

Talk a Tone

11

No. 6

May, 1932

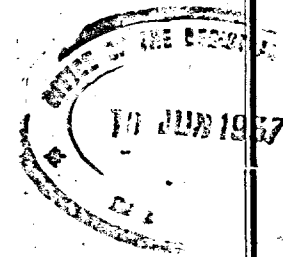


JL
NWm 2, N36
N37.2.6
162182

512
93

TALK-A-TONE

SOCIETY
GIRLS
P. 5



VOL. II
No. 6

29TH
MAY 1937

4 As.



RATAN BAI IN "DHANVAN" (Imperial)

Khosla again strikes forth with a daring, gripping theme!

A man pursued by hate.....a woman avenged by love.....and the blasting drama of **GANGSTERS** now brought to light. Supercharged with audience Sock to stir up a tidal wave of word-of-mouth acclaim!!



If you long for the thrills of manhunting, the crash of flying Bullets, desperate combats, unexpected stunts, then see this Picture without fail.

STARRING:

YOUSUFF EFFENDI, INDURANI, Gope
Devasker, Manek and MAJID in the title role.

A DARYANI PRODUCTION

COMMUNICATE:

Gualani Brothers, Parekh Street
BOMBAY No. 4.

HAVE YOU LOVED ANYONE?

If not! See this picture, that shows what love is?

A blind girl in love. She loved the man blindly.
Fate intervened - - and then - - - - you will see all this in



A soul-stirring drama depicting to the naked eye, the truth of love, yet so mysteriously enchanting.

COMING!

SOON!!

"USPER"

SOMETHING NEW

"SACRIFICE"

The immortal drama of the Great poet
Rabindranath Tagore in all its originality.

Full of thrills, fights, stunts, mirth and melody. A picture for the women in love. See this picture with the one you love the most.

Communicate:—

Daryani Productions,
PAREL BOMBAY

N. SRINIVAS, M.A.,
Managing Editor.

Talk A One

Office :
28, South Mada Street
Mylapore, Madras.

CONTENTS

LITERARY SECTION.

	PAGE
SOCIETY GIRLS—(Editorial) ...	5
NOTES AND COMMENTS ...	8
THE FUTURE OF OUR STARS. By Venus ...	13
THE CINEMA AND INTERNATIONAL LIFE. By Sheik Iftakhar Rasool ...	15
GOSSIPS. By Studio Spy ...	23
EDITOR'S EVENING WITH THE PICTURES ...	25
FROM THE WEST ...	27
ON THE SETS ...	32

PICTORIAL SECTION.

OLIVIA DE HAVILLAND ...	3
LEELA CHITNIS—EFFENDI ...	4
MAJID ...	11
S. D. SUBBALAKSHMI ...	12
MAYURI ...	19
SEQUENCES FROM "INSAF" ...	20
SEQUENCES FROM "BULL DOG" ...	21
KOKILA ...	22
SCENES FROM BALAMANI AND PRESIDENT ...	29
SCENES FROM MODERN YOUTH ...	30
LEELA DESAI AND JAGADISH ...	37
PAKKATHIRUDAN ...	38

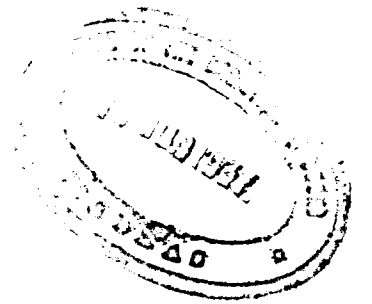


OLIVIA De HAVILLAND

the star of Warner Brothers and to whose credit stands outstanding roles in "A Midsummer Night's Dream", "Captain Blood", & "Anthony Adverse". Her forthcoming attractions include "Charge of the Light Brigade," and "Call it a Day".



LEELA CHITNIS & YUSUF EFFENDI IN "INSAF" (Daryani Productions)



MAY 1937

TALK-A-TONE

VOL. II NO. 6

SOCIETY GIRLS

ONE day the wife of a Kulitalai Lawyer appeared in a Tamil Film—"Srimathi Parinayam." Wagging tongues said that it is only an accident but they were disillusioned when they saw her again in "Sri Thygaraja."

With her another wife also appeared in the latter picture and the Press—the Film Press in South India, acclaimed it as a great awakening on the part of our girls to reform the South-Indian screen for their elevation and betterment. Dinners followed and with them congratulatory addresses too.

The entry of Society girls on the Screen is a subject that has already been debated upon many times in other parts of India and if to-day the subject has been discussed in the Local Press, it is due both on account of its novel appeal and on account of a misconception of the word "Society."

Lest we may not be understood correctly we had to refer to the Chambers' Twentieth Century Dictionary, which defines the word "Society," as follows:—"Fellowship, companionship; a number of persons associated for a common interest: a community or partnership: the civilised body of mankind, those who are recognised as the leaders in fashionable life, the fashionable world generally: Persons who associate: any organised association for purposes of literary, scientific, philanthropic or ecclesiastical purposes," and so the word Society as defined by an approved dictionary can be taken as a basis on which we can proceed further on this subject.

In what way or manner the two ladies mentioned above come under this definition or description is a matter which only their Hero Worshippers could possibly explain, for to our mind they definite-

162182
ly fail to come under this description. They have never been leaders of fashion for till yesterday, none heard anything about them. They are not members of any prominent associations nor had they taken any part in any political or social activities. Of culture, they seem to have not obtained any high standard or even shown literary capacity in the Vernaculars for the hero worshippers would certainly have mentioned them, had they possessed any of these qualifications. In what way the entry of these two ladies in the Tamil Screen is a happy matter will remain a mystery to us in spite of the noise made by interested persons, except perhaps as an advertisement stunt.

Probably these admirers mean that they are wedded even before they entered on a screen career. Merely being wedded to someone could not make a lady superior to others who are already acting on the screen or on the stage, because there are many ladies who are in the limelight of Society and not married. There are also many actresses who have entered the field earlier in life and then got married. Why not call these married actresses also as Society Ladies because they are married? The local weekly, "Ananda Vikatan" while discussing this question remarked that instead of advocating the entry of married girls on the screen, it is far better to advocate the already acting actresses to marry. This is by far the wisest observation made in the local press on this question and a suggestion which every one of our cine-actresses will do well to follow at the earliest opportunity.

Bless our ignorance! perhaps, they all meant by Society the same they mean between Professionals and Amateurs. But on deeper examination even such an application to Society girls hardly fits in. The status of a Professional and the status of an Amateur is well defined by the practical example of artistes and players in the West, both on the stage as well as in the sporting sphere. While a Professional does his job for money the Amateur plays for the love of the Art or the Game and probably receives only the incidental charges which are more of a contingent character. For instance, the two ladies cited in the above should certainly have received more money than their capabilities warrant. They have, therefore, come to the screen not for the mere love for Art or with a view to elevate the Cinematic Art, but for the money they got more easily and too readily. Where then the advantage of having a so-called Society girl for the screen and why admire their entrance because they have left the kitchen for the Studio Air?

Or perhaps they mean that such girls have morally higher character and therefore their entry is a matter to be congratulated upon. May be they have high moral character, but it does not follow that they are the only morally high souls and that all the actresses are fallen ones. Even among the actresses of long standing stability we have known many ladies who have maintained a high and unimpeachable character in spite of a pronounced vitiated studio atmosphere. Further, morality is an inherent quality which depends on the mental development of any particular human being and therefore a lady, provided she has a will to be pure can be pure inspite of bad surroundings. Conversely, there are similarly others, though well placed among pure souls, have fallen a prey to immorality.

Human beings, being what they are, there should necessarily be some percentage of immorality as may be evidenced by the existence of prostitutes all over the world. Moral character more than any other thing, depends on individuals and as such both a wholesale condemnation of all actresses as morally loose and a wholesale admiration of others in other walks of life as morally pure is a matter which should not be taken for granted.

Such being the case, the mere appearance of some domestic wives on the Silver Screen does not afford a reason for congratulation or worship and in this case the South Indian mind has certainly wandered into the woods. The girl who had acted in both the pictures has not got even a screen face and her action in both the pictures was hopeless. The other girl who had just entered on a screen career has possibilities and is yet to make a name. Here is an instance where much word was wasted for nothing. We sincerely trust that the event may be the last of its kind.

Apart from the particular question cited above, the entry of well-settled girls, married, highly qualified, well-versed in fashionable matters and sociable is at present not justifiable as the time is not yet ripe for such a wholesale advocacy, for reasons which we do not prefer to dwell upon. There are however three typical instances where the entrance of ladies on the screen career is highly laudable and they are, the acting of Srimathi Enakshi Rama Rau in "Awakening" and Srimati Sadhona Bose in "Alibaba," and Devika Rani. All are highly cultured, well-known for their acting abilities and happily acted in their husband's pictures. They received lesser remuneration, never unreasonable higher rates and it can safely be

(Continued on page 28)

HE WAS INNOCENT
YET HE WAS SENT
TO SING SING—
FOR THE CRIME
HE DID NOT COMMIT
AND HE LEARNED

"The world is Evil
and can be conquered
only by evil"

BUT

Destiny was different
Love came to his rescue
and finally restored him to
Humanity.

↓
A
MASTERPIECE
OF
STRUGGLING
HUMAN BEING

↓
FIGHTS—STUNTS
SUSPENSE—THRILLS
ROMANCE—
LAUGHTER
ALL IN ONE

MODERN YOUTH

OR

JANG-E-JAVANI

By

NIRANJAN SINGH

Direction: D. T. SHIVDASANI

Photography: HANSRAJ PATEL

Sound: J. B. JAGTAP

Music: SUNDERDAS

Song and Dialogues:
GOURI SHANKER LAL

Technical Adviser:
G. R. SETHI

Featuring:

BENJAMIN, HAVIN YAGNIK,
Mrs. SARALA, S. NAZIR,
Miss HUNSA, GADADHAR,
J. M. KAUL, FAIZE (30 inches)

WATCH FOR OUR NEXT:—

←A-I-R—M—A—I—L→

For business particulars refer to:

GOLDEN EAGLE MOVIE TONE Ltd.,

(Head Office: KARACHI)

Dadar

BOMBAY 14.

SOLE DISTRIBUTORS:

SHIVALDAS AND SONS,

KARACHI.

Notes And Comments

Fifth Annual Report of the Motion Picture Society of India : The fifth annual report of the Society is just to hand. It is matter for congratulation for any Society to exist in India for a period of five years when it is known that Societies do not care to live long in India.

Amongst its achievements for the past year the formation of the Exhibitor's group is a right attempt in the right direction. Should the contemplated groups for the other limbs of the Industry are also accomplished in the year to come the Society will be certainly strengthening its hands and prestige.

As for number two achievement we consider the reduction of import duty on raw films by another five per cent as certainly a triumph for the propaganda work carried by the Society for the last several years in this direction.

In the matter of propaganda the Society has been as usual spending much of its time. But the propaganda has been more or less confided to the City of Bombay for the so-called propaganda carried on in other provinces have not yet materialised so far by the fact that the branches of the Society in other Presidencies are yet to be formed. This should be taken on hand immediately and branches should be established in both Madras and Calcutta.

The financial condition of the Society is on a sounder basis and with added finances in the coming year the Society may find itself stronger in the year to come.

As we believe in fighting the Society from within its walls and therefore have no animosity against them as it is believed in some quarters we would particularly place the services of the Journal and its pages for the propaganda work of the Society particularly in Madras and if a good will gesture is required by the Society from us here is one for them to take advantage of.

We congratulate the President of the Society, Sir Phiroze Sethna and Mr. K. S. Hirelekar for their untiring efforts for the advocacy of the causes of the Society and with their services still available for the Society it can safely be presum-

ed that the Society will be making another big headway in the coming year.

Sonehra Sansar's Thirtieth Week : The remarkable run of the picture of East India Film Co., for its Thirtieth continuous week at Calcutta is a matter for congratulation for any producer who desires to produce quality pictures. Such a run is one which every producer fondly hopes to accomplish one day or other but they should also remember to produce equally good pictures. The successful run of this picture is a triumph for FILM AS AN EXPRESSION OF ART IN ITS HIGHEST ASPECT AND SENSE.

Madras Theatres and Their Timings : Unlike Bombay the theatres in this place have only two shows every day. This is due to the fact that films for Madras should be long enough to run for over three hours. For even Hindi Films which are not of sufficient length to run for about three hours at least some other shots are added and people are made to sit unnecessarily for more than a time which can be rightly called as entertainment time. The theatres here should also have three shows and shorter films and this could be done only when the Provincial films think of reducing their footage to about 12,000 to 13,000 feet. Will the local film magnates do it?

Cost of Production of Tamil Films : The huge cost of production for production of Tamil films continue still to be very heavy. We have known of an instance in which no less than Rs. 30,000 has been spent for one picture for stars alone and added to this there are other charges for scenario, songs, direction, studio hire, publicity prints, raw films and office expenses which we estimate would have come to close a lakh. Something should be done to combat the huge payments.

Chandramohan has gone to Calcutta in search of a heroine for his coming picture. Calcutta reports say that he is in search of a girl with the figure and face of a Shanta Apte.

Leela Chitnis is to divorce her husband. Some of her admirers speculate and wonder as

• MAY 1937

TALK-A-TONE

9

to whom she is going to marry. If she does not re-marry at all, some of them might die of heart failure.

Asandas of Madras and C. N. Lala of Bombay are after *Modern Youth*. Both happily come from Karachi because they are from Sindh. Wonder who inspired whom to have an identical title for a film? Ask them!

The Golden Eagle carried Ramnik higher and higher in the sky till he saw the heavens and may be even some who are dead. This flight inspired Ramnik Desai to screen *Rebirth* or *Punarjanma*. His comeback to the film direction is also a *punarjanma*.

We learn that for sometime past he was suffering from glandular troubles of the throat which suddenly took a worst and obstinate turn and hastened his end on the eventful night of 18th April 37, in his village home at Pir Pai near Peshawar much to the regret of his fans and admirers.

Search, search and search if you can, it is impossible to find a more adorable figure with a perfectly physical appearance, charming, smiling and in short a finished artiste to the very finger tips. How sad that we should have particularly commended his work in *Sonehra Sansar*, only last month and what more greater tribute could we pay to the departed soul than to quote it again.

"Gul Hamid, comes out a glorious self—a human wreck, who left the sweet home and a good portrayal of a happy husband who had lost his all and therefore even his life too."

A Pathan by birth he had the excellent qualities of a Pathan without possessing the wrong side of it. Under the banner of the East India Film Company he played the leading roles in a large number of their pictures including, *Secta*, *Selima*, *Sultana*, *Baghi Sepahi*, and *Sonehra Sansar*. He was a director too and directed *Khyber Pass*, in which he also acted.

All that could be done by the East India Film Company is to close their studio in memory of the deceased as a fitting memory for the departed soul and what to say of the many fans scattered among the many millions in India who have adored him and who pine for his appearance—for alas, he will be seen no more as he is now numbered among the dead.

MAY HIS SOUL REST IN PEACE

Gul Hamid Passes Away



It is with deep regret we have to announce the sad and premature death of the most popular hero of the screen in GUL HAMID.

THE PRESIDENT

"Is Extraordinarily Great".

—The Times of India, Bombay.

THE PRESIDENT

"Never was such a marvel of film technique
Displayed in the Film-World. It is ...
The best picture India has ever produced".

—The Bombay Chronicle.

THE PRESIDENT

"Great Artistic Achievement of Director
Nitin Bose".

—The Bombay Sentinel.

THE PRESIDENT

REMEMBER

IT'S NEW THEATRES LTD. (CALCUTTA'S)
EPIC OF HUMAN EMOTIONS

Exclusive Distributors:—

**CALCUTTA
FILM EXCHANGE,**

50, Armenian Street,
MADRAS



A GREAT STORY ...
A GREATER PICTURE!
A REAL PHOTOPLAY!

You too will see this Picture shortly
AT

STAR TALKIES

AND YOU WILL START TALKING ABOUT
THE "PRESIDENT" ALIAS (DIDI)
AS THOUSANDS ARE DOING NOW IN

BOMBAY
DELHI
LAHORE
KARACHI
HYDERABAD

Starring:

SAIGAL

with

KAMLESHKUMARI,
LILA DESAI,
NAWAB
JAGADISH, B.A.,
BIKRAM KAPOOR, ETC.



MAJID IN THE TITLE ROLE AS BULL DOG IN "BULL DOG"
(Daryani Productions)



HAVE YOU EVER SEEN S. D. SUBBALAKSHMI without a smile? She smiles more than ever now because she is Mrs. Ammanji, a comic role which will reveal this popular star of South India in quite a new angle. As she appears in Mr. Ammanji, a United Artistes Corporation forthcoming attraction.

THE FUTURE OF OUR STARS

(By VENUS)

[By arrangement with an eminent astrologer, we have given below some glimpses of the prominent stars of the silver screen. Those of the actresses and other artistes who desire to know fully about their future are invited to send their date of Birth together with one year subscription for the Journal viz., Rs. 3. The forecast given below are only brief indications and a more detailed reading will be given for those who desire to take our special offer as stated above. Editor.]

Sulochana, Gohar, Uma Sashi: These three stars come under similar astrological influences and therefore they are clubbed together under one head. They are ruled by the Occult symbol of the Four horses of Neptune's chariot. The ancients took their sacred oaths under this sign believing it to possess qualities of solemnity and grandeur. They will be successful plodders and possesses overwhelming confidence in themselves. They will reap where others sow, and translate everything into material benefits. Ambitious, critical, firm of purpose, and discerning they seldom fail to succeed in life though they never attain the greatness which can only come through creative genius. Women of action they often achieve more than their abilities would seem to warrant and do not scruple to pick up the brains of others who possess a higher degree of intelligence.

Madhuri, Nadia : These two fall under the symbol of Juno, one hand pointing to heaven and the other to the Earth. It typifies struggle, an endless fight between good and evil. There are lot of discords, dissensions in their lives and signifies an extra amount of boldness on the part of the individuals. These people can with advantage learn something of occult side of life for they have an aptitude for it.

Rajkumari, Rose, Padma Devi : Influenced by the holy sign of Virgin Diana it shows wisdom, spirituality and tenderness. It denotes unselfishness, beauty and healing power to mankind. There is, however, within this sign, a hidden weakness which must be conquered before the full results of it can be achieved.

Jamuna, Shanta Apte : Their occult symbol is the Lovers. Its vibrations are venusian, giving those under its domination magnetic fascination, charm and pleasing manners. They are individualistic, creative, humanitarian and destined for high success. Somehow or other they

have a knack of "getting there" at the very top. They are the butterflies of life. On the bad side they are shy and probably meddle much in other's lives. On account of an exaggerated tendency for gayer side of life they hate the sight of suffering, though they seldom do anything to alleviate it.

Leela Chitnis, Sabita Devi, Nalini Tharkud: The sacred fire curtailed is their symbol. They have enormous power to do both good and evil. It gives intuition, wisdom and an understanding power. They should guard against selfishness for there is danger of their developing megalomania followed by madness or death or both. They are destined for success in life provided they keep within their limits and go slowly but surely on safer grounds under better and careful patronage.

Panna : Ruled by the symbol of the Juggler she has complete mastery of self before it attains full realisation. Denoted great intelligence, even genius, high creative ability and an aloof and somewhat austere nature. Her earlier life is probably clouded by false friends and she has learnt to control and master self through infinite suffering.

Zilloo : It denotes justice with sword and balance. These people though prosaic and sometimes austere, have a keen intellect and usually reach great success and material power. They are good organisers and face difficulties with courage. They should guard against becoming tyrannical and unscrupulous for then, these good qualities are sure to lift them far and far above.

Bibbo : Her occult symbol is the Victor in the chariot. She is highly magnetic, intuitive, spiritual and idealistic. They possess high ideals and possess a high sense of honour. She tends towards mysticism and inclined to be solitary. They learn less by study than by direct knowledge. Easy going, full of temperament, highly strung they are subject to big fluctuations from

success to failures. They are talkers and suffer from depression as well.

Ratan Bai : The occult symbol is Virgin Diana and it endows the individual with intelligence, adjustable temper and keen understanding power. She is unselfish and can be a solace to any human being. The mind is industrious and speculative. It denotes success in public affairs. She is inclined to take financial risks and could spend money lavishly. There is, however, a danger of being too impulsive and improvident and therefore she should practise economy and save money when she earns enough.

Jaddan Bai : Her occult symbol is the Juggler. She shows complete mastery of business methods and could manage things herself single-handed. She has intelligence and possesses a keen human understanding. Her early years were not very bright and she has come to the forefront by sheer ability of her own making. She may meet with trickery through friends. Travelling is not fortunate for her. She should be cautious with elderly people. Her health should need some care and attention.

SOUTH INDIAN STARS

T. P. Rajalakshmi : She has confidence in her own powers. She possesses resource and keen business insight. She has a tendency to take advantage of others work and would seize the rewards of others to her lot. She has great ambition and firm in her purpose. She seldom fails to succeed in life and therefore she is sure of success in life.

K. B. Sundarambal, Sri Ranjini : They are governed by the symbol of the Magician. She is happy as she is fortunate. But there is a danger

of happiness and too much of it bringing unhappiness to herself. It might even bring disaster to her. She should have had immense struggle early in life to come up to the fore. She has high understanding powers, has a keen sense of justice and will power.

S. D. Subbulakshmi, Saraswati Bai : The symbol is two paths which signifies a woman between vice and virtue. They have both the qualities and the wiser they are they have every scope of coming to the front. They have charm, magnetic attraction and fascination. They have inherent creative genius and inclined to help the suffering humanity.

Ratna Bai : A holy sign typifies the supreme endeavour to interpret to the world the hidden and beautiful things of life. She has abundance of intelligence and has certainly a future ahead.

M. S. Vijayal : Has great ambition but has no creative genius. Could learn, however, things from others and apt to take advantage of the benefits of others. Anyway success is assured in life.

Aswathamma : She is under bad influences. She will be unwary and meet with opposition. There will be contention also. She will be pursued by annoyances of all kinds. She has, however, great intelligence even genius and her earlier years are not very bright.

Ramathilakam : Has potentialities for both good and evil. She should think ten times before doing a thing. She has wisdom herself but these are confused on account of bad influences. Provided she has a good counsel for her, she has a future ahead without meeting much trouble.

NOTICE

All communications should be addressed to : TALK-A-TONE, 28, South Mada Street, Mylapore, Madras.

Those Producers, Journals and Distributors who still continue to address letters to Bombay are requested to note carefully.

THE CINEMA AND INTERNATIONAL LIFE

By Sheik Iftekar Rasool

THE cinema both as an art and an industry has now reached an importance and a perfection which everyone recognises. It has indeed become an integral part of modern life.

Economics as a science and philosophy must in view of their great social importance penetrate deeply into an art like cinematography, the purpose of which is both to amuse and educate the public.

The art and industrial sides of cinematography ought, it is clear, to develop along parallel lines without interfering with or damaging each other. This ideal state of things is not always realised, and then we find industry exercising a maleficent influence on the artistic level of the productions in order to meet the requirements of the commercial situation.

The description of the cinema as 'industrial art' does not define the proper relationship between its two contrasting elements.

If we consider the cinema on its economic side, the borderline between art and industry is clearly defined, and industry rather than being an element of possible danger of art is really its natural source of life and growth. The economic value of the cinema, however, on the industrial side, lies in production and management and their various aspects and developments. On the art side, it lies in the handling and solving of those questions of an economic nature that arise in the production of films.

The crisis which has hit the commerce and industry of all nations so severely has been less felt in the cinema world than in other sections of industry. I do not mean by this to assert that the cinema still enjoys the flourishing conditions of pre-crisis times. Many picture theatres have indeed been obliged to close their doors, and the crisis has made itself felt at all box-offices. This very fact has slowed down the rhythm of production, and there are a number of firms to-day which have suffered seriously. At the same time, the cinema still holds the second place among the

national industries of many nations, and still shows a high figure for profits in comparison with the deflation and losses undergone in other industries.

In this connection let us now examine two things :—

1. How can the cinema demonstrate the international repercussions of industrial, social, economic and political happenings that seem, often quite wrongly, of barely national interest?

2. How can the cinema spread a knowledge of movements, plans, schemes and experience of world wide interest ; in other words, express the principal aspects of international life?

It may even be said that the reality of international life will not be clearly attested until the questions set out above are concretely treated in a single socio-economic film. In this domain, as in the political, it may be that some events and policies interest only small national groups ; but their intrinsic importance and their augury of good or evil call for consideration from the international standpoint. The stone that falls into the water need not strike the centre of the pond, but it will set up ripples that spread over the whole surface.

If we want to stop the ripples, we must prevent the stone from falling into the water and to do this we must consolidate the ground.

It will be well to consider a few concrete cases from the angle of their cinematographic and educational possibilities, especially for adults. They do not more than offer suggestions of what could be or could have been done, general adumbrations rather than definite proposals.

Law of Supply and Demand.

It is plain that the international collaboration that has been evolving for the last few years is not yet understood by the mass of the people, and the consequences even of a general law like that of supply and demand are not clearly perceived in their social and international aspects. For instance that 'labour should not be regarded

merely as a commodity or article of commerce' is closely bound up with the law of supply and demand. This law should receive concrete treatment by the cinema, but with no departure from the truth: it seems both possible and desirable to demonstrate its reality without any exaggeration, and not only from the purely economic standpoint but also as it relates to labour, itself a factor in production costs. It will be immediately apparent that such a subject, impinging as it does on the problem of production, would raise the question of wages, and finally compel a popular exposition of the principles of political economy, principles that in many respects regulate the growth of international life. It would also be only natural to show what becomes of the law of supply and demand in economic systems other than the capitalist, and how in every economic system there is an endeavour to mitigate its harmful influence on human personality.

The law of supply and demand has a close bearing on certain modern forms of competition arising in national and international trade; and it is common knowledge that competition often reacts adversely on living and working conditions. Certainly some emphasis should be laid on the stimulus and fruitfulness of economic and industrial freedom, its creative achievements, its international aspects (the consequences of great inventions and discoveries); but there is another side of the picture: the destructive social effects of competition that have become more marked since the industrial revolution.

From competition to interdependence is only a step, but a step to another vast domain for the educational cinema. All modern international life is shaped by the gradual, too gradual, realisation of the truth of the law of interdependence, which when interpreted in a spirit of comprehension and mutual aid is the law of common interest and human unity.

On a general theme of this kind, and by broadening out the conclusions, and in some respects by rationalising it, it will be possible to compose a film eminently and profoundly international.

Cinema in Education.

Everyone knows the part played by the cinema in the leisure of all classes of society.

The educational film, covering as it does a tremendous field of non-fictional subject matter, claims the attention of all to whom the cinema is not merely a pastime, as well as the thinking men and women who recognise the immense influence of pictorial entertainment on the children of to-day, the adult audience of tomorrow.

Apart from the fully recognised scholastic value of the educational film, its additional value is training the 'movie mind'. While the children are absorbing knowledge, learning about nature, about industries, about foreign countries, they are acquiring, at the same time, an appreciation of the terms of the cinema as opposed to the terms of the theatre. If the filmgoers of the future revolt against the photographed stage-plays as I sincerely hope they will—refuse to accept a static drama eked out by slabs of pageantry as the art of the cinema their discrimination will be founded on their early experience of the educational film.

Not only this, but the educational talking picture now brings all the world into the classroom. Mechanical progress has provided the school with a powerful new instrument for overcoming the obstacles of time and space. The modern student can explore the seas, skies and earth; penetrate ocean depths, or forests and jungles: visit far-off lands to become acquainted with other customs; scrutinise the animal and plant kingdoms, the inner workings of the human mechanism or observe the world's social and economic progress.

With this instrument education becomes a vital pursuit, full of enriching experience. The teacher becomes a guide to the student whose mind and spirit have been stimulated, and whose latent curiosity has been aroused.

Visual education is not new. The class-room has long employed still pictures, graphs, maps, and the projection of this material by means of the glass or film slide, and the opaque projector. But the introduction of sound and motion to pictures has brought teachers two steps nearer to the reproduction of reality, making this a vitally interesting medium for instruction.

Our rapidly changing social order has greatly complicated the educational process. The learner must co-ordinate a bewildering number of facts, explore almost unbounded realms. The teacher

needs the aid of science in this age which science has done so much to make complex.

Besides, the greatest uses to which the film can be put is to improve the protection of maternity which our country needs very urgently. This cinematograph education might be directed towards a two-fold end:—

1. Showing the injuries which certain sorts of work entail upon the health of mother and infant.

2. Making known the social machinery created for the welfare of the working mother and her child.

Among the first of these risks may be mentioned bodily injuries that sometime develop slowly through the occupational life of the adolescent, just at the age when long spells in abnormal

positions, as are required in certain work, or the constant carrying of heavy loads, most easily injure growing organs. The cinema can easily bring these dangers to notice by showing the occupations in which they arise.

The cinema may also employ its varied resources to disseminate in the same way, the principle of protection of working girls. It can explain the dangers of premature employment, it can show in some cases the moral harm that may be done to children of tender age by various classes of work in industry, in the fields, in shops, in offices and in itinerant occupations, etc.

No matter in which direction it is used, the cinema is a great potent instrument in our national life, especially in schools and colleges, for both children and adults.

SCREENLAND'S GREATEST STAR

JAL MERCHANT

IS COMING IN HIS NEWEST ATTRACTION

PUNAR JANMA OR RE-UNION

(REGISTERED)

Featuring:

ROSHANARA	-	-	Beauty of Indian Screen
SADIQ	-	-	The Polished Villain
PUTLI	-	-	The Famous Emotional Actress
S. BABURAO	-	-	The well-known character Actor

Directed by:—RAMNIK DESAI

Dialogues & Songs:—GAURI SHANKERLAL AKHTAR

It is a story of great love: It is a film which will be discussed
It is a picture with romance, thrills, action and laughter.

For Particulars apply to:

ROYAL MOVIE TONE

Dadar Main Road, Dadar

::

BOMBAY, 14

"And Laughter holding both his sides"

—Milton

"Tears, Idle Tears, I know not what they are"

—Tennyson

"My Native Land, Good Night!"

—Byron

"If Music be the food of Love, Play on"

—Shakespeare

SEE THESE EXEMPLIFIED

IN

ASANDAS'S

MODERN YOUTH

OR

GEETHASARAM

WITH

REAL LONDON & CORONATION SCENES

(A SPECTACULAR TAMIL TALKIE)

To be Released Shortly in your Town

ASANDAS CLASSICAL TALKIES

KHALEEL MANSIONS

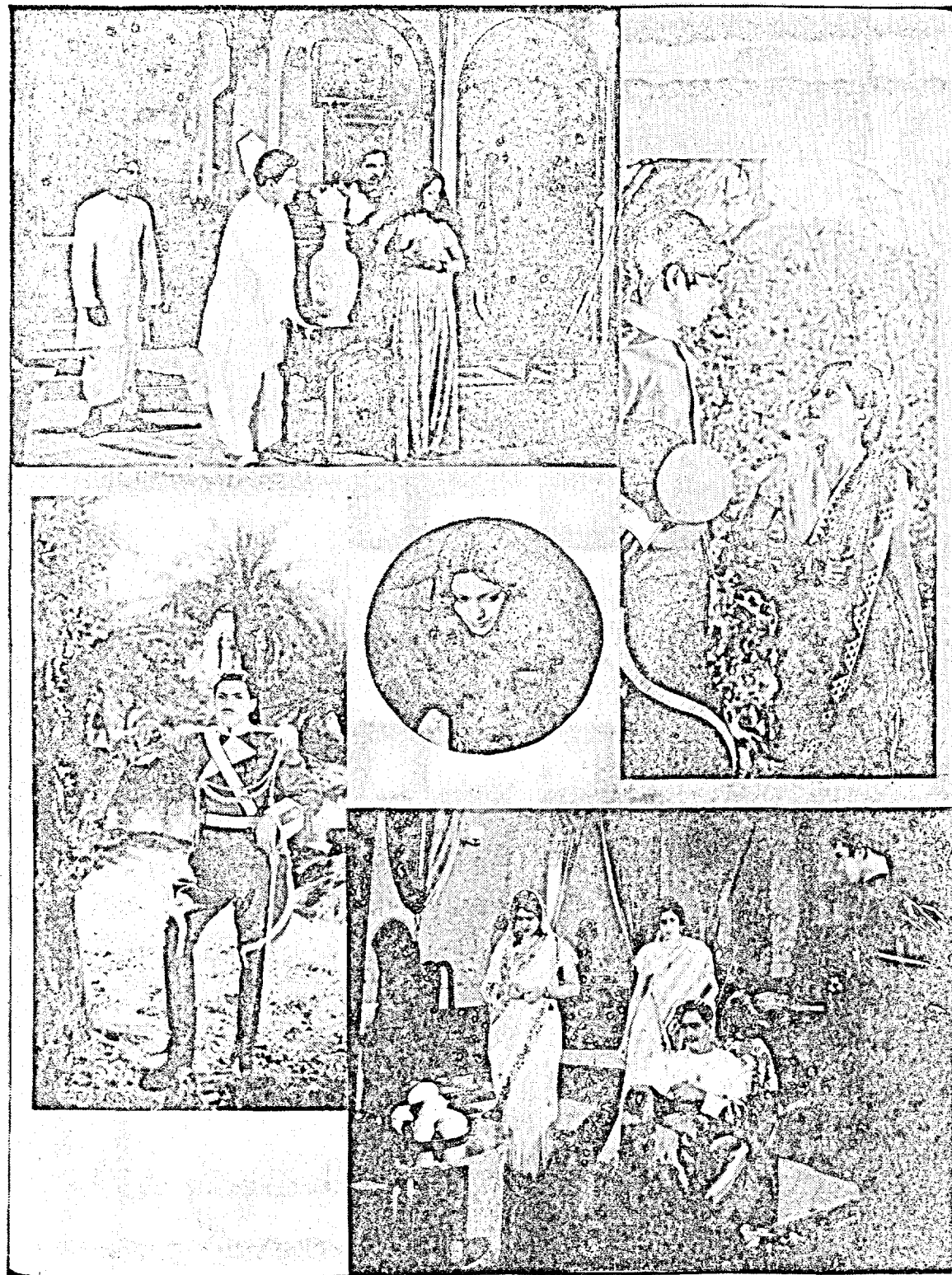
MOUNT ROAD

::

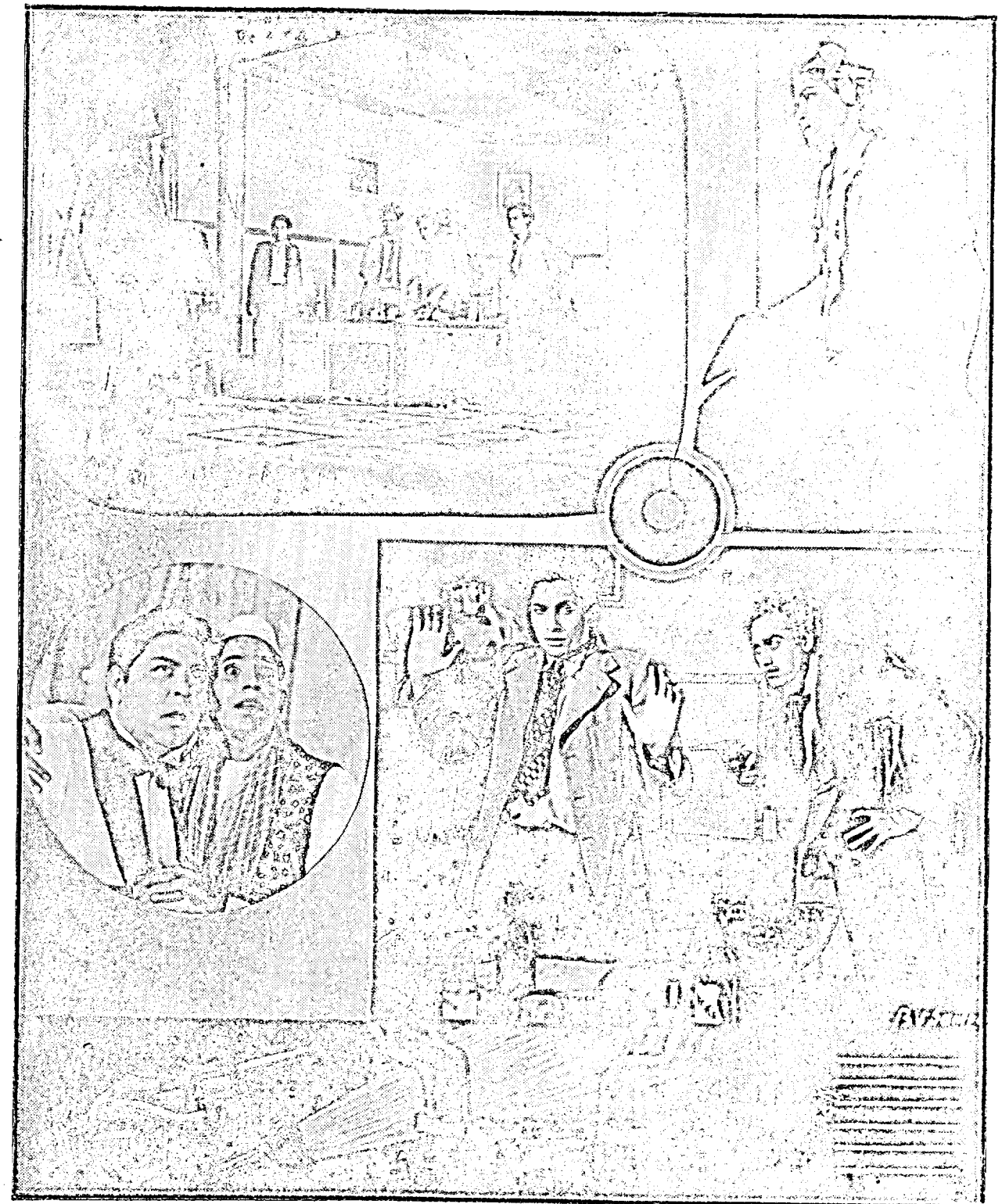
MADRAS.



MISS MAYURI IN "DHUKYARI" (Daryani Productions)



SEQUENCES FROM "INSAF" (Daryani Productions)



SEQUENCES FROM "BULL DOG" (Daryani Productions)



MISS KOKILA IN "DUKHYARI" (Daryani Productions)

GOSSIPS

By Studio Spy

The split in the ranks of Prabhat by the growth of another concern by a partner of Prabhat has at last come. Babu Rao Pai of Famous Pictures is sure of handling the pictures of the new concern. Who else could do it but he?

Saroj Studios at Bombay seem to be just at present a place of pilgrimage. Veterans are flocking there while outsiders wonder at the object of interest inside. Is it Ram or Krishna or what? Ask Nanubhai or you yourself mingle amongst the pilgrims that have gone before you and see what is there yourself, eye to eye.

Irresponsible, impertinent, ignorant folks of the street say that Ranjit's are closing. Where then is Gohar to go though Chandulal Shah has his interests in other more remunerative lines and will pull on yet, bringing more money in his coffers. Will she retire?

Others say that Sulochana is retiring. Funny, people should speak as if they know things without knowing anything at all. Further they never think as to the possible results of such a catastrophe. What is then to become of the Imperial? What is then to become of Khan Bahadur and what about many, many and many who serve there? Take it from me that Sulochana will not retire at all.

M. S. Subbulakshmi they say is contracted both by Subramaniam and Asandas and so a very interesting proceeding in the courts may be expected unless things turn round as they have always a knack to turn gloriously around the corner. Suggest the two producers to produce their respective pictures simultaneously at the same studio with the same stars. Why then trouble M. S. S. when two pictures could be worked at the same stroke?

Soundararajan of Tamil Nadu Talkies is a great experimenter. He finished Mahabharatha much more quickly than the sage Vyasa. Then he brought out one social without any social qualities. Somebody said that he is making wild experiments to test the mass interest over the films. May be and may not be, but don't ask him about this. He is yet thinking of another great experiment.

Jitan and Dinshaw waited and waited for a call—a trunk-call—from the National Movietone but none came after the long waiting of all these months. So they put their brains together and gave birth to a Laboratory at Kilpauk. This baby, they say, might grow in the future into a big studio. Who knows what is going to happen?

Musiri suddenly discovered one night immense histrionic talents in him and decided then and there to become Thukaram. What about Chembai, Ariyakudi, Semmangudi and when are they going to discover similar talents in them which probably lies hidden or burried below their stomach. Oh, the cine-world, that could drag men settled in other walks of life to its fold and making them just like a cat on the wall, trembling and yet full of hope. But what do you say to the fun at the expense of many men's fate when these men come on the screen.

Raja Sandow is at Madras. Intending applicants may make rush to him. R. Duncan is also here. Yet another rush.

Rajalakshmi is to produce a second. This will be even more interesting and astounding than her previous attempt. Wait and watch for details.

Bengal Film Journalists' Association

After lengthy sittings on the 10th and 11th April, the Sub-Committee drafted the rules and bye-laws, which they placed before the Executive Committee at its first meeting on the 15th April. After prolonged discussion, the Executive Committee approved the rules and bye-laws, following some necessary changes, additions and deletions.

The revised rules and bye-laws, recommended by the Executive Committee, were placed before the members during the second General Meeting, who unanimously accepted and passed them *in toto*.

Before the close of the second general meeting, at the instance of the President, all the members took part in a lively informal discussion relating to the merits and demerits of New Theatres' recently released Bengali Talkie *Didi*.

The third ordinary general meeting was held on the 2nd May in which some very interesting current film topics were discussed.

The fourth ordinary general meeting was held on the 16th May in which a resolution congratulating all who made *Sanchura Sansar* the success it proved to be.

ARE YOU VEXED WITH THE MONOTONY OF TAMIL PICTURES?

IT IS A
BOX-OFFICE
HIT

THEN HERE IS A
VARIETY
FOR YOU.

IT IS A
SHANMUGANANDA
PRODUCTION

BALAMANI OR PAKKATHIRUDAN

See and enjoy at your Favourite Theatre

RELEASED ON 15-5-37 AT

COIMBATORE
SALEM
TRICHY
MADURA
TANJORE &
KUMBAKONAM

SRI SHANMUGANANDA TALKIES
ERODE

Editor's Evening With The Pictures

KHUNI KON?

Produced by Radha Film Co., Calcutta.

Directed by G. R. Sethi.

Photographed by Y. B. Washikar.

Audiography by N. Paul.

Featuring : Jawahar, Kannanbala, Abdulla Kabuli,
B. Roy and others.

Released at the Kinema Central in March 37.

Class A

A picture which is highly pleasing to witness from start to finish with entertainment acting excellences and high directorial skill and therefore should be seen by one and all. The picture moves well and intelligently woven through highly interesting incidents without staggering anywhere for even once unnecessarily and intermixed with a class of music which is good to hear and therefore enjoyed to its perfection. A good picture with a good cast.

Kannanbala has maintained a good role with sustained interest and her sorrowful side has been well drawn up. She sings well and delightfully. B. Roy as the detective is a perfect portrayal of a good detective with a make-up which is also well done. The others without claiming any individual attention have given the picture a good support to make it highly interesting.

Direction is very good and this is perhaps the best picture directed by G. R. Sethi. Photography and audiography are excellent.

A picture with a good pull and should therefore run well all over India.

LAKSHMI, THE HARIJAN GIRL (Tamil)

Produced jointly by C. V. Raman and Radha Film Co., at the Radha Film Studios, Calcutta.

Directed by C. V. Raman.

Photographed by Probodh Doss.

Recorded by A. Chattarjee.

Featuring : M. S. Vijayal, Sirukalathur Sama, and others.

Released at the Gaiety on 24th April 37.
(Ran three weeks).

Class B

The film is a poor play on the screen of a sensible theme in an attempted sincerity which did not however come up to a higher level expectation. This is due to the fact that the first half of the film play converted itself to a topical reel showing the change of a village and its folk to a western mode. This portion lacked story interest and was too long to be incorporated in a regular feature. The inclusion of a sister to the Harijan girl is not an added attraction, for the girl had none of the talents of a Saroja or a Balasaras-wathi. Further more, in spite of people saying that stars could be created, the entire role has to be played only by one star Vijayal and even the other star in Sama had to come late in the latter stages. An inclusion of one more star who could have played some role throughout the story would have enhanced the entertainment value of the picture. The film suffers from a slow tempo as may be seen from various lengthy shots of unimportant ones. The drunken scene by the mass when the country doctor comes in to have his drink is too long. The gypsy dance is meaningless and quite unnecessary. The death oration by Perumal is yet another black spot. The film need not have gone much after the release of the girl from the prison and would have ended even then with the same sequel as it had at present, without a rescue from a fall in the water. More crispness, drastic cuttings and shortage by concentrating on interesting episodes even now, would make this film more entertaining. The plot is poor.

M. S. Vijayal has tried her best to bring appropriate expressions but she had to do everything singly without much support. Her song numbers were good. Serukalathur Sama is not bad.

Direction has shown some flashes here and there which needs much improvement, should the director desires to come to the front line. Photography and recording are very good. A film which has its educational interest inspite of its defects and one that should be seen by all for its attempted but unachieved moral value and some touches like the hypocrisy of our Brahmins, the state of our house wives at ceremonials.

The film will prove to be moderately successful from a financial point of view.

1937 Gift to PRODUCERS

Phone: 3158.

Telegram: "CINESUPER"

**SUPERCINE
LABORATORY**

AT

"CLAY BROOK"
GARDEN ROAD,
KILPAUK, MADRAS

FILMS

DEVELOPED
PROCESSED
PRINTED

TO YOUR ABSOLUTE SATISFACTION

TECHNICAL ADVISERS:—

JITAN BANERJEE

DINSHAW TEHRANI

OUR POLICY

— — QUALITY — —

— PROMPTNESS —

COMPETITIVE RATES

TRY ONCE & BE OUR CUSTOMER FOR EVER
THE ONE & ONLY LABORATORY OF ITS KIND IN THE SOUTH

SUPER CINE LABORATORY,

"CLAY BROOK"

:::

Kilpauk, MADRAS.

FROM THE WEST

Hollywood with more clothes than any other city in the world : Hollywood has a population of 172,000 but it possesses more clothing than any other city in the world. The wardrobe department of one studio alone could outfit 500,000 people without any trouble.

While costumes made for more than 20,000 motion pictures are already in stock, each day hundreds more costumes are added to the pile.

For instance, one studio Paramount could supply clothes to a city of the size of New Orleans.

It is not a boast when it is stated that an industry has been built up for the making up of costumes alone. Special costumes for *Maid of Salem*, *Souls at Sea*, Cecil B. DeMille's *The Plainsman* have considerably added to their stock recently.

Champagne Waltz required 250 Viennese costumes for a single ball room scene. It is said that more than 3,000 costumes were used, semi-modern and foreign.

Note.—An average picture generally adds about 50 costumes.

Should be six feet tall to be a movie success : A fundamental romantic law for pictures has come to practice in Hollywood that unless the hero is at least six inches taller than the leading girl, it is no good, or will it be a success. In Paramount Dorothy Lamour is 5 feet 5 inches ; Marsha Hunt is 5 feet 6 inches and Frances Farmer is 5 feet 6 inches. Even a great lover as Rudolph Valentino, had he been alive could not have fitted any one for he was to the best of remembrances, only about 5 feet seven or eight inches tall. Either the great lover of the screen had he been alive should have retired from a screen career or should have become a comedian or a character-actor.

In casting his latest romance, *Her Husband Lies*, Schulberg first selected Gail Patrick, 5 feet 7 inches and then hunted for a leading man to fit.

Of all major studios only Fox clings to the old theory that tall girls can never make good on the screen because of casting difficulties. If Valentino had been alive he would have been booked at the Fox and Fox only.

93 Applicants tested for small part of Queen Victoria : The Paramount had to test 93 applicants before selecting one to portray Queen Victoria in *Souls at Sea*. Yet none will see her face and figure !

Reason—the danger of offending the British Government. The script was written—everything was

ready. But the Queen had to be taken out of it because the British Government forbids the portrayal of any of her sovereigns on home soil until 100 years after the sovereign's death. Please note that the British Commonwealth represents 30% of Hollywood movie market. Recently, however, the ban was lifted because in many American produced pictures the Queen was portrayed in what Britain considers, a highly favourable manner.

She was then re-written into the Gary Cooper—George Raft co-starring movie, but the director, Henry Hathway decided to play safe and photograph the actress only from the back and not from the throne.

And so the testing of 93 applicants came and what was aimed at the selection was the "regal tenor of the voice." The queen in this picture has after all to say only one line, "I will speak to Mr. Lincoln," Hathway wanted it to sound nice.

The actress selected to say this only one word without being seen by any one was Viva Tattersall an English girl, who says that she learnt voice culture under the tutelage of her clergyman-father. She is 25 just the right age of Queen Victoria at the period dealt with in the picture.

Stars preserve props as souvenirs : It has been stated that many stars preserve as mementos some treasured things which had appeared with them in their respective pictures. To illustrate a few out of the many, if you go to see Marlene Dietrich she has in her home a statue on seeing which you will exclaim, "where had I seen this before ?" It is a miniature of the one used in *Song of Songs*. Harold Lloyd keeps under glass in his home the first pair of glasses he used on the screen. It is treasured very much by him and he keeps it moistened with wet sponges in order that the horned rims will be preserved.

A Gold Thermometer : Dr. Joel Pressman carries with him a gold thermometer which by the way is a present from the Maharaja of Indore, who visited the studio recently. Who's Dr. Pressman ? He is Claudette Colbert's Husband and a very learned Hollywood Doctor too.

Maid of Salem : Directed by Frank Lloyd who received on three different times the Award of the Motion Picture Academy, the leading roles are assigned to Claudette Colbert and Fred MacMurray and supported by an outstanding cast including Harvey Stephens, Louise Dressler, Gale, Sonderrgaard, Edward Ellis, E. E. Clive, Bontia Granville, Virginia Weidler

and Beulah Bondi. It reveals the lighter and more romantic side of Puritan days, woven in a dramatic background of witchcraft frenzy.

Souls at Sea : Made entirely at sea. The cast spent several weeks at the sea alone aboard. Gary Copper and George Raft head the list. Emigrants are rammed by an iceberg. Only one boat remains for forty souls with two sailors and the second mate in charge. A summary trial is held and those deemed unworthy to hold their lives are thrown overboard, to save others. When the survivors reach the land the second mate is put on trial to face the testimony of the twenty survivors.

Swing High and Swing Low : Carole Lombard and Fred MacMurray are at their romantic best in this sparkling story of amusing interest.

High Wide and Handsome : Irene Dunne's first picture for the Paramount is another musical production. Constructed on lavish scale it is directed by Rouben Mamoulian. The leading role is assigned to Randolph Scott. Dorothy Lamour of *The Jungle Princess* fame will also be there.

Angel : Marlene Dietrich will start work in her new picture *Angel*. The film will be directed by Ernest Lubitch. Opposite to her will face two stars—Melvyn Douglas and Herbert Marshall.

Irene Dunne's Fan Mail : Her fan mail invariably revolves round the following questions : "How to get into the Movies?" "to send autographed photographs, to lend or give money and lastly *Will you marry me?*"

Fox Managing Director leaves India : Mr. L. B. Steadman, Managing Director, Fox Film Corporation (India) Ltd., has been promoted to another territory. He left by s.s. Strathmore on April 24th. He did much to cement the happy relationship between the Exhibitor and the Producer during his regime. Mr. C. B. Newbury of the Calcutta Branch succeeds him. He was Alternate Managing Director and Calcutta Branch Manager and now permanently elevated to that post. He brings with him a wealth of knowledge and in his regime a new era will start for the Fox Productions in India.

Greta Garbo suffers from Insomnia : When the Swedish Consul specially travelled all the way to Hollywood to present Garbo with the highest honour awarded by the King of Sweden, he was neither seen by Garbo nor met by her. The anger roused by this conduct of Garbo has revealed the reason for her desire to solitude and aloofness which now transpires as due to insomnia which has preyed on her nerves for the last twelve years and which is the only reason which had made Garbo an actress of strange aloof

behaviour and not on account of any inherent desire to shun the fellowbeings or her comrades wantonly.

(Continued from page 6)

stated that here are specific instances where a lady could act maintaining integrity and moral dignity.

Cultured ladies with a love for Art and caring nothing for money or any remuneration, provided they enter the screen just off and on and not as a regular professional is a happening which should be encouraged and not a mere entry of some girls with not those requisite qualities to make even pictures entertaining. After all, whether a girl is from society, or not from society, whether she is from the gutter or not from the gutter, as long as the entertainment side is fully satisfied, the public have every reason to get satisfied with any picture. Further more, mere figures from Society don't enhance the value of the picture for much depends on story, direction, acting and technical excellences of the picture, since quality pictures have had these characteristics and therefore swept the entire box-office everywhere in India. Every South Indian producer will do well to aim on something high and producing quality pictures, instead of putting the cart before the horse.

PEEP AT IT
INFORM YOUR FRIENDS
Poster Publicity or Advertisement?

Fine finishing and Complete satisfaction

IN
PRINTING COLOURS
with
NEW DESIGNS

VARIETY IN POSTERS
POSTERS IN DIFFERENT LANGUAGES
IN RAINBOW COLOURS

OUR MOTTO IS COMPLETE
SATISFACTION

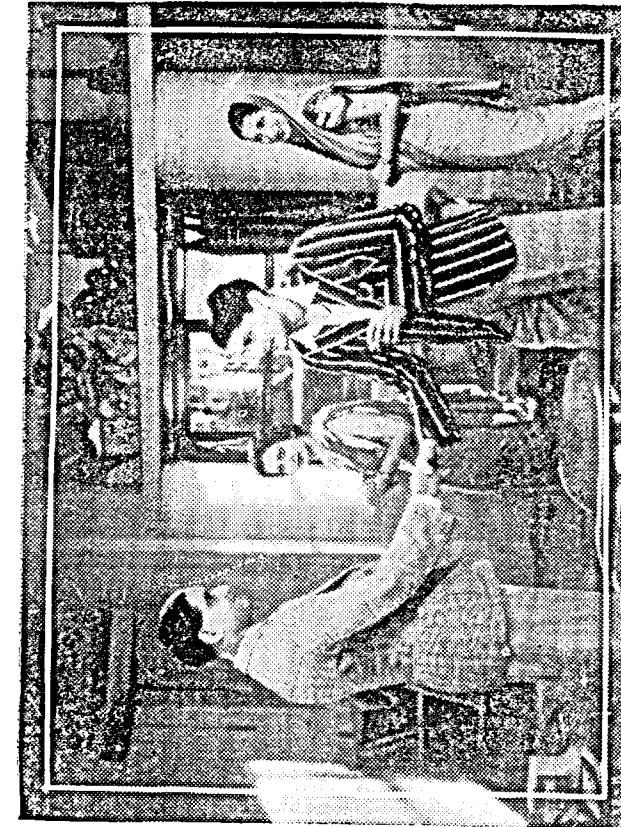
Progressive Slips
Have a Good Workmanship
A trial order is solicited

SPECIALISTS IN POSTERS

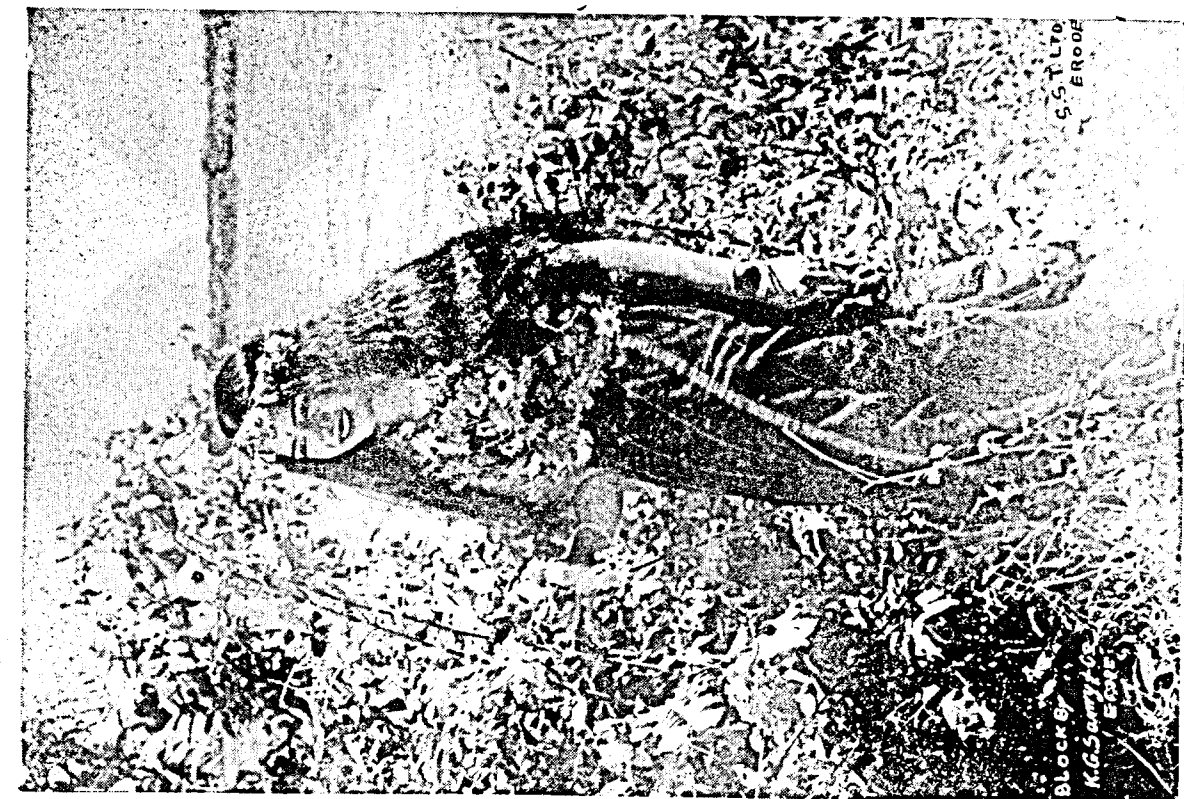
RAMODHYA LITHO WORKS

Surya Mahal

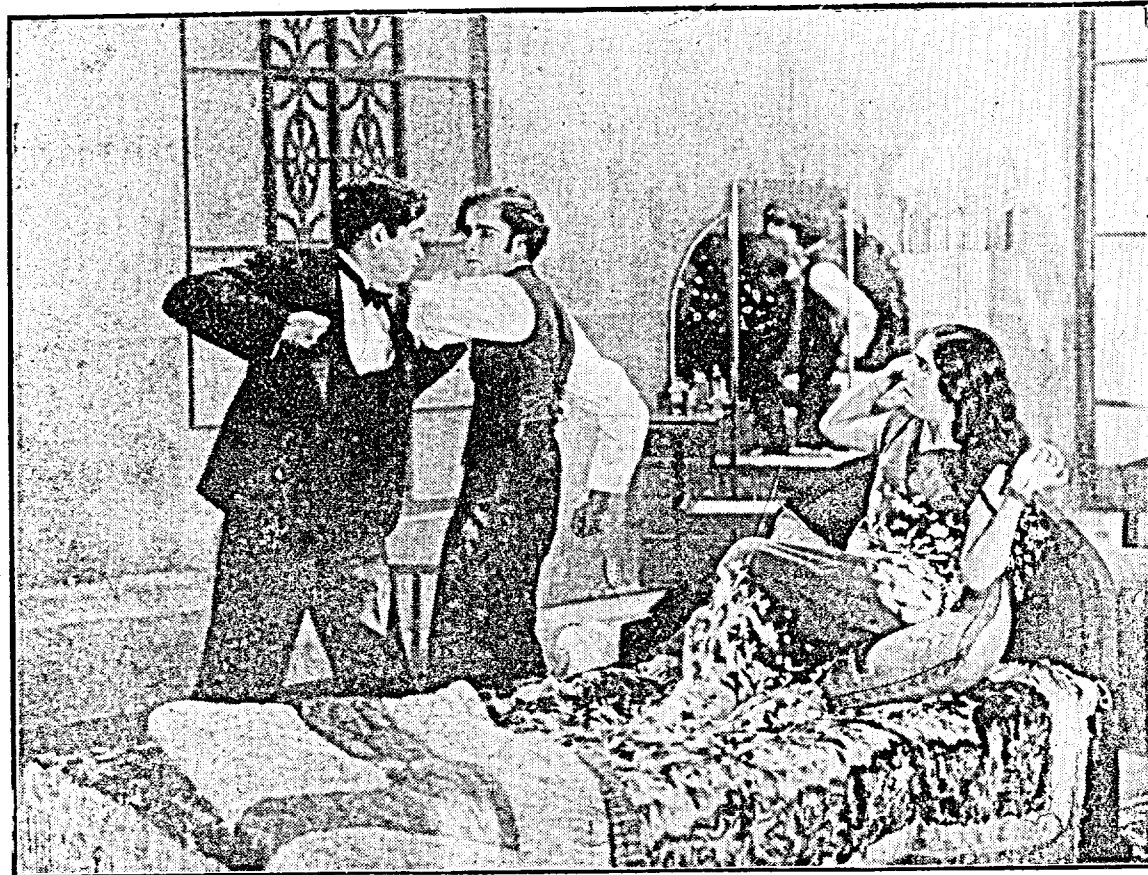
THUKURDWAR CORNER :: BOMBAY 2.



SAIGAL, KAMLESHKUMARI, LEE LA DESAI and another
in "THE PRESIDENT" (New Theatres)



See her smiling in "BALAMANI or PAKKATHIRUDAN"
(Sri Shanmugananda Talkies)



The vamp witnessing a fight between men in "MODERN YOUTH"
(Asandas Classical Talkies)



A comic interlude in "MODERN YOUTH" (Asandas Classical Talkies)

FILM DIRECTION

MADE EASY



ILLUSTRATED WITH
EXAMPLES. CLEAR
EVEN TO A CHILD
SIMPLE. YET COMPLETE
& MASTERLY IN DETAILS.

Full Course of Lesson

Rs. TEN only

Payment Strictly in Advance

APPLY : _____

TALK-A-TONE

28, SOUTH MADA STREET,

MYLAPORE

MADRAS

On The Sets

BOMBAY

Bombay Talkies Ltd. : *Prem Kahani* is yet another winner even though fans missed the adorable Devika. In Bombay it is running for the ninth week and in the districts it is proving to be no less popular than the other previous pictures of the concern with Devika Rani. The picture is said to be a "High Powered Modern Romance" and the stars featured in it have completely captured the fan's mind. It is now awaiting release in other centres of India and people may well watch carefully the date of release so that they may not miss it.

Savitri is their next and fans will not miss Devika in this picture. A well known mythological hit which is too well known to every son and daughter of India. For sheer representations of an ideal woman, there is yet another story to be seen and there is yet another star to be born than Devika Rani to portray it to the very spirit of the story. This master mythological pictures will have an added attraction for South since pictures of Bombay Talkies have already established a great name in this land of funny market for Hindi pictures.

Minerva Film Co. : *Atma Tarang*, is having its Ninth week's run at the Minerva. There is no further proof of its popularity if a proof is wanted at all. News comes that Sohrab Modi the life of the concern has taken over the Minerva Film Company and has re-christened it as Minerva Movietone. His next is a Muslim social subject. The story depicts the glory of oriental civilisation and the effect of the western civilisation in the lives of the Moslems leaving them to draw their conclusion as to which is best. Wait for it! It is called *Khan Bahadur*.

Ranjit : *Dolls of Clay* is having its fourth glorious week at the West End. Censors ran pell-mell with their scissors, but the picture is still interesting and popular with the fans. The next will be *Love of a Slave* a romantic heading and *Three Warriors* directed by Jayant Desai and Madhok respectively.

Saroj : *Tale of Yesterday* by Chowdhary is receiving final touches. Featuring Mrs. Khote, Zebunnissa, Rose, Surender, Mubarak, it has an all star cast of great box-office value. Zia Sarhadi has left Sagar and has joined this concern; he is expected to direct a story of his own with Zebunnissa, Khursheed, Jairaj and Shirdasani. Nandal of the Imperial is contemplating to produce a picture of his own at the Saroj. Nanubhai knows the job of doing the trick and he

is now out of something great. Who says no! Wait and see.

Sangeet : The Prince and Princess Alikhan paid a surprise visit and found the Film City full with the sets of *Journey's End*, of Bai Jaddan Bai. They evinced keen interest at the shooting which needless to say, displayed the full talents of the directorix and after spending an enjoyable full hour they went home carrying the sweetest remembrances of this outstanding picture of Sangeet. The picture is already finished and released on 15-5-37 in Bombay.

Vineet Pictures : *Sarojini* is in the editing room. A dance hit by Madame Doraine and Dlorace girls is an additional attraction for this picture. Jorabai the famous songstress has given some beautiful song hits. The picture will be released in May.

Prakash Pictures : Their latest *Challenge* has proved to be a challenge in all places of India. *Dreamland* is already finished and this is the first picture of Sirdar Akhtar at Prakash.

Dwaraka Pictures : This is a new concern under the kind care of D. P. Bhargava of Rajputana Film Company fame. Their first will be *Parakh* or *Prem-ki Devi*. B. Apte is the director and the cast includes Madhav Kale, Indira Wadkar, Noorjehan, Rajkumari, Bhargava and others. B. S. Hoogan is in charge of music. Y. S. Kothare is in charge of sound and Thakore Bhai Patel is in charge of the camera. The picture is to be finished by the end of June.

Huns Pictures : Chandramohan is to start work on *Jeevan* written by Sukhlal the famous Marathe playwright. The Huns have gone to Kolhapur and have located themselves at the Kolhapur Cinetone.

Imperial : Th outdoor scenes of the *Brute* are in full swing at Nasik. Gidwani directs this picture and featured in it are, Padma Devi, Nissar, Gulam Mohamed in important roles. Excepting an indoor scene the picture is almost complete. Please note that this is a technicolour picture of the Imperial. Gunjal is also busy with another colour picture *Kisan Kanya*. He is also busy with another *Mere Lal* a black and white picture with Zillo, Jamshedji and other artistes of the Imperial. *Punjab Lancers* is having a careful care under the kind directorial touches of Homi Master. He is yet busy with another *Search Light* starring Sulochana. Director Atorthy has finished *Dhanwan* and has commenced another picture with Ratan Bai in the leading role. Aspi is going ahead with *Vasant Bengali* with Husn Banu and Yeshwant Dave.

Royal Movietone : Ramnik Desai is busy with this concern's picture *Punar Janma* or *Rebirth*. For sheer title there is none to beat this picture. If you say what is in a name, I will have to say that name is the first thing and the name of this picture is itself an attraction though one need not say much about the cast with Roshanara, Sadiq, Putli, S. Babu Rao in outstanding roles. The dialogues and songs were in the capable hands of Gauri Shankerlal Akhtar and the picture is taking a grand shape gradually.

Daryani Productions : *Bull Dog*, a thriller of gangster type with Indurani, Yusuf Effendi, Ashalata, Gope, Onkar and D. Manek in the cast and directed by D. Khosla is completed.

Insaf with Leela Chitnis in the lead and supported by Effendi, Majid and others, tells the intriguing story of a daring girl who is out to avenge the death of her lover falling herself ultimately a victim of a foul play. It is directed by J. P. Advani.

Among other forthcoming productions are :— *Sacrifice* a Tagore's play, *Uspar* from the pen of the well known writer of Sindh K. S. Daryani who has now completely freed himself from the shackles of a Government job and intends more and more to devote himself at the altar of the Silver Screen.

As already stated Messrs. Gvalani Brothers handle the exploitation rights of the pictures for Bombay, C.P., C.I., Berar, Kandesh and the Rajputana while the super thriller *Bull Dog* has been acquired by them for the world rights.

Jayashree Films : Keshavrao Dhaiber who has started his own concern has commenced work on his first hit, *Nanda Kumar*. It is all about Lord Krishna and his boyhood exploits in Brindabhan. Ratnaprabha the famous songstress is to feature as Yashodha.

Tara Films : *Unmarried Wife*, their first hit with Navin Yagnik, Nayampalli, Paresh Bannerjee, Purna Chowdry, Mrs. Ghosh, Satish Dutt had already number of shooting days. The Hindi dialogues and songs are written by Pandit Indra. Shelly Ghosh is directing and S. R. Narasimha the Proprietor of the concern is in charge of the camera.

The Cine Industries and Recording Co., Ltd. : A new limited concern with a capital of Five lakhs has been started in Bombay recently with the object of producing Talkie pictures. Among the directors may be mentioned Mohanlal T. Shah of Ramniklal Mohanlal and Company, Chimanlal Maneklal Trivedi, Cine Director and who is the Managing Director of the concern, and other business magnates of the city of Bombay thus making it strong and powerful as a business organisation of soundness and integrity.

Golden Eagle Movietone : *Modern Youth* is ready for release. The picture is replete with catchy songs, thrilling fights, sensational stunts, wild animal scenes and enchanting outdoor shots. Benjamin plays dual roles, and there are also Navin Yagnik, Hansa, Sarla, Nazir and Faizee—the youngest man who is no more than thirty inches in stature. A picture which is bound to be sensational and should present a problem altogether in a different angle and bound to be highly entertaining to the public.

Air Mail, their next super sensational airy hit has been started. The party is bound for Karachi to shoot real air shots which will astound the public. Another great picture in the making and a sensational picture too!

CALCUTTA

New Theatres : *The President* has scored a great thumping victory all over India and several lips murmur in bated breath of the greatness of the picture which is a class by itself. In Bombay it is running for the 8th week at the Krishna and goodness knows how many weeks it is running in other places.

Anath Asram is having a quick shooting. It is understood that great speed is being taken to finish this picture and you will find lot of speed also in *Anath Asram*.

Mukti. Barua has returned from Assam with finest exteriors with Assam could possibly give and fans could possibly behold. The music side of the picture is indeed great for Rabindranath Tagore has given four songs and it is no easy task to bring these on the screen but they will do at all costs. And then Sajanikanta Das and Ajoy Bhattacharjee have given their own share of the music and so you may all be rest assured of a great musical treat of the highest water mark in *Mukti*. You will see in this picture the biggest elephant you ever saw and some of the wildest scenes which you have not dreamt of.

Bidyapathi. The studio is busy with the erection of sets and costumes for a scene depicting the celebration of the Spring. The scene opens with all traditional pomp and grandeur of India in which the King of Mithila takes part for the first time after his marriage. It is a scene where the crisis happens for it is here Rani Lachmi falls in love with Bidyapathi. And there you have something of Devaki Bose's picture with yet more to come.

Radha Film Co. : *Prabhas Milan*, is getting busy. Sarat Chatterjee the famous stage star will be the Mahadeva and this is a welcome piece of news as in the same role he had secured bumper houses on the stage. Purnima who is known for her enchanting voice in Radha's previous mythological pic-

tures, will feature as Lalita. The interior scenes of Aryan residence have already been finished. *Chinna-Har* is foregoing ahead. It has all the essences of interests intermingled with joy and sorrow. *Markandeya* in Telugu is under production here. Debaki Bose's brother is in charge of the direction and you may be rest assured of a great treat from S. Bose. Shanta Kumari, Ram Pyari are appearing in this picture. The costumes have been selected true to mythological atmosphere of this picture and the Telugu country may well see in this picture a very interesting film play of a first class kind.

Moti Mahal Theatres : Ranga Bau is completed and released.

East India Film Co. : The studio is expected to be taken over again by B. L. Kemka who will start his production from June 1937.

LATE NEWS

New Theatres : *Anath Asram* is in closing stages. Najam has indeed reported to have made a good performance. *Bidyapathi* is in exterior scenes of spring festivity. Some beauty spots have been shot. The next week the night scenes are to be taken.

JUBBALPORE, (C.P.)

Central India Theatres : *Jivana-ke-Paheli* is in the editing room and you will see in it new ideas and views of absorbing interest. They are busy with their next hit, *Tiyag-Bhoomi* which will tell in telling reels the real situation in our motherland. Educated and cultured artists are being selected for the cast and the public and the leading gentries of India have promised their unstinted co-operation for this picture.

Their studio is being made still more up-to-date by additions to the already fine equipments they have fitted the studio with.

Educational Cinetone : *Vish-Vaman* a masterly mythological hit is already released in several places and appreciated by the public.

MADRAS

Asandas Classical Talkies : The party from London to shoot *Modern Youth* have since returned after completing the shooting of the scenes to infuse the picture with the gayer and brighter side of Western life as seen every day in London. Fans may well see in this picture something unique in the history of films in India for no one so far has ventured for shots in England at enormous cost for an Indian picture. Imagine the cost of a single dance in gorgeous colourful setting a bill of £1,400. If you gasp for breath, I could not help, for it is the way of Asandas when he means films. The outdoor shots in

London include Hyde Park, Victoria Station, Piccadilly Circus, Leicester Square, Tower Bridge, Tower Castle Big Ben, House of Parliament, Lord Mayor's Procession, London Traffic, Theatres, London Life, Night Atmosphere etc., and several Etceteras of countless numbers. To such an extent has this London affair become so absorbing that none asks as to what has been done in doors at Calcutta. The arrangements for the insert of the Coronation scenes have been arranged for and the picture is ready for release any day soon after the receipt of this piece from London.

Devi Films : *Purandardas* in Tamil and Canarese is under production at the Modern Theatres, Salem. Directed by Baburao Chavan, the photography is being done by B. Gutchwager of Berlin, sound by Ishar Singh, songs and dialogues by Santhana Krishna Naidu and B. Narasimha Sastri while the music side is being handled by Sharma Bros., and party. Featured in it are G. Kalyanaramyier, G. Krishnaswamy Iyengar, Balakrishna Rao, Haridas Naidu, S. K. Vasudeva Rao, Rama Murthi and Subramaniyam in the male roles and Saraswathi Ammall, Thirupurambal, Thayammall, Nagammall, Veeralakshmi Ammall, Satyabama, Rukmani Ammall, Rajammall and Brahadambal in the feminine roles.

Mysore Sound Studio Ltd. : *Rajasooya* a super Canarese Talkie is ready for release.

Arrangements are well nigh on hand to produce a Tamil super talkie with abiding interest. Watch for further details in these pages.

Aurora Film Corporation : *Vipranarayana* in Telugu is progressing fast at the Barua Studios. Ahindra Chowdhry handles the megaphone and he needs no introduction, a keen actor and artiste himself. He is taking great pains to make this picture interesting. Vigorous shooting is going on and the picture is already half complete.

The Exhibitor's Film Corporation Ltd. : With a capital of a lakh this concern has come into existence under a distinguished directorial Board. It is under the expert hands of the experienced film business man, Mr. Y. N. Naidu, Manager of Messrs. Gvalani Bros. The company proposes to shoot pictures of high standard for pleasure, benefit and education of the Indian people. Wish them the best of luck.

Modern Theatre : Padma Jyoti has gone rather fast. As the fans saw the various trick scenes in their first, this one is also likely to have a full share of such scenes. Fire walking, rain, lightning and cartoons which you may as well know will be the work of Gutchwager will form an additoinal attraction in this film. Padma and Sankarra are in the lead.

Olympic Pictures : Preparations are over for all things to start their maiden hit. Vaduvur Doraisamy Iyengar has completed the story. Raja Sandow is in Madras and spends sleepless nights over the scenario. Cast is going to be selected appropriately and suitably. National Movietone will be the studio where it is to be shot.

Karthikeya Films : *Sundaramoorthi Nayanar* is taking a very grand shape at the studio at Adyar under the kind care of the director, Mr. Muthuswamy alias the better known Múrugadas. Every shot is carefully taken, every dialogue appropriately chosen and spoken and the song hits are sweetness itself. Already the film is half way through and the picture is expected to be completed by the end of next month. Master Shanker Rao plays the lead in the picture.

Murugan Talkies : *Bhaktha Thulasidas* is finished. It is understood that the director of this picture Raja Chandra Sekar has accepted a two-years contract with the East India for producing Tamil pictures but official confirmation is lacking.

Royal Talkies : It is understood that their next will be a social specially written for them by Vaduvor Dura'swamy Aiyengar.

Ramniklal Mohanlal : Their next will be *Coimbatore Girl*, for which K. T. Rukmani has been selected with P. S. Srinivasa Rao in the opposite. Their *Danger Signal* has been released at the Crown from the 15th May.

Rajeswari Talkies : They contemplate the production of a social in Tamil for their next.

Sagar : Their Tamil production has been dropped for the present. The artistes they selected have been taken over by the management of Renaissance Theatre who will produce two pictures at the Sagar—*Murugan the Tiller* by Mr. K. S. Venkataramani and *Glory* by Mr. M. P. Sundararaja Aiyengar the Attorney-at-Law.

Central Studios : Tandon is busy with *Thukaram*. Musiri and Sita are in the lead.

National Movietone : *Mohini Rukmanghadha* is ready and is expected to be released simultaneously at various centres of Andhra Desa shortly. They have engaged Fram Sethna for their next hit for direction.

Salem Sanker Films : East India Studios have been selected for their picture *Ambikapathi*. Ellis R. Dungan directs the picture. The party has left for Calcutta.

Kalidas Films : *Kannappa Nayanar* will be their hit.

Premier Cinetone : *Sri Kanda Leela* has already been commenced.

Shanmugananda Talkies : *Balamani* or *Pakkathirudan* is ready for release. As their previous production had already established a record run this one will in no way be inferior to it both from the point of view of the story and the cast. The picture is running in several district stations from 15—5—37.

Jothi Films : Mr. S. Govindachari late of Thyagaraja Talkies had ventured with this concern on his own account and he is to film two films simultaneously at the Wadia Studios, Bombay. *Arunagirinathar* and *Apputhadigal* will be the name of the pictures. Already the outdoor shots of the important temples of South India where the events takes place have been shot by the cameraman of the Wadia Movietone who had been down to the south specially for the purpose. The films will be ready for release by the end of this month. They are now busy shooting the films at the Wadia Studios day and night.

Super Cine Laboratory : This is a new laboratory which has been started for the first time in South India to give facilities to independent producers in the south to print and develop their films in south itself ensuring perfect work at competitive rates. Jitan Bannarjee and Dinshaw Tehrani are the brains of this concern and the Laboratory is situated at Claybrook, Garden Road, Kilpauk, Madras.

THE LEADING POSTER PRINTERS FOR OVER TWENTY YEARS

EXCEL LITHO WORKS

(BOMBAY)

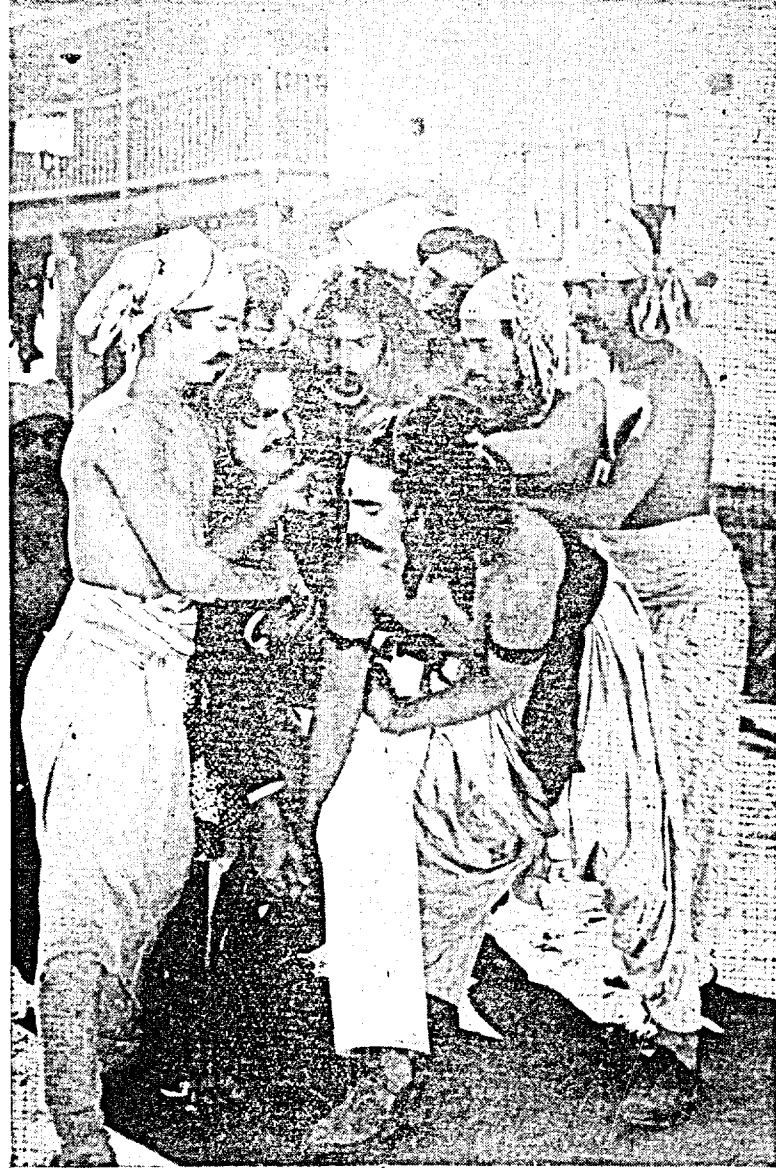
Noted for - EXACT REPRESENTATION
- PLEASING COLOUR WORK
- HIGH WORKMANSHIP
- COMPETITIVE RATES
Speed, Efficiency, Prompt delivery.

THE ONLY HOUSE FOR YOUR POSTERS

Madras Branch: TALK-A-TONE

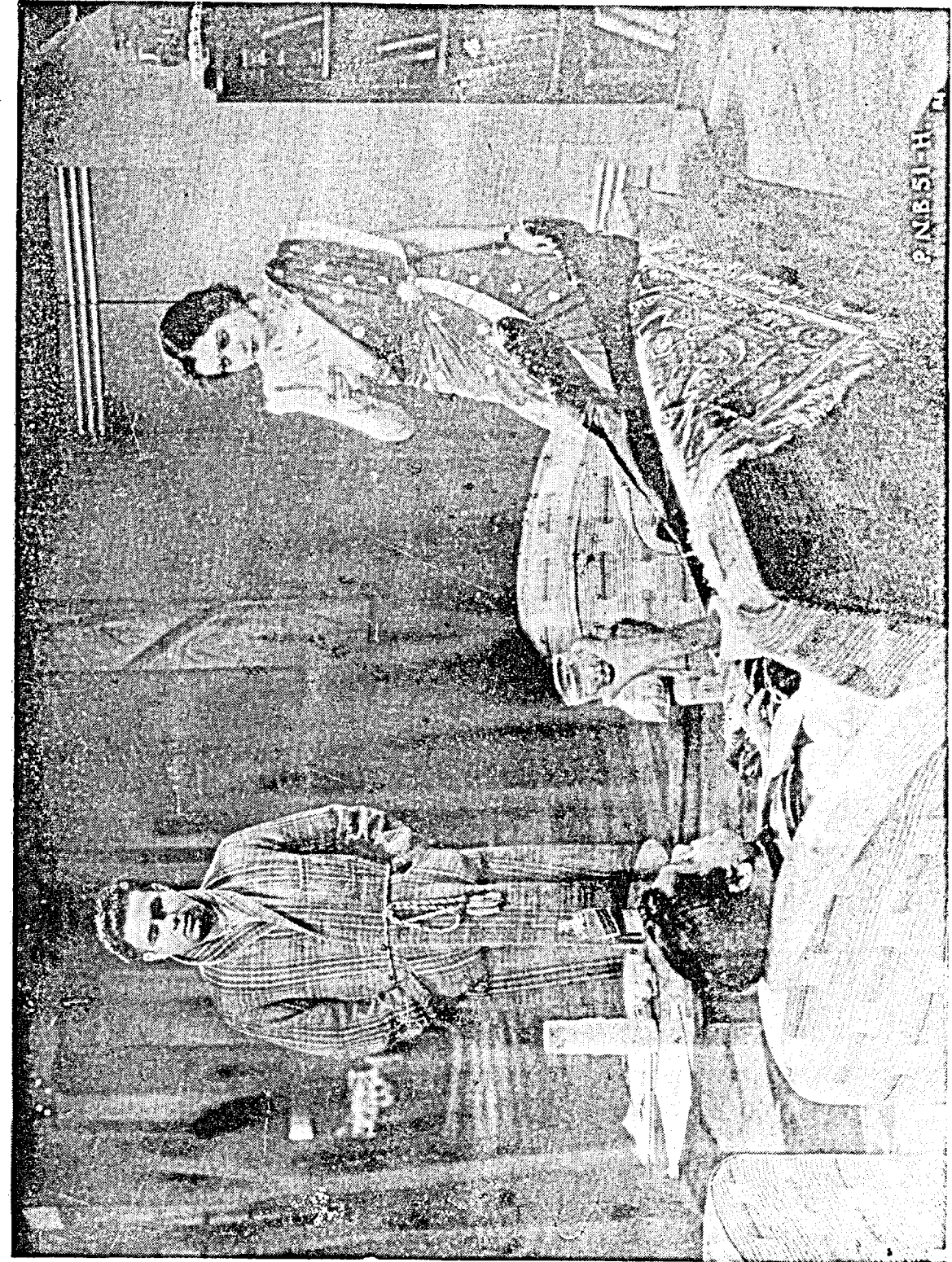
28, SOUTH MADA STREET,

MYLAPORE, MADRAS.

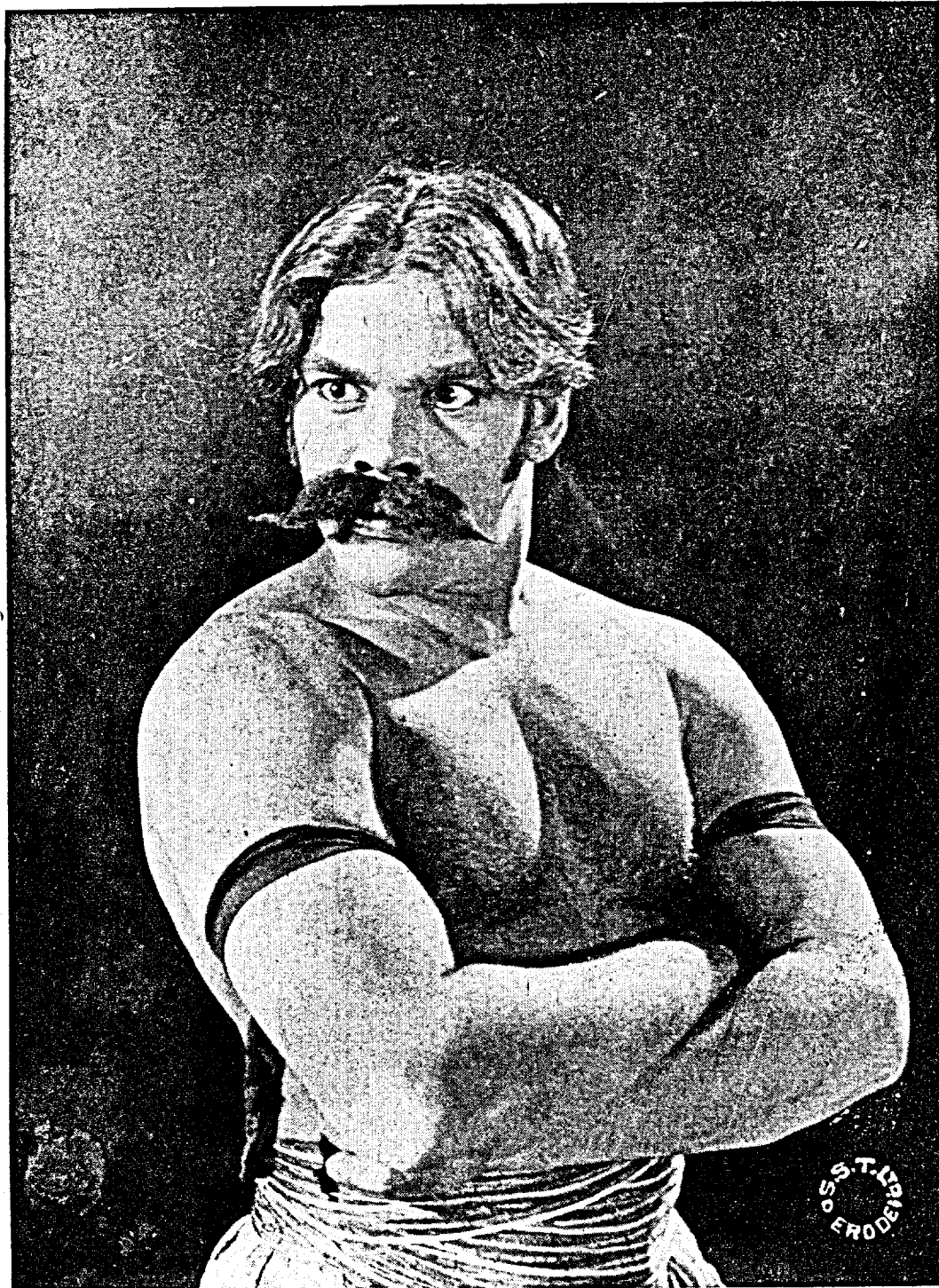


A Scene from *BALAMANI*

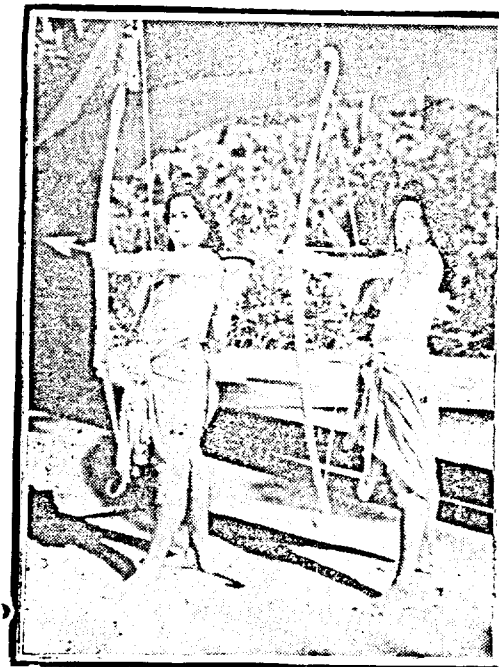
(Shanmugananda Talkies)



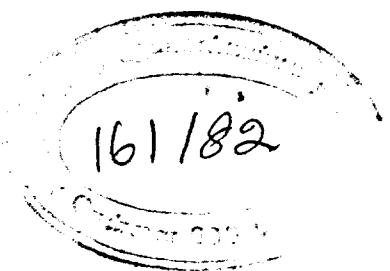
LEELA DESAI and JAGADISH in a tense situation from "THE PRESIDENT" (New Theatres)



Who is he?
He comes in "BALAMANI or PAKKATHIRUDAN"
(Sri Shanmugananda Talkies)



From SETHU BANDANAM (Oriental Films)



WADIA'S THUNDERING SCREEN HITS!

NAR NARAYAN

**WADIA'S
FIRST
TELUGU PICTURE**

FEATURING:

RAMATHILAKAM, SREERANJANI

and a star cast supporting

**A PICTURE THAT WILL ASTOUND
THE ENTIRE TELUGU WORLD.**

NAV JAVAN

**INDIA'S FIRST PICTURE
WITHOUT SONGS**

Released and received as a screen
achievement of highest order.
Aeroplanes, motor cycles, races,
chases, stunts and a Mystery thriller
with a Chinese background.

OUR FORTHCOMING HITS:

HURRICANE HUNSA (Greatest than all Nadia's Thriller)

TOOFANI TARZAN (Greatest Jungle Thriller)

LOOTARU LALNA, LANKA-NI-LADI & YOUNG INDIA

For Booking:

M. B. BILLIMORIA

KALBADEVI ROAD

::

BOMBAY