o kari badariya
Aai badariya kari
- N 16743 Piya ka des more
Piya man mandirmen
- N 16751 Ghar jagmaga raha hai
Phaili deeponki ujjali
- N 16769 Aaj holi aayi
Range huye narnari



From HMV 1941 catalogue

Kumari Juthika Roy & Kamal Das Gupta – Hindi songs

- N 6610 Man chal bas prem nagarmen Duet
Manko ranga jogi Duet

Kamal Das Gupta

- N 6680 Kariye vase preet na sajani Jeevanpuri [September 1935]
Rain gai nahin aaye piharava Todi

N 6720	Aao krishna Krishna Kyon bharmat phire bharam me	Bhajan Bhajan	
N 6845	Narayan stuti Mahadev stuti		[July 1937]
N 6913	Mor mukutdhari Gokul ke dhan gopi	Bhajan Bhajan	

Kamal Das Gupta

N 6947	Aao aao nandkumar Hari mose aan milenge aaj	Bhimpalasi Bihag	[April 1938]
N 16017	Bharat meri janmabhoomi Soneka hindusthan	Kaumi geet kaumi geet	[April 1938]
N 16060	Piya maine jo dekha O jamuna bata de re		

Kumari Juthika, Sudheera, Indira and Kamal Das Gupta

N 16070	Ham sab jan gai Gaumata hai Gaumata		
N 16181	Preet preet sab log Gharmen tera kaun hai		
N 16229	Yasarab ka irada hai nikal Do aalamka dukhtar	Naat Naat	
N 16292	Baso more nainan men Rasulonke raj ho prabhu	Naat Naat	
N 16412	Hajrat ki yaad dilse Jis se raj ho juda	Natiya Natiya	[February 1941]
N 16424	Meera-rana Muraliya de do radha		[February 1941]
N 16453	Aankhon ke tare Ham phool bane tohe	Duet Bhajan Duet Bhajan	
N 16473	Dhanvan ho tum kuch to Agar dhanwan ham hote	Duet Duet	

N 16478	Aankhon men madina hai Ek taraf jhukta hai	Naat duet Naat duet
N 16506	Meri premki naiya chali Prem aur manka hai	
N 16553	Jagko ham ganon se Ek sath ham chalet hain	
N 16583	Ain prem diwani Kuch aansoo aur kuch	
N 16625	Mandir ho har kadam pe Sab puchate kahan chale	
N 16758	Aage chal aage chal Kadam badhaye chal	

DISCOGRAPHY

Akhtaribai Fyzabadi alias Begum Akhtar (1914 - 1974)

78 RPM Records of Begum Akhtar

Megaphone [Red Label] Swadeshi records – Miss Akhtari Bai (Fyzabad)

1] MCC 762	OMH 1942 Aehasan Tera Hoga	[HINDUSTANI]
	OMH 1943 Bahar Aai Khile Phool	[HINDUSTANI]
2] MCC 764	OMH 1940 Matkar Preet Kiye	[HINDUSTANI]
	OMH 1941 Sainyyase Nokaspse	[HINDUSTANI]

HMV plum label records – Miss Akhtari Bai

1] N 6214	OC 4858	Woh Aasire Dame Bala Ho	[URDU]
	OC 4859	Najaraya Kahe Phere Re Balama	[URDU]

HMV red label records – Begum Akhtar

1] N 88268	OJW 4392	Ae Mohabbat Tere Aanjampe Rona	[URDU]
	OJW 4393	Sahabae Garaj Thi Shola Phish	[URDU]
		[Lyric-Shakeel Badayuni]	

2] N 88294 Hamar Kahin Mano Rajaji [HINDUSTANI]
Nithur Nithure Bahare [HINDUSTANI]

3] N 88304 OJW 4382 Is Ishkake Hathon Se Hargiz-Gazal [URDU]
OJW 4383 Koi Yeh Kahade Gulshan [URDU]
[Comp: Jigar Moradabadi]

1] RAE 1011 Karo Hum Safinan Madine Ki [HINDUSTANI]
Huzure Shahe Barahrobar [HINDUSTANI]

Columbia blue label Records – Akhtari Bai

1] GE 5298 Badal Dekha Dari [HINDUSTANI]
Patali Kamar Lambe Bal [HINDUSTANI]

2] GE 5356 CEI 14567 Usane Jab Tyori-Gazal [HINDUSTANI]
CEI 14573 Unki Aankhonka Aalam-Gazal [HINDUSTANI]

3] GE 5380 CEI 14571 Koyaliya Mat Kar Pukar-Dadra [HINDUSTANI]
CEI 14572 More Balam Pardesiya-Dadra [HINDUSTANI]

Columbia blue label Records – Akhtari Bai Fyzabadi

1] GE 18038 CEI 14547 Na Socha Na Samjha-Gazal [HINDUSTANI]
CEI 14574 Dilki Baat Kahin -Gazal [HINDUSTANI]

2] GE 18008 CEI 14541 Yah Husnao Ishakke [HINDUSTANI]
CEI 14548 Aashkonmen Koi Husna [HINDUSTANI]

3] GE 18100 Yeh Husn Raaze-Gazal [HINDUSTANI]
Sakia Chod Na Khali-Gazal [HINDUSTANI]

Megaphone blue label records - Miss Akhtari Bai (Fyzabad)

JNG & J.N.G series

1] JNG. 550 MOC 5403 Khudaki Shan Hai-Gazal [HINDUSTANI]
MOC 5404 Tune Bute Harjai-Gazal [HINDUSTANI]

2] J.N.G. 609 Kaisi Bansiya-Pilu thumri [HINDUSTANI]
Main Tere Sang Na-Pat Manjri [HINDUSTANI]

3] J.N.G. 660 OMF 80 Farza Hai Mehaphile [HINDUSTANI]
OMF 81 Noore Ahemadse [HINDUSTANI]

4] J.N.G. 687 OMF 79 Kaisi Karun Ram Naina [HINDUSTANI]
OMF 82 Chmanko Houn Mere Saakine [HINDUSTANI]

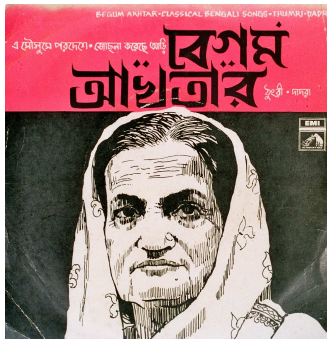
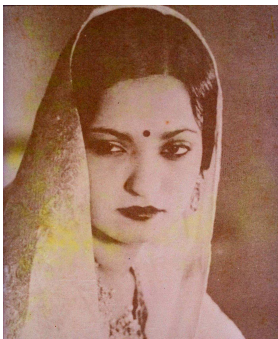
5] J.N.G.708	Saj Voh Keena Saj-Gazal Main Voh Badnasib Hun-Gazal	[HINDUSTANI] [HINDUSTANI]
6] J.N.G.745 OMF 1215 OMF 1220	Aadae Naajko Jalim-Kawali Chaa Rahi Kali Ghata-Dadra	[HINDUSTANI] [HINDUSTANI]
7] J.N.G. 762	Aehasan Tera Hoga-Dadra Bahar Aai Khile Phool-Dadra	[HINDUSTANI] [HINDUSTANI]
8] J.N.G. 764	Saiyaadne Kafasmen-Gazal Mat Karo Preet Hum-Thumri	[HINDUSTANI] [HINDUSTANI]
9] J.N.G. 785	Jo Hai Aahale Dil Dilruba-Gazal Diya Tha Husn Kajake-Gazal	[HINDUSTANI] [HINDUSTANI]
10] J.N.G.796 OMC 2573 OMC 2574	Mufta Huve Badnam-Dadra Kya Dardki Koi Dava Jane-Gazal	[HINDUSTANI] [HINDUSTANI]
11] J.N.G. 804 OMC 2816 OMC 2817	Kaisi Ye Dhum Machai-Holi Kesharaya Aangaya Rang-Holi Miss Akhtari Bai (Fyzabad)	[HINDUSTANI] [HINDUSTANI]
12] J.N.G. 820	Piya Milan Ham Jaib Ho-Chaiti Sovat Nindiya Jagay-Chaiti	[HINDUSTANI] [HINDUSTANI]
13] J.N.G. 844 OMC 2570 OMC 2571	Hamko Najarse Aapne-Gazal Vah Aa Rahe Hai Jo-Gazal Miss Akhtari Bai (Fyzabad) – Film-Star	[HINDUSTANI] [HINDUSTANI]
14] J.N.G.861	Virahke Mari Rain Na –Thumri Mori barisi Umariya-Thumri	[HINDUSTANI] [HINDUSTANI]
15] J.N.G. 889 OMC 4648 OMC 4649	Khuna Dilka Jo-Gazal Jabane Aashikse Hale-Gazal Miss Akhtari Bai (Fyzabad) – Film-Star	[HINDUSTANI] [HINDUSTANI]
16] J.N.G. 906 OMC 4733 OMC 4734	Aahadki Muraliya (Gazal) Pati Rakho Na Rakho (Dadra) Miss Akhtari Bai (Fyzabad) – Film-Star	[HINDUSTANI] [HINDUSTANI]
17] J.N.G. 920 OMC 5409 OMC 5410	Rasoole Khuda Sarbaro kar-Natiya Mere Dilruba Aarjuye-Natiya Miss Akhtari Bai (Fyzabad) – Film-Star	[URDU] [URDU]
18] J.N.G.9.2	Uf Kaheko Bajaye-Holi Hori Khelan Kaise Jaun-Holi	[HINDUSTANI] [HINDUSTANI]

- 19] J.N.G.941 Jis Dilme Mohabbat-Nat [HINDUSTANI]
Sab Do Din Na Huya-Nat [HINDUSTANI]
- 20] J.N.G. 951 OMC 5413 Sainya Daga Deke-Dadra [HINDUSTANI]
OMC 5414 Sudh Aaire Balam-Dadra [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 21] J.N.G. 965 OMC 6884 Sach Sach Batana (Gazal) [HINDUSTANI]
OMC 6885 Bujhi Hui Shama Ka (Gazal) [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 22] J.N.G.967 Na Suno Mere Nale-Gazal [HINDUSTANI]
Na Aate Hamen Ismen-Gazal [HINDUSTANI]
- 23] J.N.G.974 Phulonko Bhulane Aai-Geet [HINDUSTANI]
Dardiya Na Jane Maharaj [HINDUSTANI]
- 24] J.N.G. 981 OMC 7221 Uthaye To kahan Jaye (Gazal) [HINDUSTANI]
OMC 7307 Musaki Jabanpar (Naat) [HINDUSTANI]
[Miss Akhtari Bai (Fyzabad)–Film-Star,
Music Direction-Prof. Vishmadev Chatterjee]
- 25] J.N.G. 987 OMC 7309 Maje Betabiyonke-(Gazal) [HINDUSTANI]
OMC 7310 Legaya Joshe Junun (Gazal) [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 26] J.N.G.1020 OMH 3826 Banwari Ho hamara Ke-Dadra [HINDUSTANI]
OMH 3827 Joshe Girvan Aur (Gazal) [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 27] J.N.G.1042 OMC 8916 Diwana Banana Hai To-Gazal [HINDUSTANI]
OMC 8917Ufaonke Badale-Gazal [HINDUSTANI]
- 28] J.N.G.1049 Mere Piya Base-Marwadh [HINDUSTANI]
Daf Dhirole Bajaye-Marwadh [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 29] J.N.G1050 OMC 8432 Kya Soje Mohabbatmen-Gazal [HINDUSTANI]
OMC 8433 Dilmen Teri Nisan-Gazal [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star
- 30] J.N.G.1064 OMC 9739 Sunle Sajani Dilki Baat-Geet [HINDUSTANI]
OMC 9740 Sajanike Liye-Geet [HINDUSTANI]
Miss Akhtari Bai (Fyzabad) – Film-Star

- 31] J.N.G.1078 OMC 10214 Tasweer Ban Gaya Hun-Gazal [HINDUSTANI]
 OMC10215 Yun To Chahe Yahan-Gazal [HINDUSTANI]
 Miss Akhtari Bai (Fyzabad) – Film-Star
- 32] J.N.G.1094 OMC 11230 Jafaye Jamanese-Gazal [HINDUSTANI]
 OMC 11231 Use Kis Tarahase Sakun-Gazal [HINDUSTANI]
 [Miss Akhtari Bai (Fyzabad)–Film-Star, Song composed by: Behzad Lucknowi]
- 33] J.N.G.1123 OMC 11935 Hum Ronake Hastika-Gazal [HINDUSTANI]
 OMC 11936 Kaisa Phalak Hai-Gazal [HINDUSTANI]
 Miss Akhtari Bai (Fyzabad)
- 34] J.N.G.1134 OMC 12865 Jabse Shyam-Thumri [HINDUSTANI]
 OMC 12866 Aabke Sawan-Sawan [HINDUSTANI]
 Miss Akhtari Bai (Fyzabad)
- 35] J.N.G.1145 OMC 12875 Mere Jahan-Gazal [HINDUSTANI]
 OMC 12876 Takhayulse Daman-gazal [HINDUSTANI]
- 36] J.N.G.1152 OMC 13273 Hay Mohabat-Gazal [HINDUSTANI]
 OMC 13274 Gamki Daulat-Gazal [HINDUSTANI]
 Miss Akhtari Bai (Fyzabad)
- 37] J.N.G.1160 Chahe Kachu-Thumri [HINDUSTANI]
 Hum Pachatane-Thumri [HINDUSTANI]
 Miss Akhtari Bai (Fyzabad)
- 38] J.N.G.1207 OMC 14985 Kash Itna Mere-Gazal [HINDUSTANI]
 OMC 14986 Main Jindagise-Gazal [HINDUSTANI]
 [Miss Akhtari Bai (Fyzabad), Comp. Behazad Lucknowi]
- 39] J.N.G.1211 OMC 14967 Shyam Na Aabtak-Dadra [HINDUSTANI]
 OMC 14968 Sundar Sari Mori-Dadra [HINDUSTANI]
 [Miss Akhtari Bai (Fyzabad), Film Star, Traditional Song]
- 40] J.N.G.1215 OMC 14983 Vafa Nahi Na Sahi Kamse-Gazal [URDU]
 OMC 14984 Sijadonka Jabin Par Hai-Gazal [URDU]
 [Miss Akhtari Bai (Fyzabad), Film Star, (Shaukat Thanvi)]
- 41] J.N.G.1219 OMC 14969 Jhutte Jagaki Jhuthi-Geet [HINDUSTANI]
 OMC 14970 Chala Ho Pardesiya-Geet [HINDUSTANI]
 [Miss Akhtari Bai (Fyzabad), Film Star, Ashan Danish]
- 42] J.N.G.10007 Aapne Lama [HINDUSTANI]
 Woh Husna [HINDUSTANI]
-

HMV EP records [45 rpm]

- | | | |
|---------------------|---|--|
| 1] 7EPE 1221 (1961) | Duniya Ke Sitam Yaad Na
Ki Khata Shevae | [HINDUSTANI]
[HINDUSTANI] |
| 2] 7EPE 1229 (1961) | Nanadiya Kahe-Thumri
Hamari kahan-Dadra | [HINDUSTANI]
[HINDUSTANI] |
| 3] 7EPE 1241 (1961) | Rahe Aashiquike-Gazal
Ae Muhabbat Tere-Gazal
Sahabaye Garaj-gazal | [HINDUSTANI]
[HINDUSTANI]
[HINDUSTANI] |
| 4] 7EPE 1249 (1962) | Itna To Zindagi Men-Gazal
Bas Ek Zhizhak Hai Yahin | [URDU]
[URDU] |
| 5] 7EPE 1257 (1963) | ZindagikaDard-Gazal
Iss Darja Badguma Hai-Gazal | [URDU]
[URDU] |
| 6] 7EPE 1264 (1963) | Dabdaba Aai Woh Aakhen
Dil Aur Woh Bhi Toota | [HINDUSTANI]
[HINDUSTANI] |
| 7] 7EPE 1269 (1964) | Zamin Pe Rahke Demag
Ye Berahami Ki Aada | [URDU]
[URDU] |
| 8] 7EPE 1165 | Ei Mousume Pardeshe-Thumri
Jochhana Karechhe Ari | [BENGALI]
[BENGALI] |
| 9] 7EPE 1468 (1971) | Hamari Aatariya Pe-Dadra
Aabke Sawan Ghar Aaja | [HINDUSTANI]
[HINDUSTANI] |
-



10] 7EPE 1471 (1971)	Ajalliyon Se Hai Mamoor-Naat Harim-i-Quds Men	[URDU] [URDU]
11] 7EPE 1508 (1972)	Kaisen Kate Din-Dadra Mor Balam-Dadra Bahut Deen-Dadra Lagi Beriya Piya-Dadra	[HINDUSTANI] [HINDUSTANI] [HINDUSTANI] [HINDUSTANI]
12] 7EPE 3006 (1972)	Piya Bholo Abhiman-Dadra Koelia Gaan Thama-Dadra	[BENGALI] [BENGALI]
13] 7EPE 4105 (1974)	Me Teji-Gazal Shun Jalun Ke-Gazal	[GUJARATHI] [GUJARATHI]
14] S/7EPE 3092 (1975)	Phiraye Doina More-Dadra Phire Keno Elena-Dadra	[BENGALI] [BENGALI]

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Contents of the back issues

Volume 1 - January 1991

Reading Indian record labels: part 1 – Gramophone and Zonophone records (Michael Kinnear)
Surshree Smt. Kesarbai Kerkar – a discography (Suresh Chandvankar)

Volume 2 - April 1991

A short introduction to discography (Bill Dean Myatt)
Reading Indian record labels: part 2 – Nicole records (Michael Kinnear)
Surshree Smt. Kesarbai kerkar – a discography (Suresh Chandvankar)
Discography of late Pandit Kumar Gandharva (K. R. Tembe)

Volume 3 - July 1991

Peculiar records (Suresh Chandvankar)
Records of old Marathi bhavgeete (A. G. Thakurdesai)
Reading Indian record labels: part 3 – Beka records (Michael Kinnear)
Canned concerts (R. C. Mehta)

Volume 4 - October 1991

Records of our national songs (Suresh Chandvankar)
Records of the music composers from oblivion (S. Jayraman)
Records of classical music from films songs (Prabhakar Datar)
Reading Indian record labels: part 4 – Odeon records (Michael Kinnear)
First annual report of SIRC activities

Volume 5 - January 1992

Jugalbandi on records (K. R. Tembe)
Records of raga Marwa and raga Shree(V. R. Joshi)
Records of film songs of Madan Mohan (Pradeep Acharya)
Khayal and thumri gayaki of Late Gauhar Jan of Calcutta (S. R. Mehta)
The first Indian disc record manufacturers (Michael Kinnear)
Preserving the musical past of India through old gramophone records (Suresh Chandvankar)

Volume 6 – April 1992

Reading Indian record labels: part 5 – Pathe and Pathephone records (Michael Kinnear)
Records of desh bhaktee songs (S. Jayraman)

Records of old Marathi bhavgeete (S. Sukhtankar)
Records of classical music and popular songs, Marathi songs (Prabhakar Datar)

Volume 7 – July 1992

Tribute to Late Pt. Kumar Gandharva through old gramophone records (K. R. Tembe)
Records of Late Master Deenenath Mangeshkar (Prabhakar Jathar and Ram Page)
Records of Hindi film songs composed by O. P. Naiyyar (Jayant Raleraskar)
Mera Naam Jankibai of Allahabad (S. R. Mehta)
W. S. Burke – The first disc record artist of India (Michael Kinnear)
'English' Indian gramophone numbers (Frank Andrews and Michael Kinnear)
A review of audio cassette: 'Swaranjali'-a homage to the maestro-Pt. Kumar gandharva (Suresh Chandvankar)

Volume 8 – October 1992

Rare records of Asha Bhosle's Marathi songs (Sharad Dalvi)
Rare Hindi film songs by Lata Mangeshkar on video (Prakash Joshi)
Records of Late singer Mukesh (P. T. Shastri)
Records of Bal Gandharva – Ek smaran (Prabhakar Datar)
Biographical note on Late Mr. K. L. Saigal (Suresh Chandvankar)
Discography of Late Mr. K. L. Saigal (Michael Kinnear)
Second annual report on SIRC activities (Suresh Chandvankar)

Volume 9 – January 1993

Mojuddin Khan – a biography and discography (S. R. Mehta)
Glenn Miller army air force band and his records (E. F. Pollic)
Discography of Late Miss Gauhar Jan of Calcutta (Michael Kinnear)

Volume 10 – April 1993

Hindi film songs composed by C. Ramchandra on video (Prakash Joshi)
Records of old Marathi bhavgeete (Prabhakar Datar)
Records of unforgettable songs of forgotten composers (Prakash Kamat)
The Record Collector – Mallapa Aankalgi, Solapur (Jayant Raleraskar)
Biographical note on Bal Gandharva (Suresh Chandvankar)
Discography of Bal Gandharva (Michael Kinnear)
Stamps on records (Adam Miller)

Volume 11 – July 1993

Gaani galyatali gaani manatali (Moreshwar Patwardhan)
Records of multifaceted Pt. Ravi Shankar (K. R. tembe)
Records of Hindi film songs composed by N. Dutta (Pradeep Acharya)
Surshree Smt. Kesarbai Kerkar (S. R. Mehta)
Discography of Surshree Smt. Kesarbai Kerkar (Michael Kinnear)

Volume 12 – October 1993

Ustad Faiyazkhan – A living legend in his lifetime (S. R. Mehta)
Music recording in digital format (Mr. Sunil Dutta)
The Record collector – Mr. Philip Yampolsky, USA
Third annual report on SIR activities (Suresh Chandvankar)

Volume 13 – January 1994

Galaxy of musicians (Prakash Joshi)
'Shakuntal to Kulvadhu' – record details (Prabhakar Datar)
Discography of Mojuddin Khan (Michael Kinnear)
Collector's items, book reviews and announcements

Volume 14 – April 1994

Discography of Jankibai of Allahabad (Michael Kinnear)

Volume 15 – July 1994

Records of Mr. Sudheer Phadke (K. R. Tembe)
Records of the program 'Gaani galyatali gaani manatali
(Moreshwar Patwardhan and Prabhakar Datar)
Records of Datta Davjekar (Prabhakar Datar)
Life, gayaki and records of Abdul Karim Khan (S. R. Mehta)
Collector's items (Suresh Chandvankar)
An appeal for the information on 'National Gramophone Company' (Michael
Kinnear)
Letters to the Editor

Volume 16 – October 1994

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 Pt. Omkarnath Thakur (S. R. Mehta)
Fourth annual report on SIRC activities

Volume 17 – January 1995

Great thumri exponent 'Siddheshwari Devi' – lecture notes (S. R. Mehta)
The romance of recording-India - Articles I-III (F. W. Gaisberg)
Notes on the articles I-III – The romance of recordings (Michael Kinnear)

Volume 18 – April 1995

Life, gayaki and records of Bade Gulam Ali Khan (S. R. Mehta)
Life of 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 (S. K. Chaterjee)

Volume 19 – July 1995

Rare record of Late Mr. Morarji Desai
Notes on Pandit Ram Narayan (Suresh Chandvankar)
Discography of Ustad Allaaddin Khan (Michael Kinnear)
Lecture notes on Vilayat Hussain Khan (S. R. Mehta)
Records of Vilayat Hussain Khan (S. R. Mehta)
Letters to the Editor

Volume 20 – October 1995

Reading Indian record labels-'Ramagraph'
The history of 'Ram-A-Phone' and 'Ramagraph' records (Michael Kinnear)
The Ram-phone catalogue: September 1907 (Michael Kinnear)
Bal Gandharva revisited (Michael Kinnear)
The record collector – Mr. Bill Dean Myatt, UK
Report on SIRC activities – 1994-95

Volume 21 – January 1996

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

Volume 22 – April 1996

Notes on Mehboobjan of Solapur (Jayant Raleraskar)
Discography of Miss Mehboobjan of Solapur (Michael Kinnear)
Letters to the Editor
SIRC news from Mumbai and Pune

Volume 23 – July 1996

CD review: Inayat Khan R. Pathan – ‘The complete recordings of 1909’
Cassette review: Natya geet ganga – ‘Shakuntal to Kulvadhu’ - 1880-1942
SIRC news from Mumbai, Solapur, and Tuljapur (Suresh Chandvankar)
The record collector – Andre Brunel, Paris, France

Volume 24 – October 1996

Biographical note on Mr. J. L. Ranade (Suresh Chandvankar)
Discography of Mr. J. L. Ranade (J. L. Ranade and Michael Kinnear)
SIRC news from Solapur, Goa, Nanded, and Tuljapur
Report of SIRC activities 1995-96

Volume 25 & 26 – January/April 1997

The uncrowned king of the legendary Bengali songs: Mr. Krishna Chandra Dey -
Blind Singer (S. K. Chatterjee)
Discography of Mr. Krishna Chandra Dey - Blind Singer
(S. K. Chatterjee and Michael Kinnear)
The record collector – S. K. Chatterjee, Calcutta

Volume 27 & 28 – July/October 1997

Discography of Dr. Rabindranath Tagore (S. K. Chatterjee and Michael Kinnear)
Vande Mataram song on gramophone records (Suresh Chandvankar)
The record collector – Mr. K. R. Tembe, Dombivli, Mumbai
Report of SIRC activities 1996-97

Volume 29 & 30 – January/April 1998

Gandharva Hero – Late Mr. G. M. Londhe (A. G. Londhe)
Discography of Mr. G. M. Londhe (Michael Kinnear)
Was Jazz recorded in India? (John Payne)
Discography of Ustad Faiyaz Khan (Michael Kinnear)

Annual Issues

TRN-1999

SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda
Bai Sundarabai Jadhav of Poona (Suresh Chandvankar)
Discography of Bai Sundarabai of Poona (Michael Kinnear)
Vande Mataram revisited (S. K. Chatterjee)

The pre-commercial era of wax cylinder recordings in India (Amitabha Ghosh)
Annual report on SIRC, Mumbai activities

TRN-2000

SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda
Vande Mataram – Breath of Indian Patriotism (Suresh Chandvankar)
Vande Mataram – National Anthem, National song or a cultural song?
(Suresh Chandvankar)
Vande Mataram Re-re-visited: List of gramophone records
(Suresh Chandvankar and Sushanta Kumar Chatterjee)
Notes on the talk of Dr. Ashok Ranade on 'Vande Mataram' (Suresh
Chandvankar)
Ustad Rahimat Khan Huddu Khan – Life and Discography (Michael Kinnear)
The gramophone and the Theatre Music (Narendra Kamal Shrimali)
Centenary of Indian gramophone records (Suresh Chandvankar)

TRN - 2001

SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda
Prof. M. N. Chatterjee: Life and discography (Sushanta Kumar Chatterjee)
Zohrabai Agrewali, a literature survey (V. V. Navelkar & Suresh Chandvankar)
Zohrabai Agrewali – recordings for the 'Gramophone' and discography
(Michael S. Kinnear)
Report of the ARSC-IASA 2001 London conference (Suresh Chandvankar)
Discography of Bismillah Khan's 78-rpm records (Michael Kinnear)
Shahanai Nawaz (Suresh Chandvankar)
Lifesketch of Moghubai Kurdikar (1904-2001) - (Suresh Chandvankar)
Discography of Moghubai Kurdikar – 78-rpm records (Michael Kinnear)
Discography of Ravi Shankar – 78-rpm records (Michael Kinnear)
Discography of Ali Akbar Khan – 78-rpm records (Michael Kinnear)

TRN – 2002

Edison's Phonograph Patent Declaration for India (Mr. Stephan Puille)
Songs from records (Shibashis Bandopadhyay)
My name is Gauhar Jan (Suresh Chandvankar)
Rambhau Quawal – life and records (Sudheer Peshwe)

TRN - 2003

The Rotating Discs (Suresh Chandvankar)
K. L. Saigal Birth Centenary Special (Suresh Chandvankar)
Book review: 'An encyclopaedia of 78 rpm record labels of India'
(Suresh Chandvankar)

TRN - 2004

Broadcast label story (Suresh Chandvankar)
Broadcast record catalogues and the transcripts (Suresh Chandvankar)
Living music from the past: Kesarbai Kerkar: CD release
Kesarbai Kerkar-one of my heroines (Ashok Ranade)

TRN - 2005

Young Iran records (Amir Mansoor)
A silver disc of Asha Bhosle
Catalogue of the 'Dadaphone Talking Machine Company'
Life and records of Prof. Narayanrao Vyas (Suresh Chandvankar)
A queen of melody: Kumari Uma Bose-life and records (S. K. Chaterjee)
Life and records of Heerabai Barodekar (Suresh Chandvankar)
Clarinet Nawaz Master Ebrahim – life and records
Book review: Sangeet ratna Abdul Karim Khan-a bio-discography
(Suresh Chandvankar)
Books on records

TRN - 2006

Gramophone celebrities – parts 1-20 - (Suresh Chandvankar)
Ustad Amir Khan - (Suresh Chandvankar)
Sachin Dev Burman (1906-1975) - (Suresh Chandvankar)
Late Smt. Saraswatibai Rane - (Suresh Chandvankar)

TRN - 2007

Gramophone celebrities – parts 1-40 - (Suresh Chandvankar)
Home recording disc – A. R. Qureshi
Western style popular music recorded in India – Ross Laird
Was jazz recorded in India? – John A. Payne
The Teheran records – Amir Mansoor
Tumsa nahi dekha na suna – tribute to O. P. Nayyar - (Suresh Chandvankar)
Book review – Raga-n-Josh - (Suresh Chandvankar)

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