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CINEMA SAMACHAR

VOL-1

OCT-1937

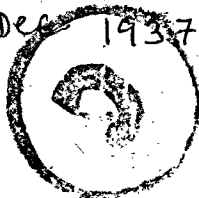
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CINEMA SAMACHAR

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LEADING FILM MONTHLY



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 Orthodox Society abhorred Her! Big Guns Boomed at Her!
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Cinema Samachar

THE OFFICIAL ORGAN OF THE MADRAS FILM LEAGUE

DEVOTED TO FILM INDUSTRY & ART

Vol. I

OCTOBER 1937

No. 4

Madras Budget and Cinema Industry.

THE Madras budget for 1937-38 presented to both the Houses of Legislature on 1st September 1937 is an important document from more than one point of view. It marks a distinct and may we say, a far reaching departure from the usual procedure. It reveals the Congress orientation for the administrative policy and offers a rather favourable treatment to some of the nation building activities. The programme of ameliorative work, as adumbrated in the Hon'ble Prime Minister's speech on the occasion, includes beneficial measures like relief to ryots, introduction of prohibition, subsidies for medical help, water supply and drainage schemes, assistance to hand-spinning, reduction of salary etc. In keeping with this programme, increased provision has been made for the following departments, Irrigation gets an additional sum of 5½ lakhs education 2½ lakhs; medical relief 4½ lakhs, public health 9½ lakhs; agriculture 1¾ lakhs; the veterinary department ¾ lakh Co-operative credit 2½ lakhs and Industries 5 lakhs.

It is needless for us to state that the inauguration of the Prime Minister's programme calls for systematic propaganda among the people, for the purpose of educating them and persuading them to reap the full advantages of these reforms. Realizing perhaps the need for such a propaganda, the Hon'ble Prime Minister made a provision for the installation of Broadcasting in the rural parts. But we are constrained to observe that he has not taken into consideration the utility of another and yet more powerful medium of mass education, namely Cinematography. Broadcasting is, no doubt, education through the ear but Cinema is education both through the ear and the eye and as such is capable of much more salutary results. It might be possible that within such a short time at his disposal for the preparation of the budget, he had not the occasion to consider the value of Cinematography. We are, however, hopeful that when the

next budget will take shape, the Hon'ble Premier will come forward with schemes for not only harnessing the resources of Cinematography for implementing Government schemes, but also for making a provision for active state assistance towards the proper development of the indigeneous film industry, which is struggling for its existence.

Handicap to Film Exhibition.

PROPOSED RATES UNDER ADVERTISEMENT TAX.

IT has been pointed out more than once in these pages how the proposed tax on Advertisements has no justification whatsoever, as far as Cinema posters are concerned. Representations were made and memorials were submitted to the Corporation authorities requesting them to exempt Cinema advertisements from the operation of the Tax or if that was not possible to levy nominal rates of taxation. But the Corporation have done less than justice by proposing rates of taxation which, to say the least, are abnormal and cut at the very root of the film industry. After all, showmanship and displayed advertisements are the essentials of film business and if these were penalised in this manner, notwithstanding the various other sources of income accruing to the Municipality on account of film industry, the action of the Corporation can only be construed as tending to kill the goose that lays the golden egg.

We would, however, hope that better counsels will prevail, when the matter comes up for consideration before the Government. We appeal, therefore, to the Hon. Minister in charge of Local Administration to cause further reduction, if exemption were not possible, in the rates proposed by the Corporation.

RATES OF TAXATION.

The Rates, as recommended by the Taxation and Finance Committee and passed at a meeting of the Corporation Council held on Tuesday, September 14, are as follows:

In respect of advertisements on hoardings, walls, posts in the form of non-illuminated sky signs for a space of ten square feet, the maximum charge will be eight annas while the minimum will be six annas

For a space of over ten square feet up to 25 square feet, the maximum will be one rupee and minimum eight annas.

For every additional 25 square feet or less the maximum shall be twelve annas and minimum six annas.

For posters the following rates were fixed:

For a space not exceeding 4 square feet, four annas maximum and two annas minimum.

For a space not exceeding 8 square feet eight annas maximum and four annas minimum.

For every additional ten square feet, or less six annas maximum and three annas minimum.

Advertisements carried on vehicles drawn by bullocks, human beings, horses, cycles or any other device carried on any vehicle—For each vehicle Rs. 5 maximum and Rs. 3 minimum and for each Motor car or Lorry or Tram car, Rs. 15 maximum and Rs. 10 minimum per mensem.

In respect of advertisements on cloth, hung across streets, the rate of tax shall be Rs. 10 per month or less in a street which is ten to 20 feet in width and Rs. 20 in a street of 50 feet in width. This type of advertisement will not be allowed in streets wider than 50 feet.

The hand bills also are intended to be taxed and a tax of four annas per month on boys who distributed hand bills is sought to be imposed.

Speaking on these recommendations, Mr. C. Basudev, a Councillor said that the film industry would be very much affected by this tax and it might indirectly tend to tax Cinema goers.

The council, nevertheless, by a majority, passed the above-mentioned rates of taxation and submitted them to the Government for approval.

[Cover page block: Courtesy of Motion Picture Society of India.]



Madras Board of Film Censors.

NEW PERSONNEL ANNOUNCED.

Representation to Madras Film League.

Madras Sep. 20.

In exercise of the powers conferred by Sub-section (1) of Section 7 of the Cinematograph Act 1918 the Provincial Government are pleased to constitute at Madras with effect from the 21st September 1937, a Board consisting of the undermentioned ten members to be the authority for the purpose of examining and certifying films as suitable for public exhibition in the province of Madras :

(1) Dewan Bahadur S. E. Ranganathan (Vice Chancellor, Madras University), "Sherwood", Taylors Road, Kilpauk, Madras. (2) Rao Bahadur P. Sambanda Mudaliar (Vice-President, Madras Film League), "Pammal Lodge", Acharappan Street, G. T., Madras. (3) Mrs. Mona Hensman (Vigilance Association), "Sargan House", 1, Atkinson Road, Vepery. (4) Mr. Kasturi Srinivasan, (Managing Editor, The Hindu) "Sambarmati", Mowbrays Road, Mylapore. (5) Mr. Abdul Hameed Khan (Member, Madras Legislative Assembly and of Muslim League) 125, Thayar Saheb Street, Triplicane, Madras. (6) Mrs. V. M. Kothanayaki Ammal, Editor, "Jagan Mohan", Car Street, Triplicane, Madras. (7) Mr. B. Pocker, (Member of the Madras Bar Council), Royapettah High Road, Madras and (8) Mr. J. Nuttall, M.L.A., (Director, Binny & Company), "Greystoke", Cathedral Road, Teynampet.

The Commissioner of Police, Madras and the Station Staff Officer, Fort St. George are the ex-officio members. The terms of office in the case of members other than ex-officio, will be one year from September 21, 1937.

IMPORTANT NOTICE.

It has been proposed to publish a Pocket FILM DIARY for 1938 which will contain useful information to all concerned. Intending purchasers and Advertisers are requested to book their copies and space respectively, at an early date, to avoid disappointment.

Apply for details to:—Managing Editor,

"CINEMA SAMACHAR"

14, Mount Road, Madras.

Film League's Activities.

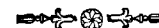
LICENCE FEE FOR USING MOTORS.

A licence fee of Rs. 20 per year was levied afresh by the Corporation of Madras for using motors for purposes of electric lighting inside the premises of a cinema theatre. The Madras Film League, at its meeting held on 8th August 1937 protested against this imposition and requested the authorities to withdraw the levy of this fee in the case of cinema theatres.

In reply to this representation, the following communication was received by the League from the Revenue Officer, Madras Corporation.

"The machinery used in cinemas is "machinery used for industrial purposes" within the meaning of the Section 287 and Schedule VI of the City Municipal Act. The demand for license fee for using "machinery" was rightly made."

It may be noted here that in the notices issued at first to the city theatres, only the words "using motors" were used as a reason for the tax, but not "machinery". The word "machinery" is a later invention and only reveals the strangeness of the procedure of the Corporation in the matter of levying taxes.



Tanjore Film League.

FIRST ANNIVERSARY.

Tanjore, Sep. 9.

THE first anniversary of the Tanjore Film League was celebrated on September 8th, 1937 at Y. M. L. A. Hall in West Main Street Tanjore under the presidentship of Dr. A. Jothi Pandiyan. There was a large gathering of people present on the occasion.

After prayer by Miss Jayalakshmi, a girl of 5 years, Mr. A. Chakravarthi, Joint Secretary, presented the Annual Report in the course of which he stated that the League had held, during the year, three public and three committee meetings to discuss film problems. Their members participated

in the Second All-India Motion Picture Convention held in Madras last December. They helped the Madras Film League in the conduct of the Third Annual Film Ballot. The League also celebrated Their Imperial Majesties' Coronation under the presidency of Mr. M. T. Raju, I.C.S. The League protested against the inclusion of the name "Tanjore" in the film "Tanjore Rowdy" and offered constructive criticism on Indian films.

SPEECHES.

Srimathi G. B. Rajayee, a cinema artiste, who spoke on the occasion gave her experiences in the film industry and pointed out the need for improvement in technique and scenario. Incidentally she appealed to the producers to encourage the art of *Bharath Natyam*.

Pandit P. S. Chettiar, Editor, "Cinema World", Madras who next addressed the meeting pointed out the evils of the present day pictures. He deplored that Tamil productions did not conform to the original plays. The technique fell also far short of their expectations. He said that every detail in the production should be carefully thought out and planned, so as to bring out the maximum effect and the films ought to be purged of their present-day impurities.

Srimathi T. V. Gnanalakshmi, a film artiste then sang a song and addressed the meeting. She gave out her experiences in films and said that acting on the stage was not the same as for the screen. She pleaded that due attention had to be paid to questions like time, acting and songs so as to give a harmonious effect.

Mr. D. Mahalingam criticised the present day South Indian pictures and said that they lacked in art and technique and in moral and cultural value.

He suggested that a Film Board should issue authoritative, considered and impartial opinions on every production. He wanted that cinema goers should voice their sense of protest against bad or indifferent films.

Mr. S. M. Fossil, a prominent member of the Madras Film League, who participated in the function on invitation, said that film producers neglected the cultural side of films and therefore urged the need for fair and impartial criticism of films.

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He referred to the unhealthy competition among producers which sacrificed the quality of pictures. He said that the Producers must not only aim at purifying public and social life but also at making instructive and entertaining films. They should, therefore, attract a better type of men and women to take part in the productions.

Dr. Jothi Pandian, in his concluding remarks, congratulated the League on the good work done by the League. He said they should have schools to teach the art, technique, and other aspects required for the production of good films. Film Leagues, he said, should direct public opinion properly to control indifferent and improper productions.

In fine, Dr. Pandian appealed to them all to work for the improvement of the industry as a potent instrument of cultural and moral education.

With a vote of thanks, proposed by Mr. R. Manickavasagam, Joint Secretary, the meeting came to a close.

Film League for Trichy. INAUGURAL FUNCTION.

Trichinopoly, September, 14.

The inaugural function of the Trichy Film League took place on September 12 at the Rajah Theatre, Trichinopoly. There was a large gathering present and Mr. F. G. Natesa Iyer, Municipal Councillor, (Trichinopoly) occupied the chair. It was a day of jubilation and festivities in film circles in Trichinopoly.

In the course of his introductory remarks, the president spoke on the effect of cinema on the public mind and said that they should produce pictures in a manner worthy of their culture and civilisation. He appealed to the public to encourage production of good pictures and wished the Trichy Film League every success.

Addresses of welcome were then presented to Mr. P. K. Rajah Sandow, film actor and Director and to Pandit P. S. Chettiar, Editor "Cinema World," who came here from Madras on a special invitation to participate in the function.

Mr. Rajah Sandow then unveiled a portrait of Mr. A. N. Maruthachalam Chettiar, Managing Director of Premier Cinetone, Coimbatore.

Pandit P. S. Chettiar speaking next said that production of Tamil pictures should be in the hands of good directors and that our youngmen might be encouraged to go to foreign countries and undergo training in sound recording etc.

Mr. K. V. Alagaraswami of Pattukottai, spoke on the need for selecting good artistes.

Srimathi T. M. Kamalaveni (Trichy) suggested that enlightened ladies should also take active part in screen acting.

Mr. K. A. P. Visvanathan and Mr. L. N. Gubil Sundaresan also spoke on the occasion.

In his concluding remarks, the president appealed to the public to join the League in large numbers.

A vote of thanks was proposed by Mr. G. Rangaswami Iyengar, President of the League.

Messrs. Thyagaraja Talkie Film Company were "at home" to the guests in their premises.

Another "at home" was given by Mr. G. Rangaswami Iyengar, (President of Film League) and a dinner party by Mr. Noor Mohamed, Proprietor of Wellington Talkies, Trichinopoly in honour of the guests.

Messrs. Rajah Sandow and P. S. Chettiar, visited Cinema theatres in the town and addressed audiences therein.

At a committee meeting held on the day of the inaugural function, resolutions were passed requesting the Government to reconstitute the Board of Film Censors, Madras, by giving adequate representation to Film Leagues and to appoint an appellate tribunal against the decisions of the Board, to exempt tickets below one rupee from the entertainment tax and expressing the League's disapproval of the police intervention when once a film was passed.

OFFICE-BEARERS.

The following are the office-bearers of the Trichy Film League:

President.—Mr. G. Rangaswami, M A., M L.; *Vice-Presidents*.—(1) Messrs. R. S. Money, A S, A.E., Partner, Managing Agents, the Rajah Theatres and Talkies Ltd., Trichy

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(2) J. Loom Chand Sait, Director, Jai Bharath Film Coy. Ltd., Trichy and (3) S. Noor Mohamed, Proprietor, Wellington Talkies, Trichy; *Critic Board Secretary*.—Mr. T. Sivagnanam, Editor "Shivaji", Trichy; *Secretary*.—Mr. T. D. Sivapanyam, Secretary, Y. M. A., Trichy; *Assistant Secretary*.—Mr. T. S. Sundaram.

Committee Members.—Messrs. A. Narayan Chettiar, Mg., Director, Thiagaraja Talkies and Rajan Talkies, Trichy. (2) S. Govindachariar, Mg., Director, Jothi Film Company, Trichy. (3) V. Ramachandra Rao, Manager, Star Pictures Corporation, Trichy. (4) P. B. Kasturi Rengan, Proprietor, Coronation Films, Trichy. (5) A. Nataraj Pillai, Jagan Matha Films, Trichy. (6) S. K. Ramanujam, Proprietor, Sri Laxmi Film Distributing Company. (7) V. D. Sadagopan, Manager, Ranga Vilas Cinema. (8) K. P. Antoni, Manager, Gaiety Cinema. (9) M. R. S. Vas, Proprietor, Ramakrishna Talkies. (10) V. N. Rajan, Manager, Paramount Talkies. (11) Shumshudeen, Proprietor, Royal Talkies, Trichy. (12) T. R. Gopal Rao, B.A., B.L., President, Vivekananda Dramatic Club. (13) K. A. P. Viswanatham, President, City Amateurs, Trichy. (14) T. D. Sivanesa Mudaliar, Vice-President, Young Men's Amateurs, Trichy. (15) J. S. Ramanujam, B.A., B.L. (16) T. V. Somasundaram, B.A., B.L. (17) Nagarathnam, B.A., B.L. (18) T. P. Vedachalam, B.A., B.L. (19) Gubil Sundaresam. (20) V. Balasubramanyam.

Film Institutions.

(BY JAI KULA)

KARTHIKEYA FILMS, Bishops Garden, Adyar, inaugurated by S r K. V. Reddi on 28th January 1937 is one of the well-equipped studios in S. India. The studio owes its origin to the indefatigable efforts of the famous trio of South Indian films, I mean Messrs. Muthuswamy, Ramanathan and Sekhar. Each is a stalwart in his own line. Director Muthuswami, Cameraman Ramanathan and Artist Sekhar—are those who may be called ardent devotees of the film art. Unostentatious but strong with dynamic ideas, each has already left a mark which is remarkable.

Their latest picture from this studio is "Sundaramoorthy Nainar" which will, I am sure, bear the distinct stamp of their workmanship. I was privileged to see certain scenes from the picture recently and I was pleasantly surprised to find "Prabhat" touches therein. And, if the rest of the picture is of the same quality, I am hopeful it must make a box office success as well as set up a new standard in the Madras productions.

INSTITUTE OF CINEMA ACTING.

Calcutta, Sep. 18.

On the 16th of August, Prof. O. G. Ohanian and Mr. R. L. Hannah, Founders of the Institute of Cinema Acting, Calcutta paid a visit to the East India Film Company's Studios at Tollygunge, along with several members of the Institute.

Prof. Ohanian held a very interesting conversation with Mr. B. L. Khemka the Proprietor, and Mr. U. Goswami the General Manager of the Company. This is the first visit that the Professor has paid to an Indian Film Studio during the course of his one year stay in this country, with the main intention of negotiating his first production, "The Seal of Asoka", and making arrangements for the students of the Institute to visit the Company's Studios occasionally for practical purposes.

Prof. Ohanian was more than satisfied with the Studio's equipment.

NEW THEATRES STUDIO.

(FROM A CORRESPONDENT.)

Calcutta, Sep. 14.

"Mukti" which was released at Chitra last Saturday, received a good reception from the press and the public. Among the artistes Kanan, Barua, Amar Mullick, Indoo Mukherjee, Pankaj Mullick, and Sailen Choudhury have made a great hit and every one of them has given a good performance.

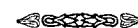
Nitin Bose's rehearsals are going on in full swing on "The mother-land or Matru Bhoomi". Shooting will begin very shortly. "Back to the soil" and "Depend on mother earth" etc. will be the theme of Nitin's story this time. It will try, it is hoped, to solve many a chronic problems of agriculture and co-operation and as such may be called an attempt in making a documentary film.

Mr. J. N. Mitra is busy making a one-reeler. Lila Desai could not take up the dancing role of the 'Devdasi' and in her place Chandravati has come and fans in Bengal will see her in a most charming dancing role for the first time. There is also Kumari Anamika in an important role in the one-reeler. Among the male figures—Pratap Mukherjee and Arabinda Sen need special mention. This one-reeler may be ready for release in a few days time.

The final script of Director Hem Chunder's forthcoming social picture is nearly ready. Shooting is expected to commence by the end of this month.

It is decided that Miss Leila Desai will play the lead in in both the versions.

"Vidyapati"—As usual, "VIDYAPATI" is making good progress, under the direction of Devaki Bose. Since last week, shooting commenced in another picturesque set, presenting the garden house of the King of Mithila.



Film Forum.

PLEA FOR WOMEN DIRECTORS.

[Srimathi C. A. Radha Bai, B.A. (Hons.), the writer of this article is a research student of the Madras University. She has made a study of film problems and therefore her views on the question of women Directors are worth noting.]

(BY SRIMATHI C. A. RADHA BAI, B.A., Hons.)

The art of acting lies in being realistic. But in our South Indian productions it is artificiality that pervades and prevails. The cause is, of course, the poor quality of the artists, especially the actresses, who should be the main attraction in a film. Our stars are mostly recruited for their voice and face, their ability at acting being completely neglected. The Directors are supposed to make it up by instructing them. Hence the actress is merely the medium through which the talent of the Director is exhibited. This is not far removed from the earlier practice of men playing women's roles—an absurdity of absurdities. An actress can act realistically only if she feels her character in relation to her situation. A man can never feel like a woman, because he cannot understand her nature. She always remains a puzzle to him. "The depth of the sea can be measured but not that of a woman's heart"—so runs the proverb. This is all the more emphatic in India

where women do not move freely with men even in social life. Hence the Director can never feel himself into the women characters of the story. He can only guess. In consequence, the actresses, instructed in every detail by a director, act quite artificially. They fail totally to portray the realities of life.

For the present, we must accept, that conditions in the studio prevent the recruitment of educated and enlightened actresses who would be capable of interpreting characters for themselves. This being so, the best remedy is to employ an assistant woman Director who will be better able to direct the actresses than a male Director. In addition to its obvious advantages in raising the standard of acting, the presence of a woman Director should improve the atmosphere in the Studios and encourage talented women of good social standing to come in. Incidentally improvement of the atmosphere in the Studios, which is badly needed, could also be greatly helped by the employment of women instead of men for "making-up" the actresses. Of course these new appointments will tell upon the cost of production, but surely they will pay in the end and lead to better success and popularity of our South Indian Films.



Radio Film.

FACTS ABOUT FIRST PICTURE.

[Now that Tele-cinema is becoming a distinct possibility, it is interesting to know the beginnings of Radio Film. It was in the last week of October 1934, that for the first time the British film audiences were privileged to witness a picture transmitted by "beam" wireless from Australia to England and reprinted on standard film as part of seven second "news reel." The man who conceived this idea was Mr. L. Castleton Knight and he reveals in the course of this article, the facts about his picture.]

(By L. CASTLETON KNIGHT)

The idea of sending news reel pictures by radio came to me after some deliberation. As you no doubt know, a piece of cinematograph film consists of a strip of small pictures, each picture showing a different phase of the action that is happening. There are sixteen pictures to every foot of film, and a foot lasts about two-thirds of a second in time on the screen.

As an experiment I took an odd length of film and had every separate picture in it enlarged on to paper like an ordinary black and white photograph. Then I had these re-photographed

in their original order on to another strip of film. The result was a replica of the original film. I succeeded. The next thing was to wait for a suitable news event. Then the Melbourne air race came along. That was in October 1934. Scott and Black, the two British airmen flew to Mildenhall to Melbourne. I got in touch with Messrs. Cable and Wireless Ltd., in London and arranged for the transmission of the pictures, in collaboration with the amalgamated wireless company of Australia.

A film of the landing of Scott and Black was taken in Melbourne. A ten-foot length was selected for transmission. This was taken into the laboratory and enlargements were made of every "frame" or separate picture on the strip. The sprocket holes along the sides of the film had to be included in the picture, too, so that, on receiving the pictures on this side, we should be able to register the pictures accurately on the film when re-photographing them.

The first picture was then put into the machine which transmits photographs by radio. You remember the old wax cylinders which were used for phonograph records? The needle followed a spiral thread-like track in the wax from one end of the cylinder to the other. In sending photographs by wire the photograph is placed on a cylinder and in very much the same way as the phonograph needle covered the record, so a point of light travels spirally over the photograph. The variations in light and shade on the picture cause alterations in the light and so also cause variations in the strength of the electric current flowing through the machine. It is these variations in current which are transmitted by radio.

Sent by beam wireless.

The pictures, transformed into a electric current, were sent by "beam" wireless direct to London. During the sending of the first half of the picture the "beam" traversed the world in an easterly direction but atmospherics became so bad, and interfered so seriously with the clear reception of the pictures, that the "beam" had to be switched over to follow a westerly course round the world.

At the London end of the "beam" was a piece of photographically sensitive paper placed round a drum similar to that at the transmitting end. A varying point of light traversed it in the same way, and thus printed light or dark impressions on the paper. The result was a replica of each separate picture on the ten-foot strip of film which was still in Australia.



Dr. JOTHI PANDIAN
who presided over The First Anniversary of the Tanjore
Film League.



Mr. A. N. MARUDACHALAM CHETTIAR,
whose portrait was unveiled in Trichy Film League on Sep. 12.



Mr. G. RANGASWAMI IYENGAR,
President of Trichy Film League.



Mr. T. D. SIVAPUNYAM,
Secretary, Trichy Film League.



Mr. T. SIVAGNANAM,
Critic Board Secretary, Trichy Film League.

Altogether, one hundred and sixty pictures were transmitted in this way. Each one took between half-an-hour and fifty minutes to transmit, according to the quality of the reception. About twenty pictures had to be repeated because of bad reception.

Finally, the pictures were re photographed in their correct order, and we had a moving picture of an event which had happened nine-thousand miles away with only wireless as the connecting link.

As for the cost of this venture, the facts were these: Allowing for wasted pictures, we transmitted about 180 pictures. Each one cost £ 39. That made a total of £ 7,020.

Our expenses were about £ 1,000 This covered organising arrangements and a great part of it went on cables in connection with the transmission. We had to keep in constant touch with Australia while the sending of the pictures was proceeding at one-and-eight pence per word!

Thus, the total cost of the film was just over £ 8,000—or about £ 1,000 per second of the showing time.

Of course, the excessive cost of a venture such as this renders it commercially impracticable. But no doubt, it will not be long before we shall regularly see news reels of events in all parts of the world only a few hours after they have happened.

ADVERTISE IN CINEMA WORLD

FOREMOST FILM WEEKLY

AWAIT

SPECIAL DEEPAVALI ISSUE

Informative Articles & Beautiful Art Plates

APPLY TO:

HONORARY MANAGER,

1-42, T. H. ROAD,

Washermanpet, MADRAS.

Listen to what they say!

Journal of the Motion Picture Society, in its August issue speaking on Anti-Indian film propaganda appeals to American producers in the following manner. "All along the relationship between U. S. A. and India has been very cordial. No greater opportunity than the present situation can be seized by the American motion Picture Producers to cement the existing cultural bonds and contribute their quota, which is by no means small, towards a better understanding between the two nations.

"**Bombay Chronicle**", English daily in its sub-leader dated 30th August on "India's future in films" discusses the proposed inroad of British film enterprise into India and says "If the film industry claims national sanctions and protection against the threatened danger, it must make validate these claims and make them irrefutable by organised measures of national film services *i.e.*, organising production of entertainment 'shorts', topical, travelogues, cartoons, documentary and educational films.

The Hindu, dated Sep. 25th in its sub-editorial under the caption "Films for children" says: "We reiterate the need for careful selection of the films chosen for display to children and the co-operation of the teacher and the parent to give the impression made by the film on the minds of the children permanent educative value".

"**Janayani**", Telugu daily 2-16 Mount Road, Madras, in its issue dated September 22 comments on the personnel of the newly constituted Board of Film Censors and deplores the omission of representation for Telugu language on the Board.

Around Foreign Films.

The following are the Venice Film Exhibition awards.

Victoria the Great, a Herbert Wilcox production to be released in India by R. K. O, was voted the best film produced during the current year and was awarded the cup of the League of Nations.

Sant Tukaram, a Prabhat Picture was voted among the three best films during the current year.

The Elephant Boy, a London Film production, the exteriors of which were photographed in Mysore State, was awarded the cup of the Ministry of popular culture.

Handwritten notes and stamps at the bottom right of the page, including "3750" and "1937".

Films on H. M.'s Navy.

Twenty-three ships of H. M.'s Navy are being supplied with sound film equipment for the use of the members of the Navy.

Visual Educationists' Conference at Chicago.

The seventh session of the National Conference of Visual Education and Film Exhibition (De Vry foundation) was held on June 21, 22, 23 and 24, at the Francis W. Parker School, 330 Webster Avenue, Chicago. It was one of the most representative gatherings of visual educationists in the United States, bringing together school and advertising fraternities of national representation.

The Smellies.

An apparatus is invented for synchronising smells with films. For example, when a scene of a garden of roses is shown rose perfume is released in the building. This apparatus is specially adaptable to "shorts", cartoons and general advertisement films.

This apparatus was first exhibited at the International Exhibition of Inventions in the Central Hall, West-Minister, on October 5, 1936.

**"Balayogini" & "Chintamani".****TWO RECORD BREAKING PICTURES.**

THE following interesting facts are available about "Balayogini" and "Chintamani", the two record-breaking Tamil films released in Madras during the year 1937.

BALAYOGINI.

Producers.—Madras United Artistes Corporation, 7, Bells Road, Telegram "Naveena" and Telephone 8487.

Studio.—East India Films, Calcutta.

Director.—Mr. K. Subrahmanyam, B.A., B.L.

Technicians—Cameraman—Sailen Bose and Kamal Ghosh; Audiography—C. S. Nigam; Music—Papanasam Sivan Brothers and Dialogues and Story—K. Subrahmanyam.

Cast.—Baby Saroja, Bala Saraswathi, Vatchal, Bharath, etc.

Footage.—18,000 ft

Release and run—10 weeks at Madura City Cinema, 5 weeks at Palace Talkies, Coimbatore, 4 weeks at Rajaram Talkies, Tanjore, 4 weeks at Diamond Cinema, Kumbakonam, 5 weeks at Sagar Talkies, Bangalore, 6 weeks at Nataraja Talkies, Karaikudi (up to August of 1937).

Release at Madras on 5th February 1937 and run for 10 weeks at Paragon, 6 weeks at Saraswati, 2 weeks at Gaiety, 1 week at Broadway, 1 week at Select, 5 weeks at Brighton and 2 weeks at Palace (up to August 1937).

Functions.—Souvenirs were presented in honour of the picture at Madura on 2nd February, at Karaikudi on 16th January and at Pondicherry on 23rd April 1937.

At Madras, H. H. the Mahatajah of Travancore honoured the picture by his visit to Paragon Talkies on 25th February and Baby Saroja was presented with a souvenir at Brighton Talkies on 24th July 1937.

Story and remarks.—The story of the picture deals with the evils in society as revealed and rectified by a girl saint.

Balayogini is the first Tamil talkie wherein children take the leading roles.

CHINTAMANI.

Producers.—Messrs. Royal Talkie Distributors, 120, South Masi Street, Madura. Madras Office: Mr. P. K. Narayanan, "Soundarya Mahal" Govindappa Naick Street, G. T., Madras.

Studio.—Deva Dutta Film Studios, 86, Barrackpur Trunk Road, Alam Bazaar Post, Calcutta.

Technicians.—Y. B. Washekar, Cameraman and Samar Ghose, Recordist.

Direction.—Y. V. Rao.

Cast—K. Aswathamma (Chintamani), M. K. Thyagaraja Bhagavathar (Bilwamangal), Y. V. Rao (Manohar), L. Narayan Rao (Comedian Alwar Chetty), Serukalathur Sama (Krishna), S. Kalyanasundaram Iyer (Umapathy Sastri), M. R. Dorai Raj (Vasudevamurthy, Marwari and Beggar), E. Krishnan (Vaishnavite), S. Rajan (Ragupati), P. S. Krishnan (Ramachandran), K. Aranganayaki (Sushila), S. P. Mathuram (Rukmani and Sadhini) and S. S. Rajamani (Meenakshi).

THE EPIC PICTURE OF THE YEAR
**SUNDARAMOORTHY
 NAYANAR**

A PICTURE THAT
 EVERY TAMILIAN
 SHOULD SEE AND
 BE PROUD OF



With
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Direction
MURUGADASA

Photography
RAMNOTH

Recording & Art Direction
SEKAR



A KARTIKEYA PICTURE

THE BEST SHOW IN THE TOWN

FOR BOOKINGS APPLY TO:

Distribution Dept., **KARTIKEYA FILMS, Adyar, Madras**

CINEMA SAMACHAR

25

Songs.—Papanasam Sivan.

Music Staff.—A. Narayanan (Gottu), A. Venkateshwaran (Violin), M. R. Dorai Raj (Thabela) and M. K. Rangachari (Piano).

Background Music.—Deva Dutta Studio Orchestra.

Footage.—19,501 feet.

First Release.—13th March 1937 at Madras.

Run of the Picture.—Following is the number of weeks of run of the picture upto September 24th 1937:

Madras (Gaiety 6 weeks and at Kinema Central 22 weeks) 28th week, Tinnevely 16th week, Kumbakonam 16th week, Tenkasi 6th week, Palghat 5th week, Erode 4th week, Pollachi 2nd week, Thiruchengode 4th week, Andersenpet 3rd week and Karur 2nd week.

The picture was shown already at Madura for 16 weeks; Trichy 7 weeks; Coimbatore 7 weeks; Tiruvarur 6 weeks; Tanjore 6 weeks; Mayavaram 6 weeks; Chidambaram 6 weeks; Salem 5 weeks; Tuticorin 4 weeks; Karaikkudi 4 weeks; Pudukkottah 4 weeks; Bangalore 6 weeks; Golden Rock 3 weeks; Panruti 3 weeks; Pondicherry 3 weeks; Thiruppur 2 weeks; Dindigul 4 weeks; Cuddalore 4 weeks; Negapatam 4 weeks and Vellore 3 weeks.

Functions at Madras.—On 1st August '37. The Centenary day of the show was celebrated at Kinema Central, when a Silver Cup was presented by the Madras Theatres to Royal Talkie Distributors. Srimathi Rukmani Lakshmipathi, Deputy Speaker, Legislative Assembly, presided.

On 2nd September '37 the last day of the Silver Jubilee Week, a Gold Cup was presented by the Madras Theatres on behalf of Kinema Central to the Royal Talkie Distributors in honour of the success of "Chintamani". Mr. C. R. Srinivasan, Editor, Swadeshmitran and Chairman, Board of Directors, Reserve Bank, Madras Branch, presided.

The collections of the Silver Jubilee week (from 27th Aug. to 2nd Sep. both days inclusive) were spent in feeding the poor and clothing them at Kinema Central, at the choultry near Kandaswamy Koil and in Choolai. Donations were made to Rescue Home and to The Indian National Congress.

At Madura.—On 14th August '37. The Centenary Day of the show was celebrated at the City Cinema, Madura. When a **Silver Cup** was presented on behalf of the management to the **Royal Talkie Distributors** of Madura. Srimathi Lakshmi Bharathi, M.L.A., presided.

At Tinnevely.—On 12th September '37. The centenary day was celebrated at the **Royal Touring Talkies, Tinnevely** when a **Silver Cup** was presented on behalf of the public to the **Royal Talkie Distributors** of Madura. Mr. P. C. Thyagaraja Iyer, District and Sessions Judge, Tinnevely, presided.

At Kumbakonam.—On 13th September '37. The Centenary day was celebrated at the **Raja Talkies, Kumbakonam** when a **Silver Cup** was presented by the management to the **Royal Talkie Distributors** of Madura. The Commissioner, Municipal Council, presided.

Story and remarks.—"Chintamani", depicts the career of a dancer, who repents for her sins and attains salvation.

The songs in the picture like "Krishna Krishna" and "Mayaprapanchithil" have become popular even among children. A well known Kanarese artiste Aswathamamma takes the leading role in this Tamil Picture and Mr. Y. V. Rao, a Telugu man, directs it and acts in it.



Film Diary.

In the Film Diary are recorded important happenings which have taken place in South India in particular and elsewhere in general. The diary is reproduced here for purposes of ready reference.

In Madras

Aug. 27.—Release of "Beyond the Horizon", Prabhat Hindi Picture at Broadway Talkies.

Aug. 29.—General body meeting of the share-holders of Vel Pictures Ltd., at Vel Nagar. 12½% dividend has been declared.

Aug. 30.—First anniversary of Durga Studio at Gengu Reddi Road, Egmore. Rao Bahadur P. Sambanda Mudaliar (President) and Pandit P. S. Chettiar spoke on Cinema art.

Sep. 1 to 18.—West End Talkies is being renovated and converted into an English Cinema house with the Western Electric system. On 18th Sep. the theatre opened with exhibition of "Swing Time"

(Fred Astaire and Ginger Rogers) H. E. Lord Erskine, Governor of Madras attended 9-15 p.m. show on the opening day.

Sep. 2.—Under Section 11 (2) of the Indian Companies Act, 1913, the name of Orrs Columbia & Talkies, Ltd., has been, with the sanction duly obtained from the Registrar of Joint Stock Companies, Madras, changed to Orrs Gramophone & Talkies Ltd. Managing Agents: J. M. Smith, Chairman, Board of Directors, Orrs Gramophone & Talkies Ltd., Mount Road, Madras.

Sep. 2.—Presentation of Gold Cup to producers of "Chintamani" by Madras Theatre on the occasion of 25th week of the run of the picture at Kinema Central.

Sep. 3.—Release of "Zambo" (Hindi, Bhawanani production) at Select Talkies, 2 weeks run.

Sep. 4.—Release at Paragon of "Pratibha" (Hindi, Shalini Movietone picture) and "Dawn of New Era—All India National Convention of 1937"—Two weeks run.

Sep. 7.—Hon'ble Mr. C. Rajagopalachariar, Prime Minister, visited the workshop and show room of Orrs Gramophone & Talkies Ltd., Mount Road, Madras. He gave a speech which was duly recorded.

Sep. 11.—Release of "Bhaktha Tulasidas", Murugan Talkies Tamil picture (M. K. Radha and Sabitha Devi) at Broadway Talkies, Madras—3 weeks till 1st Oct.

Sep. 11.—Release of "Padma Jyothi" Modern Theatres (Salem) Tamil picture (Padma and Sankaran) at Gaiety Talkies, Madras.—3 weeks till 1st Oct.

Sep. 11.—Mr. K. Venkataraman of the Educational Cinematograph Institute, Madras, gave an exhibition of educational films this morning at Madras under the presidency of Mr. C. Rajagopalachariar, Prime Minister. At the end of the show, Mr. C. Rajagopalachariar said Education through the medium of the Cinema will prove quite useful, provided a right choice of films is made.

Sep. 11.—Announcement of the prospectus of the United India Theatres Ltd., (incorporated under Companies Act 1913) Registered office—Bharat Buildings, Mount Road, Madras.

Sep. 11.—"A star is born", a full technical picture of A. David O. Selznick production—at New Elphinstone and run for one week.

Sep. 11.—Publication of "Film news" annual from 2-10 Post Office St., G. T. Madras.

Sep. 14.—Rates of tax under Advertisement Tax were passed by the Corporation and submitted to the Government for approval. Mr. C. Basudev, opposing the rates, said that the tax would hurt Cinema industry badly.

Sep. 16.—The Southern Theatres Ltd., No. 10, Stringer's St., G. T. Madras have announced that the life of Tenali Raman (in 16 reels) and Gangavatharan, will be their next Tamil production.

Sep. 16.—The name of Palace Talkies was changed to "Ranga Talkies" Perambur, Paper Mills, Madras. The opening ceremony of the new theatre was performed to-day by the Hon'ble Mr. V. V. Giri, Minister for Industries and Labour (Madras Govt.).

Speaking on the occasion Mr. Giri said that the new talkie house would have a value in teaching the people to uplift themselves socially.

The theatre was renovated with celotax ceilings and it opened with the show of "Bhama Parinayam", Tamil talkie, featuring T. P. Rajalakshmi.

Sep. 18.—Release of "Naveena Nirupama", Mysore Sound Pictures' Tamil Picture at Crown—1 week run.

Sep. 18.—First publication of a new monthly called "Kine Sports", C/o Devi Press, Mount Road, Madras.

Sep. 18 and 21.—International Academy of Arts presents the Adyar players with Shrimathi Rukmani Devi in "The Light of Asia."

Sep. 18.—Release of "Star of Asia", (Hindi) Wadia Movietone Picture at Select Talkies.

Sep. 19.—Prominent Cinema artistes (Telugu) Mr. V. Gaggiah and Srimathi Kannamba acted on the stage in "Krishna Leela" at Rasika Ranjani Sabha, Madras. On 4th Sep. also the same two artistes played in "Rangoon Rowdy" at Royal Theatre, Madras.

Sep. 20.—Announcement of the new Board of Film Censors for Madras. Ten members are appointed, of which two are ex-officio members. The Madras Film League has been represented thereon in the person of Rao Bahadur P. Sambandam Mudaliar.

Sep. 21.—Mayor of Madras Corporation, intimated the Council that he had enquired of the Government why they had omitted the names of two Councillors recommended by the Council (Messrs T. V. Ethirajulu Chetty and S. Pakkiriswami Pillai) in the newly constituted Film Censor Board.

The above names were recommended at a meeting held on July 6.

Sep. 23.—The office of Olympic Pictures, has been removed from No. 2, Bells Road, Triplicane Madras to 33, Jhones Street, Broadway, Madras. Telegrams—"Quality".

Sep. 24.—Select Talkies, Madras released "Daughter-in-law" Sagar's Hindi Picture based on the story written by the Hon'ble Mr. K. M. Munshi, Home Minister of Bombay Government. Press show of the picture was given on 22nd Sep. 1937.

Sep. 25.—Educational Cinematographic Institute, Madras exhibited educational films at Roxy Talkies. The Mayor of Madras presided. It was a free show to school children.

Sep. 28.—Press show of "Lloyds of London", 20th Century picture at Roxy and it will be released at the same theatre on 2nd October 1937.

South Indian Events.

Aug. 29.—Mr. S. K. Chettur, M.A., I.C.S., (Settlement Officer) spoke at Nellore on dramatic art and its relationship with talkies. He said that Indian dramatic art must keep pace with the modern film industry.

Aug. 30.—Sanction has been accorded through a *firman* by Govt. of H. E. H. the Nizam of Hyderabad to levy the following import duties on Cinema films according to the specified periods.

(1) One eighth of 5 percent. on the cost if the film is returned within one month (the present duty).

(2) One fourth of 5 per cent. on the cost if the film is returned after one month and within two months.

(3) Half of 5 per cent. on the cost if it is returned after two months but within six months.

(4) Five percent. on the cost if the film is returned after six months.

These duties are being enforced from 6th September 1937.

Aug. 31. Opening ceremony of Rational Pictures Company at Repalle, Guntur Dt., Proprietor: Mr. K. Ramabrahmam.

Aug. 31.—Secretary of Tinnevely Dt. Congress Committee represented to Govt. that ban on dramatic performances (as enforced in 1932 under section 14 of the Dramatic performances Act of 1876) might be lifted.

Aug. 31.—Under the auspices of the Academy of Dramatic Art, Nellore several competitions are announced.

Sep. 2.—In connection with a benefit performance staged on 28th August in aid of their club the Masulipatam Ladies' Recreation Club applied to the Municipality for exemption from Entertainment Tax. But the latter refused to grant it.

Sep. 3.—Announcement by Fazalbhoy, Madras that the following theatres will be fitted up afresh: 1. Radha Theatres, Coimbatore to be fitted up with R. C. A. Photophone High Fidelity Model Pg. 31. 2. Minerva Talkies, Masulipatam replacing their present equipment with R. C. A. photophone High Fidelity Model P. G. 92.

Sep. 6.—The formal opening of the show of Pandu Ranga Cinema, Ellore under the new management. Mr. Venkateswaran M.A., I.C.S., Collector, West Godavari performed the ceremony, when "Krishna Leela", Vel Pictures' Telugu picture was shown.

Sep. 6.—A film called "Plague Destroyer" was screened in the Coonoor area by the Red Cross Society as an effective propoganda among people to guard against the epidemic. The film was obtained by them from the National Headquarters at Delhi.

Sep. 8.—First anniversary of the Tanjore Film League. Dr. Jothi Pandian presided.

Sep. 9.—Marriage at Coimbatore of Mr. Rajamanikkam, film producer and son of Mr. P. A. Parameswara Chettiar, Proprietor. Parameswara Sound Pictures.

Sep. 10.—"The beneficial features of Cinema" was the subject of a speech by Mr. C. Manickam at a public meeting held at Nagercoil. Mr. Vidwan Chokkalingam presided.

Sep. 12.—Inauguration of the Trichinopoly Film League. Mr. P. K. Rajah Sandow and Pandit P. S. Chettiar participated in the function,

Sep. 13.—Mr. A. R. Rajagopala Chettiar, Proprietor of Raja Talkies, Kumbakonam, celebrates the 100th day of the run of "Chintamani" at his theatre and presents a gold cup to Producers, Messrs Rayal Talkie Distributors, Madura.

Sep. 16.—Opening of Sri Annamalaiyar Talkies at Kottaiyur by Rao Bahadur G. Subba Reddi, Sub-Collector, Devakottai. Mr. A. K. M. N. Ct. Chidambaram Chettiar is the Managing Director of the Talkies.

Sep. 17.—At the invitation of H. H. Maharajah of Mysore, Prabhat Film Company screened their Marathi picture "Sant Tukaram" in His Highness's palace. Vishnu Pant Pagnis also performed "Bhajana" in the presence of His Highness.

Sep. 19.—The opening of Diamond Touring Cinema at Ayyampet, Tanjore district.

Sep. 20.—Vizianagaram Municipal Council passed orders renewing five years' lease from 1—4—1935 for the site occupied by the Bharat Lakshmi Talkies, Vizianagaram. Mr. C. V. L. N. Rao, is the original proprietor of the theatre.

Sep. 25.—Judgment was delivered by Special Magistrate, Secunderabad in the Motimahal cinema fire tragedy which occurred on 14th June 1936. The three accused were acquitted of the charges. In the course of the judgment, the Magistrate opined that the absence

of Cinematograph Act in Hyderabad was responsible for the employment of untrained persons in the theatre and if the staff had received training like sailors there would not have been so many lives lost as a result of the tragedy.

All India events.

July 30.—A joint deputation of the Motion Picture Society and Kinematograph Renters' Society of India, Burma and Ceylon waited on the Rt. Hon'ble Sir Akbar Hydari, Chief Minister to Nizam's Government and represented that a separate board of film censors for the Nizam's Dominions would cause another hurdle in the way of free exhibition of films in the Nizam's territories. Sir Akbar is said to have replied that the matter might not be proceeded with in all probability.

Aug. 11.—Executive Committee elected to the Motion Picture Producers' Association, Bombay.

Aug. 26.—Release of "Savithri", Bombay Talkies' Picture at Allahabad. Hon'ble Mrs. Vijialaxmi Pandit U. P. Minister opened the All-India premiere, and made a speech which was recorded. A speech of Pandit Jawaharlal Nehru on the power of Cinema, is also being shown along with "Savithri."

Aug. 27.—Karachi message states that propaganda by films has been adopted by the Sind Agricultural Department.

Aug. 30.—Motion Picture Society's Journal publishes that the Government of Bombay have removed the ban on 17 Indian films and nine foreign topicals, depicting the Congress activities or Mahatma Gandhi's national propaganda, which had been uncertified under the Cinematograph Act, 1918.

Aug. 30.—A United press message from Nagpur states that the Government of Central Provinces and Berar have lifted the ban imposed on 35 films which were previously declared uncertified films. These films include the news reels made of Gandhiji and of other national events.

Aug. 30.—Motion Picture Society announces about its representation to the Secretary, Railway Board, Simla in regard to the new rules on film packing.

The Gazette of India publishes a notification specifying that the dimension of tin boxes carrying films over railways should not exceed 18" x 14½" x 14" and that the packing case should be lined with wood on all sides.

The representation mentions that the above rules are unnecessary.

MORE THE AGE OF BIGOTRY
 SO IN THE IS PAST. THIS
 INSTANCE OF IS A RATIONAL
 HUMAN VALUES. AGE. THINGS
 A MAN IS RESPECTED ARE TAKEN
 FOR HIS QUALITIES AND AT THEIR
 NOT HIS BIRTH. THE RES- TRUE
 PECT FOR MERE BIRTH IS NO VALUE
 MORE. THE FAT AND HIGH-
 CASTE IDLER CAN NO LONGER LIVE
 IN IDLENESS ON A POOR HARIJAN'S
 LABOUR. THE NATION WILL NOT HAVE
 IT. IT BELIEVES IN THE HARIJAN'S RIGHT
 TO TAKE HIS PLACE OF EQUALITY
 AMONGST MEN—THE RIGHT TO LOVE—LIVE
 DECENTLY AND BE HAPPY.

BATTLING MANI PROVES IT
 IN
 THE C. I. D. OF MADRAS.

Enquiries :

ZENITH FILM COMPANY,

CHICKPET

BANGALORE CITY

Publicity:—C. S. PATHE.

Aug. 30.—Motion Picture Society publishes that the Government of Bombay have issued orders to the effect that none of the Government subordinates, except when invited to attend a formal function or on duty, should visit any theatre or place of entertainment without paying the usual charges, and should accept free passes for such places of entertainment.

Aug. 31.—Conference of Northern India distributors and exhibitors, Delhi. The conference discussed mutual relations between different sections of the trade. One resolution among others, stated that they should request the Punjab Government to issue orders to Government servants not to enjoy pictures without payment.

As a result of the conference, it was announced on the authority of the respective parties that hereafter 55 per cent. would be charged on all first run New Theatre's and Ranjit pictures, instead of 60% as in the past.

Sep. 6.—Pandit Govind Ballabh Pant, Prime Minister of U. P. Province, introducing the Budget, said 'As regards new taxation the Ministry proposed a small tax on entertainments which was expected to yield a revenue of about Rs. 3 lakhs in the rest of the budget year.'

Sep. 7.—Pandit Govind Ballabh Pant moved a Bill to the same effect and the measure was been referred to the Select Committee.

Sep. 12.—Pandit Jawaharlal Nehru saw to-day a film entitled "The Brains behind the Congress," produced by the Indian Screen Service of Bombay. The film depicts the last Working Committee meeting at Wadha, recorded and released for the first time through the screen and gives the Congress President's message to the nation.

Sep. 14.—Quarrel between two cinema artistes namely, Mr. Dinshaw Billimoria and Srimathi Padmadevi Banaji culminated in a complaint in the Court of Bombay Presidency Magistrate. Case is proceeding.

Sep. 18.—No free passes to Government Officials. Reforms of outstanding importance and unique in the history of the provincial administration are being introduced in Sind Province in the shape of orders implementing Government's assurances to the public.

His Excellency the Governor of Sind directs that the practice of some classes of Government servants demanding free passes for entry into places of public entertainment must cease forthwith. The proprietors of entertainments are requested to co-operate with Government by refraining from giving free admission.

Sep. 22.—About 200 students of the Lucknow University caused a disturbance in Plaza Talkies in Hazratganj, (Lucknow), demanding an apology of the Manager for having, it is alleged, insulted a fellow student the previous day.

Pandit Govind Ballabh Pant, Premier of U. P. Government, who was passing that way after meeting Pandit Jawaharlal Nehru,

Congress President stopped at the spot and advised the students to disperse quietly. He promised to investigate the matter and the students dispersed.

Some world events.

Sep. 6.—A Reuter Agency's message from Venice dated Sep, 6, 1937, states: The Indian film "Sant Tukaram" is among the three special mentions among the awards at the International film competition.

(N. B.—"President," selected for Venice could not be sent there because of illness of the Mr. Nitin Bose, director.)

Sep. 13.—Wallace Beery (Hollywood) film star shot himself by an accident while participating in a scene for a wild west film which was being produced.

Sep. 16.—"Victoria the Great" (the first screen portrayal of the life of Queen Victoria to be permitted in Britain) was shown before a distinguished and enthusiastic audience in London.

Sep. 17.—A London message dated Sep, 17 says: Sir James Barrie (Famous British author) left a will which disclosed one of the largest fortunes ever left by a British author. It includes bequests of £ 30,000 to Lady Cynthia Asquith and £ 2,000 to Miss. Elizabeth Bergner, the stage and screen writer "for the best performance ever given in any play of his." The play referred to in the message is "The Boy David" in which Miss. Bergner had the leading role.



South Indian Pictures

THE following pictures are either announced for production or expected to be released in Madras in due course :

TAMIL.

1. **Basmasoora Mohini**, T. K. Rukmani, B. Susheela and Vidwan Selvarathnam Pillai; "Mr. Loose and Mr. Tight", short comedy—Mahalakshmi Studio, 110, Royapettah High Road, Madras—Telegrams "Winfair" and Phone 8361.

2. **"Tanjore Rowdy"**, R. B. Lakshmi—Ramniklal Mohanlal, Bangalore.

3. **Jothi Arunagirinathar**, T. M. Manikka Bhagavathar and Miss Chandra; Mysore Samasthanam Vidwan Narayana Iyengar's Gotu Vaidyam and music by T. K. Ramaswami Pathar—Jothi Films Company, Trichy.

4. **"Saint Arunagiri"** Sankaralingam, T. N. Meenakshi, Mayura Films, "Meena", Thygaroya Road, Thyagaroyanagar, Madras; Telegrams "Mayura" and Telephone 88295.

5. **"Sundaramoorthy Nayanar"** T. N. Sundaram and P. B. Rangachari, Karthikeya Films, Bishops Garden, Adyar, Madras, Telephone 8411—Ready for release.

6. **"Vellala Maharajah"**, Dandapani Desigar, Vel Pictures Ltd, Vel Nagar, Guindy, Madras, Telephone 88292.

7. **"Raja Sekharan"**, M. R. Radha. Sahadevan, Atmanadhan, Meenakshi Sundaran, Miss Janakam and Miss Kanakam; Music by Srimathi Rajam Puspavanam—Madura Meenakshi Cinetone Ltd., 12, West Hanumantharayan St. Madura Studio—Srinivasa Cinetone, Vepery P O., Madras, Telegrams "Kunros" and Telephone 3788.

8. **"Tukaram"**, Musiri Subrahmanyam Iyer, Central Studios, Trichy Road, Coimbatore.

9. **"Kuttee"**, V. S. M. Rajaramier, V. S. Talkies, Madura.

10. **"Andal Thirukalyanam"**, Sundara Othuva Murthigal and K. R. Saradambal—Sarada Films, Madras or Manorama Films Avanashi Road, Coimbatore.

11. **"Raja Mohan"**, Kali N. Ratnam and K. P. Kesavan, Miss A. K. Rajalakshmi, and M. M. Rathabai. National Movietone Co., Ltd., 71, Poonamalle High Road, Kilpauk, Madras. Telephone 4094.

12. **"Soldier's Wife"**, T. K. Sundarappa—Srinivasa Cinetone's production for Yessel Film Co., 33/B, Perambur Barracks Road, Vepery, Madras.

13. **"Vipranarayana"**, Announced by Messrs. Sundaram Sound Studios, 11, Adyar Bridge Road—Phone 8375.

14. **"Vipranarayana"**, or **"Thondaradipodi Alwar"**—Sree Gopalkrishna Films Ltd., in association with the Madras Sound Studios Ltd, at Huns Pictures, Kolhapur.

15. **"Robert Meccaire"** Srinivasa Cinetone, Madras.

16. **"Purandaradas"**, G. Kalyanarama Iyer and Saraswathi—Devi Films, 45, Mint Street, G.T., Madras, Phone 3744.

17. **"Minnalkodi"**, K. T. Rukmani—Ramniklal Mohanlal, Bangalore City.

18. "**Manasadevi**", Miss A. Sundaram and Miss A. Kokila, Madras Films Ltd., 336, Thambu Chetty St., G.T., Madras.
19. "**Bandit Chief**", M. A. S. Chellam Company, Premier Cinetone, Coimbatore—Telegrams "Cinetone."
20. "**Ambikapathi**", M. K. Theagaraja Bhagavathar and M. R. Santhanalakshmi, Salem Sankar Films Ltd., Salem.
21. "**Saroja**", Rambha Films Ltd., 9, Woods Road, Royapettah, Madras.
22. "**Sri Ramanuja**", Yessel Film Co, production at Srinivasa Cinetone.
23. "**Mani Mehalai**", Srimathi Rajeevi. It is understood that the story for this picture is not written by Mr. R. Manikavasagam as published in our previous issue.
24. "**Daksha Yagna**", B. L. Khemka's production.
25. "**Avarice**", Comic picture, Miss T. S. Krishnaveni and Puliyir Doraiswamy Iyah - Srinivasa Cinetone, Madras.
26. "**Bhu Kailas**", Sundaram Studio, Adyar.
27. "**C.I.D. of Madras or Lion of Harijans**", Battling Mani - Challenge Movietone's Picture for Zenith Film Company, Chickpet, Bangalore City.
28. "**Apputhi Adigal**", Jothi Films, Trichinopoly.
29. "**Ramalingaswami**", Jothi Films, Trichinopoly.
30. "**Kandaleela**", Premier Cinetone, Coimbatore.
31. "**Shanmuga Vijiam**", Deccan Cinetone, 1/11, Mount Road, Madras.
32. "**Pasupatha Asthra Dhanam**",—Deccan Cinetone, Madras.
33. "**Bandit's Love**", Parameswara Sound Pictures, Coimbatore.
34. "**Orphan Girl**", Jupiter Films, Madras.
35. "**Kannappa Nayanar**", Kalidas Films, Erode.
36. "**Maya Jyothi**", Standard Films, Madras.
37. "**Challenge**", Prakash Pictures.
38. "**Madura Veeran**", Rajam Talkies.
39. "**Demon Land**", Success Pictures, Madras.

40. "**Minor Rajamani**", T. K. Sampangi, M. R. Dorai Raj, Miss S. Kamalaveni, and P. S. Gnanam, Olympic Pictures, Madras.
41. "**Glory**"—Sagar Movietone, Bombay.
42. "**Kambar**"—Vel Pictures, Vel Nagar, Madras.
43. "**Appar**" Vel Pictures, Madras.
44. "**Shanmuga Leela**", Vel Pictures.
45. "**Maya Machindra**", Vel Pictures, Madras.
46. "**Syam Sundara**", Lakshmi Cinetone, 145, Broadway, Madras.
47. "**Jaibharath**", B. S. Raja Iyengar. Mysore Fotofone Studios Ltd, Bangalore.
48. "**Nanda Kumar**", T. P. Rajalakshmi, Prigati Pictures, Bangalore.
49. "**Thiruneelakantanayanar**", Rajen Films, Trichy.
50. "**Rajendran**", Brindha Talkies, Madura.
51. "**Swarnalatha**", Rajendra Films, 15, Mowbrays Road, Mylapore.
52. "**Seva Sadan**", M. S. Subbulakshmi, Madras United Artists Corporation.
53. "**Bhaktha Nam Dev**", Vidwan Srinivasan, Sri Sowdeswari Films, Salem.
54. "**Sinners of Society**", Chintamani Films, 116, Royapettah High Road, Madras.
55. "**Governor's Cup**" or "**Gangaram**", Madura Original Boys Company.
56. "**Veera Baburahavan**", Mysore Sound Pictures, Bangalore.
57. "**Maya Mohini**", Mohini Films, Salem.
58. "**Tenali Raman**" & "**Gangavatharan**" Southern Theatres, No. 10, Stringer's St., P. T., Madras.

TELUGU.

1. "**Rukmani Kalyanam**",—Shantakumari and Nidumakkala—Aurora Film Co., 66, Armenian St., G.T., Madras. Telegrams "Auro films" and Telephone 3368.

2. "**Vipranarayana**",—Kasturi Narasimham,—Aurora Film Company—Ready for Release.

3. "**Chithra Naleeyam**" or "**Naladamayanthi**",—Madhavapeddi and Addanki,—Sri Rama Films, Nellore.

4. "**Srinivasa Kalyanam**",—Pandu Ranga Cinema, Ellore.

5. "**Markandeya**",—Kasthuri Narasimha Rao and Shanthakumari,—Radha Films, Calcutta.

6. "**Tukaram**"—C. S. R. Anjaneyulu, Central Studios, Coimbatore.

7. "**Gouthama Buddha**"—Bhaskara Pictures, Bezwada.

8. "**Grihalakshmi**"—Srimathi Pasupuleti Kannamba. Rohini Pictures, 40, Theagaraya Road, Mambalam, and production at Karthikeya Films, Adyar, Madras

9. "**Bhaktha Mirabai**", Vijia Talkies, Bezwada.

10. "**Jara Sandha**"—Jaya Pictures, Bezwada.

11. "**Satyanarayana Vratam**" and "**Kasulaperu**", Andhra Talkies' film at Sri Durga Cinetone, Rajahmundry—Director C. Pulliah. "**Bhakatha Pundarik**" production postponed.

12. "**Balayogini**" Baby Siroji, Kamala Kumari, Sundaramma, Nagaraja Kumari, R. N. Satyanarayana and V. V. Rao—Madras United Artistes Corporation, Madras, 7, Bells Road Telegram "**Naveena**" and Telephone 8487.—Renters: Mahalakshmi Studio.

13. "**Radha Krishna**", Lakshmi Cinetone, 146, Broadway, Madras.

14. "**Nar-Narayan**", Ramathilakam, Sri Ranjani and P. Venkateswarulu—Wadia Movietone, Bombay—Renter: Messrs. M. B. Billimoria, Kalbadevi Road, Bombay.

KANARESE.

1. "**Raja Sooya**", Mysore Sound Studio, Bangalore.

2. "**Chiranjeevi**", Karnataka Talkies, Dharwar.

3. "**Purandaradas**", G. Krishnaswami Iyengar and Thripuramba, Devi Films, Madras.

MALAYALAM.

1. "**Balan**", Modern Theatres, Salem.

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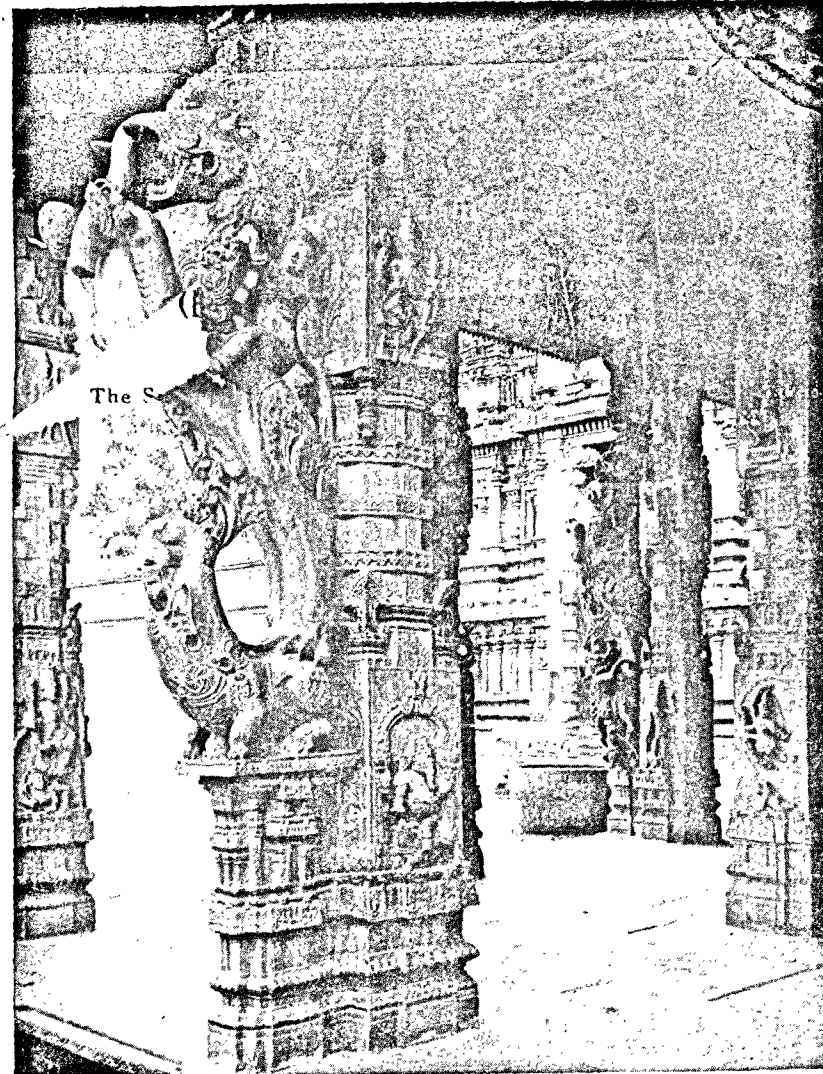
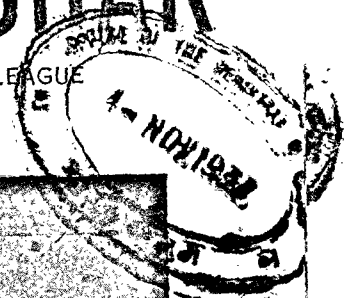
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DEVOTED TO FILM INDUSTRY & ART

Vol. I

NOVEMBER 1937

No. 5

Need for Statistics.

IT is but an axiomatic truth that statistics of an industry are a yard stick by which its progress can be measured. It has therefore been recognised that every trade should have a statistical department of its own to collect and collate facts and figures thereof and provide the necessary data for the guidance of all those concerned in that trade. In this respect, the interest of Governments in the west, comprehends almost all the trades, however minor and unremunerative they might be. In particular, the motion picture industry has received a very prominent interest from the powers-that-be in those countries, so much so, even the tiniest trader in films can claim the possession of a complete knowledge of the diverse aspects of his business which can put his compeer in this country to utter blush. It is needless, therefore, to assert that, thanks to the almost calculated indifference of the authorities in this country towards its welfare, our film business presents exactly a contrast to what exists in the West. There is no other industry in India to-day which suffers from want of statistics as much as the motion picture. That is the reason why the industry bristles with problems too numerous to baffle and at times too difficult for any one to tackle. Consequently, the film businessman in India is left adrift without a rudder or compass while the authorities are prone to entertain vague and very often erroneous impression of the trade and therefore tempted to indefinitely levy burdens and impositions on it without knowing in the least, whether it is in a position to bear them.

We desire, therefore, to point out that it is the primary duty of Government to order forthwith the compilation of statistics of cinema trade, which, we are sure, shall be an eye-opener to the authorities and the public alike. We would also like to suggest in this connection that Government might do well

to undertake an enquiry into the conditions of film trade as a preliminary step and follow it up by instituting a statistical branch, attached preferably to the Board of Film Censors. It is a sure way of building up this nascent trade and we earnestly hope the Madras Government, will ere long move in the matter.

Receipts under Entertainment Tax.

CITY COUNCIL'S REPORT.

Paragraph 14 (A) relating to the Entertainment Tax in the Administration Report of the Corporation of Madras for 1936-37 runs as follows :

"During the year under report in the case of Theatre, Cinema, Exhibition or Circus, the Entertainment Tax was levied on all payments for admission at the maximum rates prescribed in Section 3 (3) of Entertainment Tax Act subject to exemption if the payment for admission is 4 annas or below. For other kinds of entertainments, the tax was levied at 25 per cent of the payments for admission under Section 3 (1) of the said Act.

The demand under Entertainment Tax for the year 1936-37 was Rs. 97,929-11-9 as against Rs. 1,02,660-6-9 in the year 1935-36. A sum of Rs. 97,927-4-3 was collected making the percentage of collection nearly cent per cent.

The total entertainment tax realised for the whole year both arrear and current was Rs. 98,139-2-9.

The entire collection was effected without resorting to penal provisions of the Act."

It can easily be presumed that a major portion of the amount received under this tax, by the Corporation comes out of the much neglected film industry. For all that it pays, is it too much to ask our city fathers to render the Cinematography the necessary relief for its progress?

Cinema and Electricity Dept.

The following enlightening extracts occur in the Administration Reports of the Electricity Department, Government of Madras, relating to the working of the Cinematograph Act during the last four years :

Cinemas in Madras Presidency during 1933-34.

"The total number of permanent Cinemas in the Madras Presidency is 104 of which 12 are in the city; the number of travelling Cinemas is 61. There has been an increase of 19 in the permanent and of 13 in the travelling Cinemas. There are at present 9 talkie houses in the city and 31 talkies in the mofussil as against the last year's figures of 6 and 9 respectively. The cinema business is definitely on a more satisfactory footing. The total number of inspections made during the year was 230 as against the previous figure of 195. The Cinematograph Rules, completely revised, were issued in G. O. No. 3948 Law (General) dated December 5, 1933 and came into operation for all new Cinemas from that date. For all Cinemas from that date, the rules come into force on December 5, 1934 "

During 1934-35.

"The total number of permanent cinemas in the Presidency is 103, of which 12 are in the city; the number of travelling cinemas is 62. Almost all the cinemas have been converted into talkies. The total number of inspections made during the year was 202 as against the previous year's figure of 230. The fees realized by inspections has been included in the total revenue given earlier in this report. The proprietor and the manager of a travelling cinema were prosecuted for breach of rules and fined Rs. 50 each. The New Cinematograph Rules came into effect for all cinemas from 5th December. As regards seating capacity, the New Cinematograph Rules and the rules under the places of Public Resort Act are dissimilar; the matter is under adjustment."

During 1935-36.

The total number of cinemas in the Presidency is 225, of which 125 are permanent and 100 are travelling. Practically all cinemas have been converted into talkies. The total number

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K. C. K. LINGAM	... <i>Jambu Chetty</i>
G. P. SARMA	... <i>Padmanabhan</i>
RAMA BRAHMAM	... <i>Vanamalai</i>

MISS KANCHANAMALA	... <i>Devadevi</i>
" RAMANI MANI	... <i>Madhuravani</i>
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of inspections made during the year was 355 (as against 202 of last year). A special committee examined rule 39 of the Madras Cinema Rules and approved the materials to be classified as fire resisting.

Prosecutions.—Five prosecutions were instituted under the Cinematograph Act, of which three resulted in conviction and the other two are pending.

[Glory of Indian architecture—Front page block: Courtesy of the Motion Picture Society of India.]



An Accusation and the Defence.

STORY OF A LOST OPPORTUNITY.

[We publish hereinunder the two sides to a small controversy relating to films, wherein the accuser is none other than the Hon'ble Premier of the Madras Government and the defence is offered by Modern Theatres, Salem. Whoever may go through the following two statements, will, we are sure, come to an irresistible conclusion that the accusation is the most unfounded and the defence the most convincing and what is more, the accuser has to blame himself for the loss of what may be stated a golden opportunity. But when that conclusion is based on truth, we cannot but deplore such a loss and express our sense of protest against the accusation, even if it be by the Hon'ble Prime Minister of Madras Government. Ed. C.S.]

Hon'ble Prime Minister blames Producers.

The Hon'ble Mr. C. Rajagopalachari, Premier, on the completion of the ten days' tour in Salem District in connection with the prohibition programme issued a statement as follows from Sankari Drug, dated October 10, 1937.

"No words can express adequately the joy of the people and the womenfolk in particular. It is a pity that cinema producers did not take advantage of the occasion. They could have fixed for all time the wonderful scenes of welcome and rejoicings that we witnessed in our tour."

Reply by Modern Theatres, Salem.

The Modern Theatres, Ltd., Salem, film producers of several news reels, gave the following reply to the Prime Minister's statement on October 13, 1937.

"The general public is well aware that we have not let slip good opportunities to print news reels.

"We gave the public "Jawaharlal's tour" in the South on the screen; we "shot" Mr. Giri, the Congress Minister for Labour, as he delivered his oration at the opening of the Salem Exhibition in August last.

"So, immediately after we came to know of the Premier's tour programme in this district we sent our special representative to interview the Premier at Madras to permit us to "shoot" his tour and record his speeches."

"Our representative had to wait a number of days and the utmost that the Premier was pleased to agree to finally was that he had no objection to the crowds etc., being filmed and that on intimation to him at any arranged public meeting by the Congress Committee, his speech on that occasion might be recorded."

"As regards the filming of the crowds, we never needed the Premier's permission. On the first of October, Salem presented a typically wet day. It had rained the previous day and continued to be cloudy and drizzling. The sun never shone brightly out of the cloud. We had, however, taken at very great cost the pre-prohibition scenes at the toddy shops. We chased the Premier throughout the day and at 4 o'clock that evening caught him in the District Collector's bungalow, apprised him of all our arrangements and preparations and implored him to come to our studio which was hardly a couple of furlongs from where he was to speak and give his message on prohibition. The Premier was adamant and all appeals to him were useless. He evidently now repents. A good opportunity was no doubt lost. But who is to be blamed?"



Prof. O. G. Ohanian

LECTURE AT MADRAS.

Tribute to Madras Film League.

PROF. O. G. Ohanian (Doctor of Cine Science) Principal of the Institute of Cinema Acting, Calcutta, who came to Madras on a short visit, gave a lecture on "Influence of screen on Indian culture" at the Soundarya Mahal, G. T., Madras at 6 p. m. on Friday 22nd Oct. '37. Rao Bahadur P. Sambandam Mudaliar, Vice-President, Madras Film League, presided. The learned professor in the course of an interesting and informative speech (which was read out to the audience by his secretary, Mr. Armen) traced the various aspects of his

project for the reconstruction of rural India on economic basis and enhancement of culture in India.

Dealing with the ancient culture of India, the Professor said that India had been one of the cradles of civilisation and a glimpse of the ancient glory of India might be had in the relics of architecture and edifice which stood as monuments of a past civilisation.

Referring to the various aspects of the present day rural India, the speaker emphasised the need for raising the standard of livelihood of the villager. Among the schemes, calculated for the fulfilment of such a task, the professor said that motion picture should form a prominent place. Films were the only possible means of imparting learning and knowledge of the soil to illiterate masses. For this purpose it was essential to introduce what are called "Movie cars" so common in the United States. A number of these cars in regulation would travel from village to village exhibiting such films as will be beneficial to the villager. Educational film should form the major portion revealing means of growing good seeds under scientific methods, of rearing good breeds of cattle, flock and poultry, as well as fighting against the various wide-spread diseases. To each of these movie cars, should be attached a portable wagon conveying the essential staff as well as a select store of goods to be distributed among the villager at modern terms. In order to put the above scheme into practice a Board of Committee consisting of the Government members and non-official representatives should be formed.

Next, Prof. Ohanian dealt with the film industry in general with special reference to the educational and financial importance of motion pictures.

INDIAN FILM INDUSTRY.

Dealing with the Indian film industry, and the prevalent aspects therein, the speaker enumerated the various defects such as (1) Lack of sufficient number of specialists adept in all the various aspects of motion pictures (2) Existence of unskilled hands handling the various departments in Studios (3) Complete absence of Scenarist Department (4) Very few eminent authors taking any interest in the development of screen.

Speaking of other deficiencies of Indian screen, he said that art directors, though reliant did not pay much attention to the details of various scenes and the harmony of colours from the stand-point of photography. The musical composition was not

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On 6th November, 1937.

generally in accordance with the situation in the film. Sound recording was very defective, make-up was too theatrical, costumes, though colourful, were displayed to excess, editing was weak and still photographs lacked dynamic attraction.

Speaking of Indian Directors, he said, that many a director had a very lurid conception of the utility of such terms as concrete composition of close-ups; the balance in film composition, symbolic composition, the artistes-plays composition, rhythm in films, editing in acting, economy in acting, material etc., dynamics of a play, the art of editing, the climax etc., etc. As for the other technicians, he said that the majority were oblivious of the significance of lighting, in which respect, they did not deem necessary to differentiate between a rich man's and a poor man's dwelling, to cite an instance.

Referring to the screen artistes, he observed that majority of them, specially of the fair sex, did not respond exactly to one's conception of real beauty. They did not bear even a remote physical resemblance to the fictitious characters said to be portrayed by them. With a view to remedying all these deficiencies in Indian film industry, new methods and systems must be introduced and instilled. The best procedure to be adopted and one that ensured immediate success might be conveyed in one word "contralisation". In other words there should be one central place for the Indian film industry, just like Hollywood of U.S.A., Elstree of England and Neubabelsberg of Germany etc.

INSTITUTE.

Talent under latent circumstances exists superfluously in India. It must, therefore, be discovered, nurtured, developed, and adapted to the screen. This would not be difficult if an institute of Cinema Acting were founded. Here aspirants would be taught and instructed in all the aspects of the industry under the guidance of specialists.

In order to achieve all that had been said it would be necessary to form a film syndicate. The syndicate in question would be partnership concern consisting of the following: Minister of Commerce, banks, film companies and ordinary share holders etc.

A remote project which could be materialised along with Indian film syndicate was the forming of an Americo-Anglo-Indian film syndicate. The film export and import would be a syndicate monopoly. The fruition of this project besides raising the stan-

dard of motion pictures, would result in the building of Cinema houses in an unprecedented scale.

In conclusion, Prof. Ohanian said: 'I have had the occasion to acquaint myself with several of the studios and leading personages in the screen art in Madras. The conclusion, I have come to, is that Madras holds a great prospect in this multifarious industry. I am following with particular interest the activities of the Madras Film League both in ameliorating the condition of the industry as well other aspects of the art. We can reflect that the near future will reveal the Indian screen a stabilised national industry-one that may fairly compete with that of the West and one that the country may well be proud of. In these aspects, however, we must not forget the valuable aid and support that the Government can extend and which we must invariably solicit.'

Rao Bahadur P. Sambandam Mudaliar in his concluding remarks commended the scheme of the speaker and hoped the Government would consider it and come forward for implementing it in the interest of rural India.

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Around Foreign Film World.

(By GLEANER)

PROBLEM OF SOUND.

Michael Steinore, head of the sound library at the Metro-Goldwyn-Mayer Studio, keeps a collection of filmed sound track. It may be called library of sounds. It is carefully coded and indexed. It saves miles of travel and days of delays. Whenever a particular sound is needed for a particular scene the library furnishes it in a dramatic manner.

In the archives of this library are found music in all its varieties, train noises, crashes, storm, thunder, bird songs, applause in a theatre, murmurs etc., etc.

FILM AND PSYCHOLOGY.

Metaphysics of human observation is the basis of a new short picture, being prepared by Carey Wilson.

"People see only one third of a thing" said Wilson in discussing the picture.

For example, a man comes to the room and three people give three different versions of the same happening.

These psychological aspects are shown in the picture. It reveals the human mind at work in observations.

KINE INVENTION.

A kinema machine has been invented by means of which voice is made to emanate from the camera. It enables the cameraman or Director to thrust his head into the bungalow and with his eye sealed to the lens, to converse with his cast and assistants and see to through the lens the actual changes in lighting as he orders them. The voice emanates from the Rekab Fotophone, the most revolutionary improvement in film equipment perfected by sound engineers. The fotophone is a complete miniature P. A. system installed within the camera bungalow and with automatic dual control.

INDIAN PRINCE IN HOLLYWOOD.

Prince Pratap Singh Gaekwar, heir-apparent to the State of Baroda paid his first visit to a studio in Hollywood. He stopped off on a leisurely round-the-world journey to witness

THE MIGHTIEST PHOTO PLAY OF THE SEASON !!

The Powerful Story of Sjt. PREMCHAND

NOW BEING MOULDED INTO

A TAMIL TALKIE

[illegible]

SEVA SADAN

25

STARRING:

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The Girl with the Golden Voice RAM PIYARI.

F. G. NATESIER, Etc.

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AWAIT OUR NEXT:

"EKANATH" To Follow

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The Madras United Artistes Corporation,

7, BELLS ROAD, TRIPLICANE

production of the David O. Selznick technicolour picture
 "Nothing Sacred" co-starring Carole Lombard and Fredric
 March.

TEACHING THROUGH FILM.

A new series of educational subjects is being produced by Government British Instructional Company. By means of these films, it will be possible to study geology and ecology. The production of the series is in the hands of Mary Field, famous for her "Secrets of Life" and other nature subjects.

X-RAY CINEMATOGRAPHY.

As a source of amusement to millions, increasing in value as medium of education and proving a useful help in the training of sportsmen, the cinema is playing an important part in the science of healing.

By means of X-ray cinematography, a moving picture of any part of the human body can be projected on to a screen. A heart can be shown actually beating, muscles working and the throat in the action of swallowing.

By this means, any departure from the normal can be immediately detected.

Listen to what they say!

The Hindu, Madras, reporting the shows by the Educational Cinematographic Institute held at Select Talkies on October 23 speaks of a particular film called "The Vale of Kashmir" in the following manner: "The Vale of Kashmir began in good style but later settled down to a rather patronising description of the Kashmiris and their customs and deteriorated in consequence. Even the well worded commentary could not hide the so-called civilised man's contempt for the primitive and semi-civilised Kashmiri. This type of picture of any group of the Indian people can do no good to our children".

The Journal of the Motion Picture Society in its September issue refers to the sympathetic attitude of the Congress Ministry in Bombay towards the film industry in lifting the ban on short films (relating to Mahatma's march etc.,) and says "With liberty of action and freedom of

screen assured, we should not wonder if the Indian film industry will turn a new leaf in its history by the starting of regular news reel services."

Light House in its issue dated 2nd October 1937 welcomes the formation of the Trichinopoly Film League, and says that inaugurated as it was by Mr. P. K. Rajah Sandow, it would lead from strength to strength.

Silver Screen, in its editorial dated 9th October 1937 refers to the prevalence of the custom of Government servants and Corporation servants demanding free passes from Cinema theatres and opines that such a custom must be ended.



Filming of Dasara Celebrations.

(By Prof. O. G. OHANIAN).

[Prof O. G. Ohanian gives in the following lines a brief description of his filming of Mysore Dasara Celebrations on 15th October 1937].

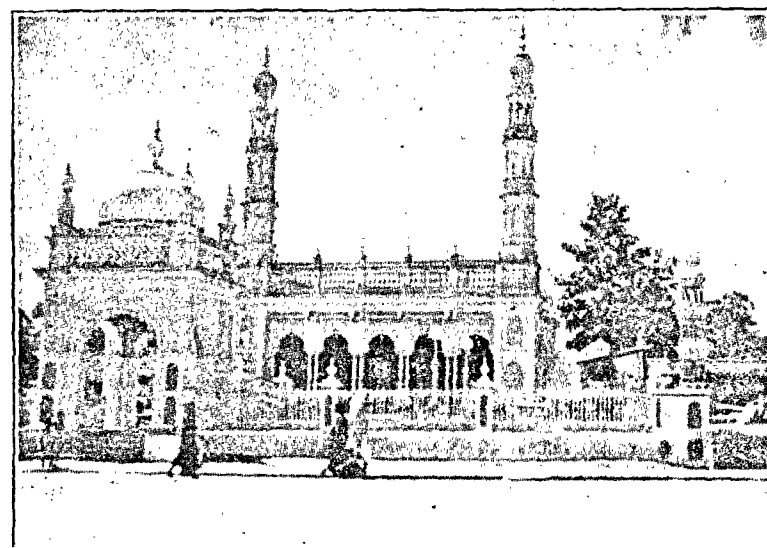
It is not possible for me in this restricted column to describe the wealth, colours and pageantry that together blend to make the Dasara Celebrations of His Highness the Maharaja of Mysore unique in the annual history of not only India, but also of the world in general.

It was with a view to filming the celebrations that I took advantage of the Pujah Holidays at my disposal to pay a brief visit to Mysore.

No praise can be too high for this city which, in many respects, excels others, both in scenic beauty and cleanliness.

Of course, my expedition was not exempt from difficulties, specially in connection with securing the services of a cameraman. I was, however in time to film the entire procession on the 15th inst. beginning from 3 p. m. until late in the evening.

It is not my intention to describe in detail, the many days of gaiety and splendour, culminating in the celebrations of the 15th, which imprint an indelible impression on the minds of the spectators. Suffice it to say that in the Dasara, one witnesses the entire glory, pomp and pageantry which native states alone can display.



Famous Mosque of Mysore.

[Photo by Prof. O. G. Ohanian.]

The Dasara Celebrations, however, are not the only events of interest that Mysore offers the tourist. The city and its environs are rich in historical facts and events, specially those in connection with the great leader and soldier, Tippu Sultan, the ruins of whose fort together with his Summer Palace, Dharia Dholut Bagh, and Tomb known as the Gumbuz, do invariably attract visitors and pilgrims from all parts of India.

The enchanting beauty that Brindavan or the Terrace Gardens expose to one's view are indescribable in their variant colours and formations.

Altogether we shot 3,200 ft. of film in mist and sun-shine, and the finished result, I hope, will be of intense interest not only to people of India, but also in the countries of the West where it is scheduled to be circulated.

I was wholly satisfied with my cameraman, Mr. Krishnaswami of Sundaram Sound Studios, Madras and the entire group which accompanied me for filming this topical subject.



Film Forum.

"TANJORE ROWDY" CHANGES TO "PUKKA ROWDY".

(By *FILM LEAGUER*).

All is well that ends well. The name of "Tanjore Rowdy" is changed to "Pukka Rowdy", thanks to the protest expressed by the Tanjore Film League and the Municipalities in the Tanjore District. We are glad the attitude of the Tanjore Film League in this matter has been vindicated. We are also thankful to the authorities for upholding the objection. And equally are we beholden to the producers, Messrs Ramniklal Mohanlal of Bangalore for having complied ultimately with the wishes of the public by changing the title. On account of this controversy which is now fortunately ended, all the parties have come to be the gainers. The Tanjore Film League, being the first to protest, have achieved a moral victory in the espousal of this cause. The producers have secured for the picture lots of publicity which, may be converted into substantial returns in box office and the public are more or less given a guarantee that no longer will there be pictures—at any rate in South India—associating the names of towns or places, with rowdies, thieves and the like. All is thus well, though it began somewhat ill.

[N. B.—The Tanjore Film League passed a resolution of protest against the title of "Tanjore Rowdy" on March 30th 1937. This was followed by protests by several Municipalities in the Tanjore District.]

New Themes.

SIR,

Our Indian producers appear to be at their wit's end in regard to themes for their pictures. That is the reason why they at times revel with impunity in duplicates and triplicates of one and the same story. May I request them to turn their attention on the stories based on Indian personalities, like Swami Vivekananda, Ramakrishna Paramahansa and the like. They will be then not only striking a new path in the matter of stories but also doing a distinct service towards the regeneration of India's culture. Will they please do it?

M. G. BABU.



Srimathi Sabitha DEVI,
Artiste of Sagar Film Company, who met with an accident
being hit with a lathi when acting in a scene. Her condition
is improving.



Rao Bahadur P. SAMBANDA MUDALIAR,
Vice-President of Madras Film League,
who was appointed a Member of the Board
of Film Censors, Madras.

PRAGATI PICTURES LTD., BANGALORE.

MADRAS UNITED ARTISTES CORPN.

"Sevasadan", with M. S. Subbulakshmi in the leading role, is being taken. Their next picture is "Ekanath". The

TANJORE

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TANJORE.

NEW THEATRES, CALCUTTA.

A new Sound Studio is under construction at New Theatres and may be ready by the end of this year for occupation.

OLYMPIC PICTURES.

Olympic Pictures are now producing "Minor Rajamani" in Tamil. Specially written by the famous novelist Mr. Vaduvur K Doraiswamy Iyengar, it is being directed by Mr. Raja Sandow. The production is under the personal management and supervision of the producers of the two pictures, "Menaka" and "Chandrakantha," Messrs. S. K Mohidin and M. Soma-sundaram. The picture is now in the editing room and will soon be released.

DEEPAVALI SPECIALS.

“Silver Screen” (Tamil) Deepavali Special Number has just been published. It contains 80 pages of reading matter and 11 art plates. Articles are written by leading personalities. It is well got-up publication and edited by Mr. N. Krishnaswami.

“Cinema World” (Tamil) Deepavali Special Number is a neatly printed publication containing interesting features. It is edited by Pandit P. S. Chettiar at 1/42 T. H. Road, Washermanpet, Madras.

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Forthcoming Pictures.

At Roxy.

(By Rambler.)

The following pictures, both foreign and Indian, will be released in Madras during the coming weeks. A thousand feet of talkie film takes approximately 11 minutes to run on the screen. The time taken by a picture may be easily calculated by the number of feet given for each picture.

"*Under the Red Robe*"—(8,321 ft.)—A very good historical drama. It treats of a period in the history of France when the Cardinal Richelieu suppresses the threatened domination of the Hapsburgs by putting their leader Duc De Foix to flight. The daring of a gambler who is, because of his cruelty, called the Black Death is also well depicted. Cast: Conrad Veidt, Annabella and Raymond Massey. It is a New World British Picture distributed by 20th Century Fox. Director—Victor Seastrom.

"*Wee Willie Winkie*"—9,211 ft.—A very good general entertainment for all classes. It is adapted from Rudyard Kipling's novel. The picture depicts life on the North West Frontier (India) in 1887, the constant possibility of the invasion of India from across the border and the steps taken by the British Army to make the Frontier a peaceful place. The scenes of the Khyber Pass with the native locale are colourful. Cast: Shirley Temple, Victor McLaglen and C. Aubrey Smith. It is 20th Century Fox picture directed by John Ford.

"*Slave Ship*"—A gripping drama of adventure. Cast: Warner Baxter, Wallace Beery and Elizabeth Allen—20th Century Picture directed by Jay Garneth.

"*Seventh Heaven*"—9,437 ft.—A sentimental melodrama. The story deals with the transformation of an atheist into a believer in God through a singular combination of circumstances which have a religious and social background and are connected with the theory of auto-suggestion and "inner voice". The picture typifies an ideal marriage and puts forward a plea in favour of companionate marriage. Cast: Simone Simon and James Stewart. It is a 20th Century Fox picture directed by Henry King.

"*Green Light*"—A romantic drama. Cast: Errol Flynn Anita Louise and Sir Cedric Hardwicke.

Pictures have come & Pictures have gone

BUT



MINOR RAJAMANI

IS COMING TO STAY

STORY BY:
VADUVOOR



DIRECTED BY:
RAJA SANDOW

OLYMPIC PICTURES

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NOW READY!**COMING SHORTLY!!***It's an outstanding Tamil Talkie*

NATURAL ATTRACTIVE MELODIOUS
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PATRIOTISM VALOUR TRIUMPH OF
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AND MANY OTHER MORALS

Direction :—**R. PRAKASH.**

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12, West Hanumantharayan Street, MADURA.

"The charge of the Light Brigade"—6,477 ft.—It is a historical play and is of outstanding entertainment value. It is based on Lord Tennyson's poem of the same name. It portrays the events leading to the storming of Balaklava against heavy odds by 600 soldiers of Light Brigade. The actual charge is thrilling. Cast : Errol Flynn and Olivia De Haviland. It is Warner Brothers production directed by Michael Curtiz.

"Charlie Chan at the Olympial"—6,000 ft.—It is a murder mystery drama. It is another of the "Charlie Chan" detective stories concerning the murder of a pilot. Cast : Warner Oland. It is a 20th Century Fox picture directed by H. Bruce Humberstone.

At Select.

"Anath Ashram" (Hindi 12,252 ft. and produced on British Acoustic)—It is a very good social drama adapted from the novel by Mr. S. N. Mukerjee. It deals with the problem of widow re-marriage as complicated with that of mother's love. It is well conceived theme, beautifully developed and convincingly acted drama. The importance of the theme is enhanced by the star value of the picture. Cast : Uma Shashi Nazamul Hussain and Nawab. It is a New Theatres picture, and directed by Hem Chunder.

"Nara Narayana" (Telugu).—It is mythological story. Cast : Sri Ramathilakam, Sriranjani, Balamani, K. Sundararajen Iyengar, Pulipati Laxminarayana, K. Ranga Rao and Addanki Sri Ramamurthi. It is a Wadia Movietone production (Bombay).

Gangavatarana (Hindi 12,778).—Mythological drama depicting the legend connected with the descent of Ganga from the Heavens to earth. Cast : Chitnis, Surresh and Shanker Rao Bhonsle. It is a Kolhapur Cinetone picture directed by Mr. D. G. Phalke, Father of Indian Motion Picture industry. This production took two and half years and cost a huge sum. There are a good number of trick scenes.

At Star.

"Savithri" (Hindi-12,200 ft. produced on Camere Claire Radio Visatone). It is a mythological melodrama based on the theme as to how Savitri wins back the life of her dead husband. Cast : Devikarani and Ashok Kumar. It is a Bombay Talkies picture directed by Franz Osten and distributed by Super Film Circuit.

At Broadway.

"*King Vallala*". It is a semi historical theme.

The story is based on the life of King Vallala, whose sense of charity knew no bounds, so much so even Lord Paramasiva came down to earth, and having tested the king and found him an ideal king, blessed him with a child.

It is another big production of Vel Pictures, redounding to the credit of Mr. M. T. Rajen, Managing Director. Dandapani Desigar in the leading role and Miss Devasena in the supporting cast, have acted well. The picture was directed by Mr. Shanker.

Diwan Bahadur R. Subbiah Naidu who presided over the trade show of the picture, held at Broadway Talkies on 25th October 1937, said that "*King Vallala*" is a master piece production.

"*The Unexpected*" (Duniya-Na-Mane) (Hindi). It is a romantic drama. Cast: Shante Apte. It is a Prabhat's great social picture directed by V. Shantaram.

At Wellington.

"*Saratoga*" (8,000 ft.)—Horse racing melodrama. It depicts the professional rivalry on the turf with some exciting scenes of races. It is the last picture of Jean Harlow. Cast: Jean Harlow and Clark Gable. It is a M. G. M. production directed by Jack Conway.

Wellington Talkies, Mount Road, Madras will show during November "*Way out West*," "*Tarzan Escapes*" and "*They gave me Gun*."

At West End.

West End will present the following pictures during November. "*Sea Devils*," (Victor McLaglen), "*This makes you Whistle*" (Jack Buchanan) "*Rainbow on the River*" and "*May Time*."

MADRAS FILM LEAGUE.

All correspondence to the Madras Film League should be addressed hereafter to the Honorary Secretary, Madras Film League, 2, Venkatachala Naick Street, Komaleswaranpet, Mount Road P. O., Madras.

Film Diary.

In the Film Diary are recorded important happenings which have taken place in Madras, South India and elsewhere in general. The diary is reproduced here for purposes of ready reference.

Sep. 29.—Sir K. V. Reddi moved an amendment to the Madras Prohibition Bill in the Madras Legislative Council. The amendment was meant to grant exemption in Section 6 of the Bill to advertisement of slides appearing in cinemas till 1st January 1938, as in the case of newspapers.

The amendment was rejected by Hon'ble Mr. C. Rajagopalachari, Prime Minister and it was therefore voted down.

Sep. 30.—The inauguration of the United India Theatres Ltd. (Film producers) was celebrated with a tea party in the Gokhale Hall, G. T., Madras. Rao Bahadur R. Krishna Rao Bhonsle, Mr. S. Narasimham, Mr. T. P. Kailasam and members of the Shining Star Society took part in the function.

Oct. 2.—Release at Crown of "*Basmasura Mohini*," Tamil Picture produced at Sundaram Sound Studios for Mahalakshmi Studios. Along with it, a comic picture, "*Mr. Loose and Mr. Tight*" was also released at Crown.

Oct. 2.—Educational Pictures for the benefit of Madras school girls were shown at Paragon Talkies by Educational Cinematographic Institute. The admission was by tickets which were to be paid for. Miss. Amritha Ammal, Inspectress of Girl's Schools presided.

Oct. 7.—Prof. O. G. Ohanian, Principal of the Institute of Cinema Acting, Calcutta, arrived in Madras on his way to Mysore to take a topical picture of the exhibition and procession of Dasara celebrations in Mysore.

Oct. 8.—The dramatic troupe of Nawab T. S. Rajamanickam (star of "*Bhaktha Ramdoss*") staged—"Inbaisagan," at Royal Theatre, Madras. The name of the troupe is Madura Devi Bala Vinodhini Sabha. Hon'ble Mr. B. Sambamoorthy, Speaker, presided.

Oct. 12.—Corporation proposes to grant licences to fresh cinemas. At a meeting of the Madras Corporation the following resolution, moved by Mr. M. Damodaram Naidu was passed :

"In view of the fact that the Ad Hoc Committee of Corporation has not been able to make a report within the month's time limit fixed by the Council, as particulars and information required by the Committee were not ready and furnished by the Office, and also in view of the fact that this year the Ad Hoc Committee are desirous of acquiring private markets, the Committee recommends to the

Sensational News in South Indian
Screen History.

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"Vipranarayana"

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and the New find Child Star

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Director:—**K. RANGA ROW**

Music:—**ANNAI VAITHIANATHA IYER.**

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Sri Gopala Krishna Films Limited,
MADURA.

Council that the Commissioner *can grant licences to new cinemas* in the City of Madras, excepting in Mambalam, insisting on up-to-date plans and models, provided other conditions are satisfactory."

Mr. S. Satyamurthy, supporting the above resolution reminded the house of the Congress resolution and said that the Congress stood pledged to municipalisation and nationalisation of public utility services.

[The Indian National Congress at its session in Karachi in 1931 passed a resolution which stated *inter alia* that "The State shall own and control key industries and services, mineral resources, railways, water ways, shipping and other means of public transport."]

Oct. 13.—Ban lifted on films—The ban imposed upon the following films has been lifted by a notification of the Government of Madras in the Fort St., George Gazette dated, Oct. 12: "Mahatma Gandhi's march for freedom" produced by Sharada Film Company. (2) Mahatma Gandhi's Historic March—12th March 1930—a film produced by Krishna Film Company. (3) Mahatma Gandhi's March—12th March—produced by Shree Ranjit Film Company.

Oct. 14.—General body meeting of committee of Provincial film conference.

Oct. 15.—Release of "Dreamland" (Hindi) featuring Jayant and Sardar Akhtar at Select Talkies, Madras. 2 weeks run.

Oct. 16.—Release of Tiruppugal "Arunagirinathar", Jothi Film's Tamil Picture at Broadway Talkies.

Oct. 16.—Honorary Secretary, Madras Film League issues a statement, criticising the rates of Advertisement Tax as proposed by the Madras Corporation.

Oct. 16.—Exhibition of Educational pictures to girl students of Purasawalkam, Royapuram and Triplicane at Roxy. Mrs. E. Salisbury of Doveton College Girls' School, presided.

Oct. 18.—The office of Mayura Films has been changed from Theagaroya Road to 7/90 Wallajah Road, Mount Road, P. O. Madras, Post Box 340. Telephone 8454 and Telegram "Mayura".

Oct. 19.—Announcement of the prospectus of the Motion Picture Producers Combine Ltd., Madras. Started as a private limited company, in June last, the Combine has to-day converted itself into a public limited concern. The authorised capital of the company is Rs. 10 lakhs, but the present issue is for only half the sum. Out of 50,000 shares of Rs. 10 each, the Directors and their friends have already taken up 10,370 shares and the rest are offered to the public. Subscription is to be made in instalments of Rs. 2-8 each.

Oct. 22.—"Sarla", Imperial Film Company's Hindi picture featuring Ratanbai, released at Star.

Oct. 22.—Prof. O. G. Ohanian's lecture on "Influence of Screen on Indian culture" at Soundarya Mahal.

Oct. 23.—Asandas Classical Talkies announces a prize of Rs. 1,000 for a cine story for their forthcoming picture.

Oct. 23.—Announcement is made that "Tanjore Rowdy" is changed to "Pakki Rowdy". The picture with the later name is accordingly passed by the Censor Board.

Oct. 25.—Press and Trade show of "King Vallala" Vel Pictures Tamil Picture at Broadway Talkies.

Oct. 27.—Arrival in Madras of Mr. C. K. Sachi, Madras Director who sailed for England on March 25.

Oct. 30.—Release at Gaiety of "Minnal Kodi" (Tamil) Ramniklal Mohanlal picture and distributed by Deccan Film Distributors, Bangalore.

In South India.

Sep. 15.—Opening of Lakshmikantha Talkies at Tuticorin by Mr. K. K. A. Periasami Nadar. Mr. Muthukumaraswami Pillai, B.A., B.L., delivered a lecture on "Film Industry."

Sep. 22.—Sri Janakiram Talkies opened at Tanjore Palace Grounds.

Sep. 25.—New Rajaram Talkies, Tanjore, gave a benefit show of "Bright Eyes" (Shirley Temple) in aid of the Tanjore Cricket Club. Mr. D. D. Warren, I.C.S., District Collector, presided.

Sep. 27.—Two boy actors *viz.*, Kalinga Bala Gandharva and A. Satyanarayana aged 13 and 11 respectively were presented with gold medals in appreciation of their histrionic talents in the Town Hall Club, Chicacole.

Oct. 2.—The application of Varadan Touring Talkies (staying at Bellary for the last seven months) for extension of licence for three more months raised a lively discussion in the Bellary Municipal Council. Messrs. G. Krishnaswami Naidu and Dewan Bahadur M. Gopalaswami Mudaliar spoke against cinemas, thereby betraying their utter ignorance of the value of Motion Picture. However the licence was extended by 15 days from October 1.

Oct. 2.—Death of Mr. Paniharam Venkateswarulu (Andhra stage actor) at Mauricepet, Tenali.

Oct. 8.—Hon. Dr. Subbaroyan, and Hon. Raman Menon, Ministers of Madras visited "Lakshmi Talkies", Mannargudi and there addressed a public meeting.

Oct. 9.—Mr. G. Venkataswamy, Proprietor, Cine Art Enterprises, Madanapalli, issues a statement on the grievances of the

owners of touring cinemas, especially in regard to the issue of licences by more than one authority.

Oct. 9.—Messrs. Dr. Subbaroyan and Raman Menon, Ministers of Madras paid a visit to Sri Kumrargana Sabha, Tanjore when the members of the Sabha staged a Tamil drama "Saroja" in which the President, Secretary and a committee member of the Tanjore Film League participated.

Oct. 9 and 10.—Cinemas ordered to be closed in Pondichery on account of elections to French India Legislative Assembly and local Council.

Oct. 13.—Modern Theatres, Salem gave a convincing reply to the Hon'ble Prime Minister, Madras Government, in connection with the accusation made by the latter against film producers.

Oct. 14.—Release of 'Purandaradas' (Kannarese) of Devi Films, Madras at Sagar, Bangalore. This picture was produced at Modern Theatres, Salem.

Oct. 14.—The management of Messrs. Premier Cinetone Ltd., Coimbatore celebrated the "Vijayadasami Day" in their studio and the shooting of "Bandit Chief" Tamil commenced. Some select scenes of "Sri Kanda Leela" their Tamil production were put to the screen.

Oct. 16.—Opening of Radha Theatres at Coimbatore by Hon. Dr. Subbaroyan. The management screened "Hips Hips Hooray" "Sathi Tulasi" and "Sathi-Leelavathi".

Oct. 3rd week.—Mr. Dupad Roy, Director and some artistes of Sri Soundeswari Films, Salem, met with a motor accident on their way to Mysore. All of them escaped with minor injuries.

Oct. 26.—Rohini Pictures, Madras are producing a topical picture of the Andhra conferences that began at Bezawada to-day. This topical will be released by the producers along with "Grihalakshmi".

Some All India Events.

Sep. 21.—H. H. The Maharana Saheb of Dharampur, declared open the new premises of the Amateur Cine Society of India, Bombay at Mherwan Building, Sir Phirozeshaw Mahta Road, Bombay.

Oct. 12.—Mrs. Lilavati Munshi spoke on "Films and National progress" at the Roxy Cinema, Bombay. Sir Richard Temple presided. At the end of the meeting, the gathering was entertained to an exhibition of "Savithri."

Oct. 12.—Messrs. Jayanthdal of Famous Pictures, Bangalore, Babu Rao of Famous Pictures, Bombay, and Mr. Mody of Western India Theatres, had a miraculous escape in a motor accident. The

car in which they were driving collided with a lorry near Thana, (Bombay) and turned turtle.

Oct. 18.—Fire accident in the Punjab Film Company's Studio, situated on the Race Course Road, Lahore. Loss may run to several thousands of rupees. The cause of the fire is unknown.

Oct. 19.—Government of Bombay lifted the ban on the film entitled "Pandit Jawaharlal's message" produced and owned by Mr. M. R. Masani, Bombay Socialist leader which had not been previously certified under the Cinematograph Act of 1913.

Oct. 22.—Sabita Devi, the well known film star of Bombay was accidentally hit on the head by a lathi when making a scene in her latest film. She was removed in an unconscious state to the hospital.

Some World Events.

Sep. 25.—There is a demand for Educational Films dealing with the life and industries of all countries of the Empire—is the opinion expressed in the preface to the new catalogue of the Empire Film Library, just issued by the Imperial Institute.

Oct. 7—Lt. Col. F. D. Henslowe, formerly of the Indian army and now the technical adviser for the film "Drum" suddenly collapsed and died in London Films' Studio at Derham, Buckinghamshire.

Oct. 9.—Burma Govt. lifted the ban on films relating to Mahatma Gandhi's Dandi march which were taken on 12.3.1930 (An incorrect report in connection with this matter was contradicted).



South Indian Pictures.

THE following pictures will be released in Madras in due course:

TAMIL.

1. "**Vallala Maharaja**", Dandapani Desigar, Vel Pictures Ltd., Vel Nagar, Guindy, Madras, Telephone 88292. Ready for release.

2. "**Sundaramoorthy Nayanar**" T. N. Sundaram and P. B. Rangachari, Karthikeya Films, Bishops Garden, Adyar, Madras, Telephone 8411—Ready for release.

3. "**Saint Arunagiri**", Sankaralingam, and T. N. Meenakshi, Mayura Films—Ready for release.

4. "**Raja Sekharan**", M. R. Radha, Sahadevan, Atmanadhan, Meenakshi Sundaran, Miss Janakam and Miss Kanakam; Music by Srimathi Rajam Puspavanam—Madura Meenakshi Cinetone Ltd., 12, West Hanumantharayan St., Madura. Studio—Srinivasa Cinetone, Vepery P. O., Madras, Telegrams "Kunros" and Telephone 3788.

5. "**Minor Rajamani**", K. T. Sampangi, M. R. Dorai Raj, Miss S. Kamalaveni, and P. S. Gnanam, Olympic Pictures, 33, Jhones St. Madras.

6. "**Tukaram**", Musiri Subrahmanyam Iyer, Central Studios, Trichy Road, Coimbatore.

7. "**Kuttee**", V. S. M. Rajaramier, V. S. Talkies, Madura.

8. "**Andal Thirukalyanam**", Sundara Othuva Murthigal and K. R. Saradambal—Sarada Films, Madras or Manorama Films, Avanashi Road, Coimbatore.

9. "**Raja Mohan**", Kali N. Ratnam, K. P. Kesavan, Miss A. K. Rajalakshmi, and M. M. Rathabai. National Movietone Co., Ltd., 71, Poonamalle High Road, Kilpauk, Madras. Telephone 4094.

10. "**Soldier's Wife**", T. K. Sundarappa—Srinivasa Cinetone's production for Yessel Film Co., 35, Vardarajulu Naidu Road, Egmore, Madras. Telegram "Yesselfilm" and Phone 3022.

11. "**Vipranarayana**", or "**Thondaradipodi Alwar**"—Sree Gopalkrishna Films Ltd., Madura in association with the Madras Sound Studios Ltd., at Huns Pictures, Kolhapur.

12. "**Robert Meccaire**", Srinivasa Cinetone, Madras.

13. "**Purandaradas**", G. Kalyanarama Iyer and Saraswathi—Devi Films, 45, Mint Street, G. T., Madras, Phone 3744.

14. "**Pacca Rowdy**", Ramniklal Mohanlal, Bangalore.

15. "**Vishnu Leela**", Orr's Gramophone and Talkie Ltd., Whites Road, Royapettah Madras.

16. "**Manasadevi**", Miss A. Sundaram and Miss A. Kokila, Madras Films Ltd., 336, Thambu Chetty St., G. T., Madras.

17. "**Bandit Chief**", M. A. S. Chellam Company, Premier Cinetone, Coimbatore—Telegrams "Cinetone."

18. "**Ambikapathi**", M. K. Theagaraja Bhagavathar and M. R. Santhanalakshmi, Salem Sankar Films Ltd., Salem.
19. "**Saroja**", Rambha Films Ltd., 9, Woods Road, Royapettah, Madras.
20. "**Sri Ramanuja**", Yessel Film Co., production at Srinivasa Cinetone.
21. "**Mani Mehalai**", Srimathi Rajeevi.
22. "**Daksha Yagna**", B. L. Khemka's production.
23. "**Avarice**", Comic picture, Miss T. S. Krishnaveni and Puliyir Doraiswamy Iyah—Srinivasa Cinetone, Madras.
24. "**Bhu Kailas**", Hamsa Damayanthi, Sundaram Studio, Adyar.
25. "**C.I.D. of Madras or Lion of Harijans**", Battling Mani—Challenge Movietone's Picture for Zenith Film Company, Chickpet, Bangalore City.
26. "**Apputhi Adigal**", Jothi Films, Trichinopoly.
27. "**Ramalingaswami**", Jothi Films, Trichinopoly.
28. "**Kandaleela**", Premier Cinetone, Coimbatore.
29. "**Shanmuga Vijiam**", Deccan Cinetone, 1/11, Mount Road, Madras.
30. "**Pasupatha Asthra Dhanam**",—Deccan Cinetone, Madras.
31. "**Bandit's Love**", Parameswara Sound Pictures, Coimbatore.
32. "**Orphan Girl**", Jupiter Films, Madras.
33. "**Kannappa Nayanar**", Kalidas Films, Erode.
34. "**Maya Jyothi**", Standard Films, Madras.
35. "**Challenge**", Prakash Pictures.
36. "**Madura Veeran**", Rajam Talkies
37. "**Demon Land**", Success Pictures, Madras.
38. "**Jalaja**"—Sagar Movietone, Bombay.
39. "**Kambar**"—Vel Pictures, Vel Nagar, Madras.

40. "**Appar**" Vel Pictures, Madras.
41. "**Shanmuga Leela**", Vel Pictures.
42. "**Maya Machindra**", Vel Pictures, Madras.
43. "**Syam Sundara**", Lakshmi Cinetone, 145, Broadway, Madras.
44. "**Jaibharath**", B. S. Raja Iyengar. Mysore Fotofone Studios Ltd, Bangalore.
45. "**Nanda Kumar**", T. P. Rajalakshmi, Prigati Pictures, Bangalore.
46. "**Thiruneelakantanayanar**", Rajen Films, Trichy.
47. "**Swarnalatha**", Rajendra Films, 15, Mowbrays Road, Mylapore.
48. "**Seva Sadan**", M. S. Subbulakshmi, Madras United Artists Corporation.
49. "**Bhaktha Nam Dev**", Vidwan Srinivasan, Sri Sowdeswari Films, Salem.
50. "**Sinners of Society**", Chintamani Films, 116, Royapettah High Road, Madras.
51. "**Governor's Cup**" or "**Gangaram**", Madura Original Boys Company.
52. "**Veera Baburahavan**", Mysore Sound Pictures, Bangalore.
53. "**Maya Mohini**", Mohini Films, Salem.
54. "**Tenali Raman**" & "**Gangavatharan**" Southern Theatres, No 10, Stringer's St., P. T., Madras.
55. "**Ekanath**", Madras United Artistes Corporation.

TELUGU.

1. "**Rukmani Kalyanam**",—Shanthakumari and Nidumukkala—Aurora Film Co., 66, Armenian St., G.T., Madras. Telegrams "Auro films" and Telephone 3368.
2. "**Vipranarayana**",—Kasturi Narasimham,—Aurora Film Company—Ready for release.
3. "**Chithra Naleeyam**" or "**Naladamayanthi**",—Madhavapeddi and Addanki,—Sri Rama Films, Nellore.

= ROXY =

(Madras' Leading Talkie House).

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Cinema Samachar

THE OFFICIAL ORGAN OF THE MADRAS FILM LEAGUE

DEVOTED TO FILM INDUSTRY & ART

Vol. I

DECEMBER 1937

No. 6

Educational Pictures.

THE value of Cinematography in the scheme of any educative propaganda cannot be overestimated. The motion picture has come to revolutionise methods of instruction and modes of popular propaganda. And yet it is a matter for concern that the production of educational pictures is something of a rarity in our country. The reason is not far to seek. The Indian producer feels, legitimately too, that production of instructional films is not a business proposition and therefore he does not desire to experiment in its possibilities, for the fear that he would get his fingers badly burnt in the venture. However, it cannot, for a moment be denied that educational pictures, and more of them, are the need of the hour. If mass illiteracy should be sufficiently liquidated and if citadels of ignorance and prejudice should be battered down to dust, we would suggest no more potent medium for such a task than the motion picture. But in such altruistic and humanitarian endeavour, we cannot expect our producers, situated as they are, to take up the full responsibility. At best, they may render their contribution by the supply of talent and technique in the production of educational pictures, but the 'sinews of war' should come from elsewhere. We feel, therefore, certain that nothing tangible can be achieved without the active Government help. It is only in the interest of their policy and in pursuance of their programme that Government should help in the production and supply of the right type of indigenous films of educative value. We hope they will do it.

Our Film Diary.

We are glad to announce that the Madras Film Diary (with Directory) for 1938 which is being published on behalf of our League will be available from 10th December 1937. It is the first of its kind in India and contains information relating to almost every film body and other subsidiary concerns in South India. The chief features of this pocket book may be mentioned as follows: 1. Foreword and New Year greetings by Dr. G. S. Arundale, our president, 2. Important dates, 3. Acts, 4. Taxes and duties, 5. Film institutions, 6. Film publications, 7. Studios, 8. Producers, 9. Distributors, 10. Exhibitors (both permanent and touring), 11. Pictures, 12. Artistes, 13. Directors, 14. Song and dialogue writers and authors, 15. Raw film suppliers, 16. Machine suppliers, 17. Theatre and Studio builders, 18. Art designers, block makers and lithographers, 19. Electricians, 20. Bill posting and hoarding companies, 21. Recorders of song hits from films, 22. Studio language, etc., etc., besides beautiful pictures of outstanding artistes of the screen. All this information is being printed in an artistic pocket book and it will be useful for ready reference. With a view to making it available to all, the price has been fixed at 4 annas a copy. The copies will be made available at cinema theatres in the city and in news stalls from 10th December 1937. Those who desire to reserve their copy should apply with stamps to Honorary Secretary, Madras Film League 2, Venkatachela Naick Street, Mount Road, Madras.

[Cover page block: Courtesy of Motion Picture Society of India.]

Tax on Posters.

CORPORATION'S PROPOSALS.

(Contributed.)

The injustice of the proposals of the Madras Corporation in regard to the rates under Advertisement Tax, has been well brought out in a statement issued by the Honorary Secretary, Madras Film League. It is therefore up to the Hon'ble Minister in charge of the Local Administration to come to the rescue of several infant industries by drastically revising the rates proposed.

The Corporation's proposals may be analysed as follows:

For example if 1,000 posters (4 royal size) measuring 15 sq. ft., each poster, are printed, the total measurement comes to 15,000 sq. ft., and the cost of printing these 1,000 posters comes to about Rs. 80. The Advertisement Tax at the minimum rate proposed by the Corporation, viz, As. 3 per 10 sq. ft. per month comes to Rs. 281-4-0 while the tax at the maximum rate proposed by the Corporation viz, at As. 6 per 10 sq. ft., per month comes to Rs. 562-8-0 per month. That is, the tax proposed by the City Council is from $3\frac{1}{2}$ to 7 times the printing cost of posters and is, therefore, absolutely unjustifiable.

The drastic nature and unjustness of the proposed tax is all the more evident from the recommendation made by the Corporation that the same amount is to be charged even if the posters are displayed for one month or one week or one day.

It may be mentioned in this connection that the Madras Film League in their memorandum to the authorities suggested Anna 1 per 25 sq. ft., per month, which comes to Rs. 37-8-0 per 1,000 posters of 4 royal size.

Again in regard to the Advertisement tax carried by motor car or lorry, the Corporation proposes Rs. 10 to Rs. 15 for each lorry or motor car per month. This is an abnormal rate. It should be stated in this connection that under motor licence fee, payable to the Police Department an amount of Rs. 8-5-4 is charged per month per each lorry or car. Thus, the rate of Rs. 10 or Rs. 15 under Advertisement Tax far exceeds the licence fee and as such has no justification. In regard to such vehicles, (lorry or car) the Madras Film League proposed Re. 1 for month and that is the only reasonable rate that a film exhibitor can pay, in view of the fact that they are already several taxes, burdening him.

As for the vehicles other than cars and lorries which may be used for display of Advertisements, the Corporation proposes to tax such vehicles at the rates of Rs. 3 to Rs. 5 per month, for each vehicle, which is a very high charge. It may be remembered that the Corporation already charges a tax of 8 As. per half year for plying a cycle and a separate tax at such a high rate of Rs. 3 to Rs. 5, which comes to Rs. 18 to Rs. 30 for half year, has no justification whatsoever. In this connection the Madras Film League, suggested As. 8 per month for each vehicle other than cars and lorries, which is a very reasonable rate.

The film exhibitors are much concerned again over what the Corporation proposed in regard to the tax on the screen used for advertisement of slides. They have recommended certain taxes on screens, which are quite unknown anywhere. It may authoritatively be stated that in a rich and far better commercial place like Bombay where the Advertisement Tax is in force, the tax on screens used for advertisement of slides, inside cinema houses is unknown or unheard of. Slide exhibition is the part and parcel of film exhibition business and stands on the same footing as newspaper. Just as newspaper includes news as well as advertisements so also film exhibition includes all that is exhibited on the screen. Therefore the Madras Film League suggested complete exemption of the tax for screens used for advertisement of slides inside the premises, as in Bombay.

Thus, the recommendations of the Corporation in regard to the proposed Tax, not only fall far short of the expectations of business people but also hit the infant cinema industry very badly.



Listen to what they say !

Sir C. P. Ramaswami Iyer, Dewan of Travancore, opening Chithra Talkie house at Trivandrum spoke as follows: I am a great believer in instruments of popular education like the Talkies and the Radio. Talkie houses could educate people by enabling them to know what was happening elsewhere. They could also become a danger by showing what was pernicious or derogatory. I hope those responsible for Talkies would remember the lofty ideals to be placed before the public.

Vilifying on the screen: The Hindu dated Oct. 29 writes as follows about vilifying of India on the screen through a new film, "Sacred India". After "India Speaks", "Sacred India", and thus the vilification of the fair name of our country through the medium of the screen goes on unchecked. The least that the Government could do in the matter is to instruct their representatives in the various countries to be on the look-out for such vicious films, and when they crop up, to draw the attention

of the Government of India for suitable action. If Italy can ban a particular film because it is British propaganda, surely there is enough reason and more for India to take drastic action in the case of films produced by countries, which do not think twice about vilifying us.

[N.B.—The American distributors of this 'anti-Indian propaganda film are Meyer and Burstyn of New York. It was filmed by Father Von Sprekan and Father Lhande of the French Christian Mission of South India. Mr. George Josef, in a letter dated Nov. 12 denies this charge of vilification.]

* * *

Mr. T. M. Kurien, Headmaster of the Wesley High School, Madras, speaking at the exhibition of educational pictures held at New Elphinstone, said: An advisory body for choosing the right type of films for the children should be set up and the exhibition of educational pictures should be put on a systematic footing.

* * *

Talk-a-Tone, English monthly in its November issue deals with the problem of outright sale of pictures, by producers to people, other than their regular distributors and says that such a practice is a menace to the progress of the industry and that it should stop in the best interests of the producer and his regular distributor.

* * *

Inaugurating the Madras Academy of Arts and Culture, on 6th November 1937, Mr. S. Satyamurthi said: The talkie would continue to be popular for sometime and television might help to make it even more popular than it was. However perfect the photography, recording and acting in a talkie might be, still the talkie was only artificial; therefore the muse of the stage should be worshipped.

* * *

Mr. S. Kannan of Negapatam, writes in the Hindu dated November 5th, protesting against the growing tendency in South Indian films to make the Brahmin the butt of ridicule and expletory invectives of a tickled and enraged audience and he concludes by saying: It is upto the Censor Board to insist that such scenes should be expunged in the interests of communal amity.



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The problem of interior decoration in a Cinema Theatre has been solved by the joint efforts of two English firms. "The Cinema" reveals in the following article, how it has been achieved.

A new type of interior treatment in the lighting and decoration has been made possible in the case of Odeon Theatre Yeovil, England. It is undoubtedly the most interesting achievement in the world of cinema.

The auditorium of the Odeon, Yeovil, is built in light. Its architectural form and its lighting system are one inseparable conception where the whole of the effect is achieved by a masterly planning of light on architectural form, which is achieved scientifically to take that light. The result of this is that not only a new and very beautiful interior is achieved, but an entirely new principle of architecture is established.

The principle of decoration can be described shortly as follows: When an interior of a building is to be seen in artificial light exclusively, the problem of architectural lighting must be considered as one. The appearance of the form depends so much on the way in which it is lit, so that it is in fact absurd to attempt to consider them separately. Under conditions of artificial lighting, it is the appearance of the form, rather than the form itself, that counts. The form by itself, in fact, has no meaning except under the condition of this or that particular lighting. By varying the lighting, one may vary the appearance of the form.

To create a scheme of this nature, the most essential thing is the closest co-operation between the Cinema designer and the lighting expert. The Odeon Yeovil is the result of concentrated effort made by Mr. Gillespie Williams, of Hollophane Ltd., and Messrs. Eugene Mollo.

The Two Worlds.

The architectural conception of the Odeon, Yeovil, is unique. The whole of the auditorium is divided, so to speak, into two worlds, that of shade, as if one gigantic dark shell is put into another which shines with all the colours of mother-of-

pearl. The stalls and balcony are in comparative darkness, soft and deep tones of up-holstery, deep red carpet, and the walls a deep bronze and nigger brown. Everything is exceptionally quite and subdued in colour and lit only by a very soft reflected light. Yet immediately above is the world of light; the whole of the main ceiling like an enormous hall glittering with all imaginable colours, continuously changing, merging into each, and glimmering like the evening sky. The whole of the surface of the luminous portion has been scientifically designed to shine and to reflect coloured light in its utmost beauty.

The auditorium of the Odeon, Yeovil, provides full scope to adjust the colours to vary the emotional needs of the entertainment. The auditorium of the Odeon can laugh with the public, cry with the public; it can look gay or tragic; it can shine like a sunny day or can glitter in a subdued red glow as if reflecting distant lighting. No wonder, it can adjust itself to any colour scheme.



Personality vs. Facial Beauty.

MISS CLAUDETTE COLBERT'S VIEWS

In this thought-provoking article, Miss Claudette Colbert gives some hints on beauty which our Indian artistes would do well to consider.

(BY MISS. CLAUDETTE COLBERT.)

Mere facial beauty seems less important to me than the beauty which shines thro' from within. In other words, peace of mind, a tranquil attitude towards life and a confidence which comes only when a girl is living up to her ideals are, in my opinion, more important to one's beauty than all the facial treatments, creams, lotions and permanent waves. In short, personality rates higher than facial beauty with me. My advice to every girl who wishes to appear beautiful is to acquire grace, poise, dignity and a knowledge of the more serious things in life. These are important ingredients to the modern girl.

Of course, make-up must be studied and mastered, too. But eye-brow pencil, lipstick, rough and mascara—are all kindergarten subjects when it comes to really making a beautiful impression. It certainly is true in Hollywood where a pretty face is useless without something behind it.

How can this be accomplished. First of all—read. Read about women who have conquered the world. Delve into their early childhoods and take note of their methods of educating themselves. Go to theatres, concerts and to motion pictures, and study the mannerisms and expressions of the actress, you admire instead of noticing the new line of their lip stick or what they are wearing.

And above all, remember that the first fundamental of beauty is health and that no matter how much fun you may think you are missing, you are strengthening your chances of beauty if you sleep six hours regularly every night, eat your meals sensibly and at regular hours and get exercise. Without the latter no girl may hope to be beautiful.



Film Institutions.

Chintamani Pictures Ltd.

Chintamani Pictures Ltd., announce "Baktha Meera" as their initial picture. Director Y. V. Rao is in complete charge of the production and we may hope this picture may come out as another record-breaker like "Chintamani". Mr. Y. V. Rao's selection of artistes for this picture is the most desirable. Mr. Y. H. Rao, B.A., a cultured artist is selected to interpret the powerful role of Rana while Miss. Vasundhara Devi an enlightened lady takes the feminine lead. She is reputed for her musical talent.

Mr. Y. V. Rao has planned a series of out-door "takes" for this picture at an enormous cost. This picture will be "shot" in a well-equipped studio which is being constructed in the city.

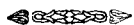
Olympic Pictures Ltd

"Minor Rajamani", Olympic Pictures' production was trade shown on 19th November 1937 at Minerva and film critics and business people—a majority of them, excepting perhaps a few—have expressed emphatically that it is a A1 production. It is, however, a pity that such a good entertainment is being denied to Madras audiences during the month of December, because of want of a suitable theatre.

The picture was released on 20th instant at Coimbatore and on 27th at Trichy and Kumbakonam.

New Theatres.

Interesting scenes are being "shot" for *The Motherland* (Dharti Mata or Deshar Mati) at New Theatres' Studio. The picture is expected to prove a big sensation for the Silver Screen. From the cast, the theme and the technicians employed for the production, one can safely say that it shall be a highly artistic picture. The cast includes Saigal, Nawab Bhanooban Banerjee, and others. Mr. Nitin Bose directs it.

**Film Forum.****Criticism of "Baktha Thulasidas"**

The Critic Board of the Trichinopoly Film League in its meeting held on 24-10-37 recorded the following opinion about the picture "Baktha Thulasidas":—

Mr. M. K. Radha who takes the part of Thulasidas has acted his part with feeling and his songs are good so far as they go. Though the acting of Sabita Devi as Mamatha is not very first rate, she pleases the audience by her songs. It may be expected that this new find for the cinema world may become a good actress in future films. The company could have been little more careful in its selection of actors; for example the person who is to take the part of Thulasidas's mother ought to have been a more elderly person who could act impressively. The talk of this actor in this picture is quite unnatural. Chellam who takes the part of Jumna has acted well.

If the Director has been a little more careful he could have easily avoided certain defects in the picture.

PUBLIC MEETING.

Mr. Y. V. Rao, Director, of "Chintamani" will address a meeting of Madras Film League on 16th December 1937 at the Y. M. I. A., George Town, Madras. All are requested to attend.

Foreign Films.

(BY RAMBLER)

"The Emperor's Candlesticks", a big M. G. M. picture will be shortly released as *Wellington*, Madras. The picture stars William Powell and Luise Rainer. It is interesting to note the career of these two stars in films.

WILLIAM POWELL: co-starred with Luise Rainer in *THE EMPEROR'S CANDLESTICKS* made his initial appearance before the footlights in a high school production of *THE RIVALS*. Born in Pittsburgh, Pa., the son of the public accountant, he started out in life with the intention of becoming a lawyer but the glamour of the stage won out. Determined to study at the New York Academy of Dramatic Art he attempted to earn the necessary four hundred dollars a year tuition by working for Kansas City Telephone Company by day and ushering in the Grand Opera House at night. With the aid of an aunt he finally entered the ranks of the dramatic academy students, and upon the end of his term won a bit part in the Broadway production of *THE NE'ER DO WELL*. It was the beginning of an auspicious stage career. Powell made his motion picture debut in *SHERLOCK HOLMES*, in which John Barrymore was starred. He subsequently became one of the most outstanding stars of the American screen. Among recent hits were *ESCAPADE*, which introduced Luise Rainer to American films. *RENDEZVOUS*; *THE GREAT ZIEGFELD*, in which he was again starred with Miss Rainer, *LIBELED LADY*, *AFTER THE THIN MAN* and *THE LAST OF MRS CHEYNEY*.

LUISE RAINER, co-starred with William Powell in *THE EMPEROR'S CANDLESTICKS* was sixteen when she decided upon a theatrical career. She began her studies at the Luise Dumont Theatre in Europe and two years later enrolled in the famous Max Reinhardt Theatre in Vienna where she played leading roles in many of Reinhardt's plays and was heralded as the acting sensation of Vienna. A Metro-Goldwyn-Mayer talent scout saw her moving performance in *SIX CHARACTERS IN SEARCH OF AN AUTHOR*, and immediately arranged for her signature to a long-term contract. She took English lessons for

ten days, continued her study of the language on the boat which



Luise Rainer

brought her to America, and on her arrival in Hollywood was able to carry on a conversation in English with little difficulty. ESCAPADE, with William Powell, introduced Miss Rainer to American audiences. THE GREAT ZIEGFELD again with Powell, was her second picture and her brilliant portrayal as Anna Held won her the coveted 1936 Academy Award. Then came THE GOOD EARTH, in which she played the Chinese slave girl, a role which won her the highest acclaim from critics and public alike. Her new role in THE EMPEROR'S CANDLESTICKS marks her third co-starring appearance with William Powell.

The Story of "The Emperor's Candlesticks."

GRAND DUKE PETER is in Vienna, ostensibly for medical treatment. With his aide, Bacon Suroff, he attends a ball at the Vienna Opera House. There he is attracted by a beautiful girl whom he pursues, even into her carriage. He drives away with her and the girl, Maria leads him into a large house which he believes to be hers. Instead it is the secret headquarters of a band of Polish conspirators.

Peter becomes their prisoner and is compelled to write a letter to his father, Czar, urging the release of Thaddeus Orlich, Polish patriot, who has been Russia's prisoner in the Siberian mines for five years. Peter is held hostage, pending the release of Orlich. Baron Wolensky is given the perilous task of smuggling Peter's letter to the Czar himself.

On the day of his departure, Wolensky is summoned to Prince Johann's palace. The prince requests Wolensky to deliver two rare candlesticks to a friend in St. Petersburg. He reveals that each candlestick has a secret compartment and while the Prince's back is turned Wolensky secretes the letter

in one of the candlesticks. The Prince insists on delivering the candlesticks at the train.

AS WOLENSKY leaves the palace, Countess Mironova calls on the Prince. She too, learns of the candlesticks' secret and insists on taking them to St. Petersburg. The Countess is a Russian secret service agent whose duty it is to get evidence against Wolensky as a Russian enemy. She has her evidence, advising the execution of Wolensky if captured in Russia and she hides it in the other candlestick.

Wolensky cannot find the candlesticks at the station but he is advised by a messenger from the Prince that Countess Mironova took them on an earlier train and goes in pursuit of her. At the Polish border, during a stopover, Wolensky sees a poster announcing a reward for the return of Countess Mironova's stolen jewels "and other property" and giving her address at a local inn. Wolensky departs from the train and registers at the same inn. He offers his services to the Countess. They become acquainted and find that each knows a great deal about the other.

The thief is captured and proves to be the sweetheart of the Countess' maid, who is missing, but the candlesticks are not recovered. At night Wolensky slips out of the inn and boards a train to continue his hunt for the maid. The Countess does likewise, taking the same train. Each is ignorant of the other's presence on the train.



William Powell

At the next station-stop the Countess is arrested as the suspected jewel thief and is jailed. Wolensky inquiries about the delay and learns that all passengers from the earlier border town are to be questioned about the robbery. He goes

to the jail to assist the Countess and is likewise locked up. Later that night, by a ruse, Wolensky engineers his and the Countess' escape.

The pursuit continues across Europe, Wolensky and the Countess repeatedly crossing each other's trail. They trace the candlesticks to a Warsaw antique shop, and learn that the candlesticks were sold. The chase continues to Paris, then to London. They find the candlesticks in an auction room on sale. Wolensky and the Countess bid high for them. The auctioneer compromises by selling one to Wolensky, the other to the Countess. Wolensky opens his and finds his own death warrant. The Countess finds Peter's letter to the Czar.

Though facing death, Wolensky insists on exchanging the documents. The Countess pleads with him not to but he insists on going to Russia. Later, in St Petersburg, the Czar finds the letter on his dinner plate. The Polish patriot is released from the mines. Archduke Peter is released by the conspirators and Countess Mironova destroys her death-dealing evidence against Wolensky.

M. G. M. Pictures for 1938.

The following M. G. M. Pictures for 1938 will be shown at Wellington, Mount Road, Madras, in due course

"A Day at the Races," Marx Brothers, Allan Jones and Maureen O'Sullivan.

"The Firefly" operetta by Rudolf Friml, with Jeanette MacDonald and the tenor, Allan Jones.

"Kim", by Rudyard Kipling, with Freddie Bartholomew and Robert Taylor

"Broadway Melody of 1938", Eleanor Powell, Robert Taylor and others.

"Topper" a Hal-Roach super jewel.

"Double Wedding", William Powell and Myrna Loy.

"Conquest", Greta Garbo and Charles Boyer.

"Marie Antoinette", Norma Shearer and a big cast.

"Girl of the Golden West", Jeanette MacDonald and Nelson Eddy.

"Rosalie", Eleanor Powell and Nelson Eddy.

"Hath in the air", Eleanor Powell.

"Idiots Delight", Clark Gable and Norma Shearer.

"The Bride Wore Red" with Joan Crawford.

"Big City", Luise Rainer and Spencer Tracy.

When Thulasidas is depicted wandering in storm and rain, there is not even a drop of water to be seen. Further the dress of Mamatha when doing service to Thulasidas in a holy Asram, is not at all suitable for that occasion. The introduction of indecent scenes in the holy Asram is to be lamented.

The slogan "Dasanudasan" has captured the audience of Trichinopoly and has practically unseated the place of the slogan "Swamigal" which was sometime ago their favourite. The company should be really complimented for the scenes of rain and storm which are shown in their naturalness.

In spite of all the defects, the Critic Board is of opinion "Thulasidas" will be a popular picture.



Film Diary.

In the Film Diary are recorded important happenings which have taken place in Madras, South India and elsewhere in general. The diary is reproduced here for purposes of ready reference.

Oct. 29.—Release of "Anath Ashram" (Hindi) at Select Talkies. Ran for three weeks.

Oct. 30.—Release of "Pakka Rowdy" Ramniklal Mohanlal's Hindi Picture at Crown.

Oct. 30.—Exhibition of educational pictures at New Elphinstone. Mr. T. M. Kurien, Headmaster of the Wesley High School, presided.

Oct. 30.—Release of "Jawani-ki-Nasba" (Urdu) Khaleel and Akhtari) at Broadway. The theme deals with the question of prohibition.

Oct. 31.—The wedding of Mr. L. Ratnasabhapathy Chettiar, Manager, Paragon Talkies, with Miss Lena Ignatius, B.A. (Hons), was solemnized at Mambalam today according to Hindu customs.

Nov. 1.—The office of Lotus Pictures Ltd., Madras has been changed from 11, Mount Road to "Sudharma" Ramaswamy Iyer Street, Lloyd Road, Cathedral P. O., Madras—Managing Agents: Vijaya & Co.

Nov. 2.—Madras Deepavali Specials: Talk-a-Tone (English) Cinema World (Tamil) and "Silver Screen" (Tamil) and Cine Art Review (English).

Nov. 5.—Release of "Mirabai", Hindi (Bal.Gandharva) at Star. It's a Balagandharva production.

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Nov. 6.—Release of "King Vallala" at Broadway Talkies.

Nov. 6.—Release of "Purandaradas" (Tamil version) at Paragon.

Nov. 6.—Mr. S. Satyamurthi inaugurated the Madras Academy of Arts and Culture at the Gopalanayagar Choultry, Nungambakam, Madras.

Nov. 12.—Revival of "Ruplekha" New Theatres Pictures at Star—2 weeks run again.

Nov. 13 to 16.—There was a double attraction at New Elphins tone, viz., Grace Fields in "The show goes on" and Prof. Erlando's magic performance on the stage during intervals.

Nov. 19.—Release of "Nara Narayan" (Telugu) Wadia Movietone's picture (Ramathilakam, Sri Ranjani and Addanki) at Select Talkies.

Nov. 19.—Press show of "Minor Rajamani" at Minerva Talkies, Davidson Street, G. T., Madras The Picture was appreciated by the invitees.

Nov. 19.—Shooting of "Sri Ramanuja", was begun at Srinivasa Cinetone. Hon. Dr. T. S. S. Rajan performed the opening ceremony.

Nov. 20.—Release of "Virata Parvam" or "Vijia Dasami" (Telugu) at Crown (Madavapeddi, Parupalle, Master Kajeswara Rao and Kamalabai).

Nov. 21.—Mr. M. T. Rajen, Managing Director, Vel Pictures, Ltd., fed hundreds of flood stricken people in Vyasarapady, Choolai and Perambur.

Nov. 26.—Release of "Chabuk Swar," Bharath Movietone's Hindi thriller at Select and "Prem Pujari" a Jayant production at Star.

Nov. 26.—Benefit show of "Anthony Adverse" at Roxy in aid of Y. M. C. A.

Nov. 26.—Arrival of Mr. Parry Davis in Madras on his way to Calcutta to join Film Corporation of India.

Nov. 26.—"Hindu" announces St., Xavier College, Bombay has taken over charge of Abdulla Fazalbhooy Technical Institute for the purpose of training men in radio and film technique.

Nov. 26.—Death of Mr. Kanyalal Vakil, first President of the Motion Picture Society of India. He died of pneumonia. M. Vakil was a foremost exponent of Indian art and advocated its cause at a music conference at Florence (Italy).

In South India.

Oct. 30.—Opening of Chithra Talkie house at Arya Sala, Trivandrum (Travancore State). The opening ceremony was performed by Sir C. P. Ramaswami Iyer, Dewan.

South Indian Pictures.

THE following pictures will be released in Madras in due course:

TAMIL.

1. "**Sundaramoorthy Nayanar**" T. N. Sundaram and P. B. Rangachari, Karthikeya Films, Bishops Garden, Adyar, Madras, Telephone 8411—Ready for release.
2. "**Saint Arunagiri**", Sankaralingam, Miss. Sundari and T. N. Meenakshi, Mayura Films—Ready for release.
3. "**Ambikapathi**", M. K. Theagaraja Bhagavathar and M. R. Santhanalakshmi, Salem Sankar Films Ltd., Salem.
4. "**Raja Sekharan**", M. R. Radha, Sahadevan, Atmanadhan, Meenakshi Sundaran, Miss Janakam and Miss Kanakam; Music by Srimathi Rajam Puspavanam—Madura Meenakshi Cinetone Ltd., 12, West Hanumantharayan St. Madura. Studio—Srinivasa Cinetone, Vepery P. O., Madras, Telegrams "Kunros" and Telephone 3788.
5. "**Minor Rajamani**", K. T. Sampangi, M. R. Dorai Raj, Miss S. Kamalaveni, and P. S. Gnanam, Olympic Pictures, 33, Jhones St., Madras. Ready for release.
6. "**Tukaram**", Musiri Subrahmanyam Iyer, Central Studios, Trichy Road, Coimbatore.
7. "**Kuttee**", V. S. M. Rajaramier, V. S. Talkies, Madura.
8. "**Andal Thirukalyanam**", Sundara Othuva Murthigal and K. R. Saradambal—Sarada Films, Madras or Manorama Films, Avanashi Road, Coimbatore.
9. "**Raja Mohan**", Kali N. Ratnam, K. P. Kesavan, Miss A. K. Rajalakshmi, and M. M. Rathabai. National Movietone Co., Ltd., 71, Poonamallee High Road, Kilpauk, Madras. Telephone 4094.
10. "**Soldier's Wife**", T. K. Sundarappa—Srinivasa Cinetone's production for Yessel Film Co., 35, Vardarajulu Naidu Road, Egmore, Madras. Telegram "Yesselfilm" and Phone 3022.
11. "**Vipranarayana**", or "**Thondaradipodi Alwar**"—Sree Gopalkrishna Films Ltd., Madura in association with the Madras Sound Studios Ltd., at Huns Pictures, Kolhapur.
12. "**Robert Meccaire**", Srinivasa Cinetone, Madras.

13. "**Vishnu Leela**", Orr's Gramophone and Talkie Ltd., Whites Road, Royapettah Madras.
14. "**Manasadevi**", Miss A. Sundaram and Miss A. Kokila, Madras Films Ltd., 336, Thambu Chetty St., G.T., Madras.
15. "**Bandit Chief**", M. A. S. Chellam Company, Premier Cinetone, Coimbatore—Telegrams "Cinetone."
16. "**Saroja**", Rambha Films Ltd., 9, Woods Road, Royapettah, Madras.
17. "**Sri Ramanuja**", Yessel Film Co., production at Srinivasa Cinetone.
18. "**Mani Mehalai**", Srimathi Rajeevi.
19. "**Daksha Yagna**", B. L. Khemka's production.
20. "**Avarice**", Comic picture, Miss T. S. Krishnaveni and Puliyir Doraiswamy Iyah—Srinivasa Cinetone, Madras.
21. "**Bhu Kailas**", Hamsa Damayanthi, Sundaram Studio, Adyar.
22. "**C.I.D. of Madras or Lion of Harijans**", Battling Mani—Challenge Movietone's Picture for Zenith Film Company, Chickpet, Bangalore City.
23. "**Apputhi Adigal**", Jothi Films, Trichinopoly.
24. "**Ramalingaswami**", Jothi Films, Trichinopoly.
25. "**Kandaleela**", Premier Cinetone, Coimbatore.
26. "**Shanmuga Vijiam**", Deccan Cinetone, 1/11, Mount Road, Madras.
27. "**Pasupatha Asthra Dhanam**",—Deccan Cinetone, Madras.
28. "**Bandit's Love**", Parameswara Sound Pictures, Coimbatore.
29. "**Orphan Girl**", Jupiter Films, Madras.
30. "**Kannappa Nayanar**", Kalidas Films, Erode.
31. "**Maya Jyothi**", Standard Films, Madras.
32. "**Challenge**", Prakash Pictures.
33. "**Madura Veeran**", Rajam Talkies.
34. "**Demon Land**", Success Pictures, Madras.
35. "**Jalaja**"—Srimathi Bhanumathi, Sagar Movietone, Bombay.
36. "**Valli's Wedding**"—S. V. Subbiah Bhagavathar, Vel Pictures Ltd., Vel Nagar, Guindy.
37. "**Kambar**"—Vel Pictures, Vel Nagar, Madras.

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38. "Appar" Vel Pictures, Madras.
39. "Shanmuga Leela", Vel Pictures.
40. "Maya Machindra", Vel Pictures, Madras.
41. "Syam Sundara", Lakshmi Cinetone, 146, Broadway, Madras.
42. "Jaibharath", B. S. Raja Iyengar, Mysore Fotofone Studios Ltd, Bangalore.
43. "Nanda Kumar", T. P. Rajalakshmi, Prigati Pictures, Bangalore.
44. "Thiruneelakantanayanar", Rajen Films, Trichy.
45. "Swarnalatha", Rajendra Films, 15, Mowbrays Road, Mylapore.
46. "Seva Sadan", M. S. Subbulakshmi, Madras United Artists Corporation.
47. "Bhaktha Nam Dev", Vidwan Srinivasan, Sri Sowdeswari Films, Salem.
48. "Bhaktha Mira", Chintamani Films, 116, Royapettah High Road, Madras.
49. "Governor's Cup" or "Gangaram", Madura Original Boys Company.
50. "Veera Baburahavan", Mysore Sound Pictures Bangalore.
51. "Maya Mohini", Mohini Films, Salem.
52. "Tenali Raman" & "Gangavatharan" Southern Theatres, No. 10, Stringer's St., P. T., Madras.
53. "Ekanath", Madras United Artistes Corporation.

TELUGU.

1. "Balayogini" Baby Saroja, Kamala Kumari, Sundaramma, Nagaraja Kumari, R. N. Satyanarayana and V. V. Rao—Renters: Mahalakshmi Studio, 110, Royapettah High Road, Madras.
2. "Rukmani Kalyanam",—Shanthakumari and Nidumukkala—Aurora Film Co, 66, Armenian St. G.T., Madras. Telegrams "Auro films" and Telephone 3368.
3. "Vipranarayana",—Kasturi Narasimham,—Aurora Film Company—Ready for release.
4. "Chithra Naleeyam" or "Naladamayanthi",—Madhavapeddi and Addanki,—Sri Rama Films, Nellore.

5. "Srinivasa Kalyanam",—Pandu Ranga Cinema, Ellore.
6. "Markandeya",—Kasthuri Narasimha Rao and Shanthakumari, —Radha Films, Calcutta.
7. "Tukaram"—C. S. R. Anjaneyulu, Balasaraswathi Central Studios Coimbatore.
8. "Gouthama Buddha"—Bhaskara Pictures, Bezwada.
9. "Grihalakshmi"—Srimathi Pasupuleti Kannuamba, Rohini Pictures, 40, Theagaraya Road, Mambalam, and production at Karthikeya Films, Adyar, Madras.
10. "Bhaktha Mirabai", Vija Talkies, Bezwada.
11. "Jara Sandha", Vemuri Gaggayya Jaya Pictures, Studio, Alwarpet, Madras.
12. "Satyanarayana Vratam" and "Kasulaperu", Andhra Talkies' film at Sri Durga Cinetone, Rajahmundry—Director C. Pulliah.
13. "Radha Krishna", Sthanam Narasimha Rao, Lakshmi Cinetone, 146, Broadway, Madras.
14. "Garuda Garva Bangham," Vel Pictures Ltd., Vel Nagar, Guindy.

KANARESE.

1. "Raja Sooya", Mysore Sound Studio, Bangalore.
2. "Chiranjeevi", Karnataka Talkies, Dharwar.
3. "Purandaradas", G. Krishnaswami Iyengar and Thripuramba, Devi Films, 45, Mint Street, P. T., Madras.

MALAYALAM.

1. "Balan", Modern Theatres, Salem.

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