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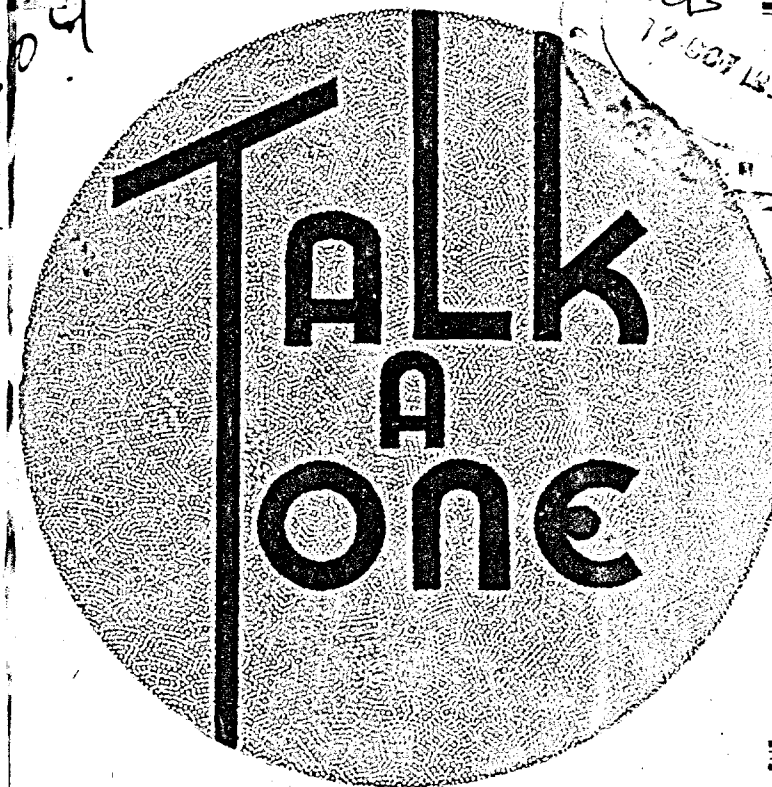
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No. 8

17th September 1937

As. 4

The Ghost of Gopala Aiyer
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Reviews

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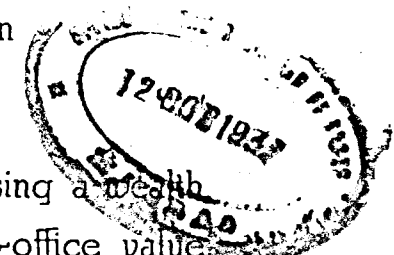
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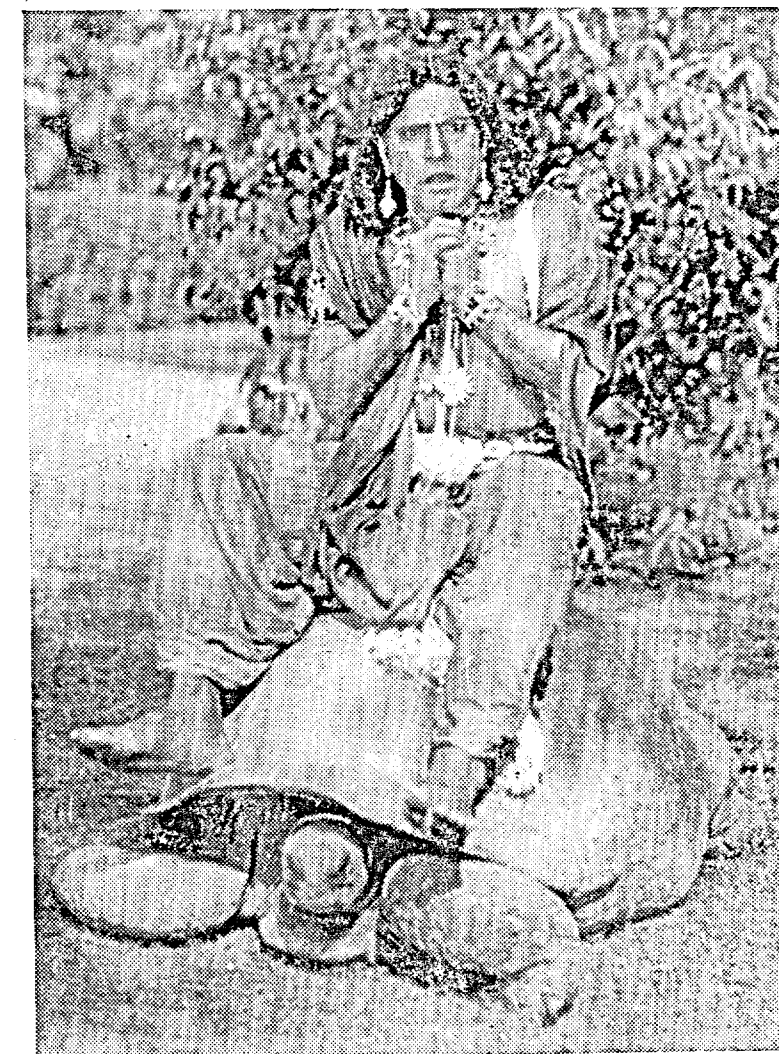
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Scenes from NAR-NARAYAN (Telugu) A Wadia Picture





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Top PADMA. Bottom-GULAM MOHAMAD and NISSAR in KISAN KANYA (Imperial's First Cine Colour Picture)

SEPTEMBER
1937.

VOL. II, No. 8



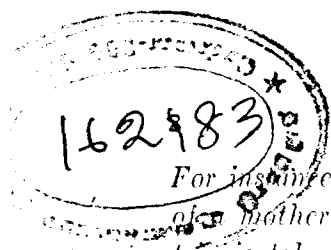
LENDING STARS

STARS in pictures are as necessary as salt is for food. Whether it is Hollywood, or England or India, Stars are essential in a picture should they have a successful box-office pull. Even in cases where Prabhat or New Theatres who are clever enough to create stars, they have been created only in pictures where you have at least one established popular star. In the "President", you have Saigal and Nawab and two new stars come in Leila Desai and Kamleshkumari. In "Amar Jyoti" you have Durgha Bai Khote, in "Dharmatma" you have Bal Gandharva and so you should have a star or more stars and-with them or around them you can create or afford to create new stars, if you have the nerve and capacity to create new stars as is the case with Prabhat or New Theatres.

But Stars in India could not be had in plenty like vegetables. There are only a few stars who are monopolised by established Companies and who do not think of ever slipping

them off their hands. And those who have no stars do not possess the skill of a Shantaram, or a Nitin Bose or a Barua, to create new ones. And hence many pictures come out with practically poor star-stuff with a poor return with the ultimate possibility of collapse after fluttering around sometime.

In view of the paucity of Stars in India and in view of the poor mentality of many of our Producers to create stars, the best thing is to lend at least Stars of repute when they are required by others and when the roles fit these stars well. New Theatres and some Calcutta concerns have lent their stars to others but there are no records to our knowledge of such lending in any other parts of India. Hollywood lends and interchanges their stars very many times. Besides providing a star when it is required by others, there is the advantage of assigning a correct role to a star, provided the stars are given such roles for which they are eminently suited.



For instance, Gohar is now fit to play the roles of a mother and possessing still undoubted histrionic talents, she could be lent to others who are in need of stars for elderly roles. If the lending producer desires to have any other stars from the company to whom they lend their own stars, they could as well pick them up as a compensation for their own obliging tendency. Another advantage is, the possibility of stars coming out in better light when they are being handled by other directors or new directors. Gohar is always under Shah's direction. If she is lent to others there is a possibility of some other hidden talents coming to light when handled by other directors, because directors do not have the same way of doing things and as man differs from one to another in nature and mentality, Directors too have different ways of treatment and bring out things which had never been previously revealed from even established stars.

Under the circumstances lending of stars is a practice which should be encouraged by our concerns in India.

The Motion Picture Combines, Madras combining under one head several reputed companies of Madras, affords an opportunity for such exchanges of Stars. As Madras has always a habit of engaging Stars per picture, it is better for each one of these producers who unite the combine to engage Stars on contract for years and lend them to others when they are themselves not producing their own pictures. An unique opportunity if offered to this concern which if utilised properly, will give a rare opportunity for South Indian producers for lessening the cost of salary of Stars and giving better characterisation in roles assigned to stars, because they will be lent whenever they are suited to a particular role and the sooner the executives of the Motion Picture Combines consider this proposition well, the better will it be for pictures in South India and their quality.

Bombay and Calcutta producers needless to add, could carry the same plan with mutual advantage and benefit.

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NOTES AND COMMENTS

MADRAS DISHONOURED :

In the July issue of *Film India* an unwarranted and uncalled for attack has been made about Madras producers. They have been painted as, "Rich men having no better use of their money, than to fling them over girls and pleasures.... These men have pushed their own mistresses into the studios and goaded by these low-bred beauties, the tin gods are investing lakhs into the film industry." For an Editor who never visited Madras and for the matter of fact as one who had not probably left the shores of Bombay at any time, these words are steeped in ignorance and gross misrepresentation of facts. It is just a Judas way of painting on imagination consoling probably only his conceit and self-importance, but exhibiting a hollowness in every word he writes month after month. When it is stated that there are at least three leading producers in Madras who have married actresses and made them partners in life, these words pale down to utter insignificance. The next time Judas makes such remarks let him remember that there are many in Madras who laugh at his foolishness and ignorance of real facts.

MOTION PICTURE SOCIETY ABUSED :

In a Stop Press News of the July issue the same Journal comes out with yet another stunt, stating that all the recommendations made by them for the reconstitution of the Board were met and that the journal now "expects" the Motion Picture Society of India and its honorary pups to step out into the alleys and yelp that they have been responsible for the re-organisation of the Censor Board of Bombay." Please remember that the Editor of the *Film India* is also an honorary official in the Executive Committee and does it mean that he is also one among the

pups that yelp? Anyway the journal has taken leave of all decency in its wordings and if the Society takes credit for such achievements, it has every cause to do so, as a body that has been trying to better things in the Film Industry when the Editor was trying his experiments as a producer and even long before he started writing things in the *Film India*. Above all things, it should be noted that Sir Sethna never looks to honours from *Film India* to say the least, because of one potent reason, that he, as a true son of India and as an industrialist of this country, has done more service to the Motherland even before the worthy editor of *Film India* was born on this earth, and had therefore won recognitions for his public services both from Sons of India and from the Government of the Country and therefore he has no reason to look for praise-worthy words from such a paper as *Film India* which unfortunately does not know what it speaks. The recent deputation of the Society to the Bombay Premier requesting him to reconstitute the Censor Board again puts the Journal in a false position for instead of taking the credit for the re-organised Board they desire to have it still more re-organised on right lines and showed express disapprobation of even the present reconstituted Board, which still more makes the position of *Film India* and its assertions as mere stunts. Rashness and unwarranted assertions which are the main features of *Film India* are never more notorious than in this case. When will it have better sense and better sobriety? God alone knows!

RAMASESHAN'S EXIT :

The news sent to us by Mr. Somebody that Mr. G. Ramaseshan has made a glorious exit from the Central Studios, Coimbatore, pales down the glorious announcements that were made in the beginning that he was recruited to that studio as India's best son for that job. What were the reasons that made the authorities of the Central Studios to take him in the concern at first and what were the reasons that now prompted

Film Corporation of India Ltd., 1, Moti Sil Street, Calcutta.

them to find him unqualified for the job? Or is it that the Central Studios having brought him nearer to themselves found his weakness or is it they learnt his business tactics since and found no further use of him? We think that Ramaseshan owes to the public an explanation of these mysterious happenings, because by bringing them to the world we will have an insight into the inner happenings of our studios in the south which should at all events be eradicated at least in the future? When will Mr. Ramaseshan explain?

WILL RAMASESHAN EXPLAIN?

This takes us again to another matter in which we want an explanation from Mr. Ramaseshan himself. In the July issue of *Film India* it has been stated that "he has taken a silent camera for the approval of his heroine who is a favourite of his financier" which is damaging both to himself and to the Central Studios also. Even though the startling piece appears in the liberty page of the monthly where certain amount of gossips can be allowed, the news is one that should cause considerable damage to the South Indian Producers in view of the fact that the Editor has made in the same issue as stated above, that the South Indian Producers finance film industry for pushing their own mistresses into the Studios. We await the explanation from the party concerned at an earliest date.

A DEPUTATION TO THE MADRAS PREMIER:

We saw an announcement that Messrs. S. G. Aiyer and P. R. Narayanan in the capacity of Hon. Secretaries of that defunct Provincial film body of Madras saw the Madras Premier proposing to him that the Censor Board should be reorganised. We think it to be a sin to represent a body which has already ceased to exist after its stunts in last X-mas at the Gokhale Hall. Who authorised them to see the Premier? Was the President of the body Mr. G. Ramaseshan consulted at all? What was Mr. Ramaseshan doing all these months after occupying the glorious chair of the President and what steps he took to redeem the Industry from the havoc in which

it has been supposed to have been sunk? Was the Executive Committee consulted before hand? Was there any Executive Committee at all and did it meet at any time during all these months? What were its activities? We have not heard anything about this matter for a long time and we were also given to understand that the Provincial body is worse than an inanimate being. How then these worthy folks approached the Premier about the reconstitution of the Board except to satisfy their own vanity? We would have found some explanation, had they approached the Premier in their own capacity as Journalists and seeking to suggest to the Premier certain remedies for the reconstitution of the Board which doubtless requires improvements and modifications but they should never have gone on their own initiative without any authority in the name of a body which had ceased to exist for all intents and purposes. Even granting that in the capacity of Hon. Secretaries they possess themselves with vested powers for emergency cases without previous consultation we find firstly that there has been no emergency at all and secondly they could at least have taken some prominent producers and exhibitors with them so that their words may have more effect and more force and more authority, instead of knocking at the door of the Premier's office as twins as though Madras Film Industry represents only these two souls. God forbid that they should perform such feats at least in the future.

This takes us to another question which has long been pending in our mind. Monies were collected from many producers last Xmas to meet the expenses of the Provincial Conference. The announcement of the donations were made then and there, but so far the audited accounts of the expenses have not been published at all. In fairness to the donors this statement ought to have been published even long before and unasked. They now owe a statement duly audited to the public so that we may know how it was spent.

RECORD RUNS:

The unprecedented run of Twenty-five weeks of Bombay Talkies' *Achut Kanya*, at Calcutta is

a matter which should be congratulated upon as a red-letter event in the annals of the film industry. The picture still runs and is likely to run for many more weeks at Calcutta without the crowd getting thinned. The run of *Tukaram*, at Bombay for its 37th week is another record event, though as a provincial picture in a provincial language it has its own limitations. Coming to Madras the run of *Chintamani* for its 27th week is a rare happening and though we do not class the picture as the best on account of its shortcomings as stated in our review in May the unique acting by Manohar coupled with the novelty of Aswathamma coming out for the first time as Tamil screen-star has pulled this picture as a popular one. We expect the *President* to reach its 25th week shortly in Bombay and so reach the coveted honour of a continuous record run. It looks as though better times are ahead for the film Industry in India and while congratulating all the above producers heartily, we would ask them to remember that service to the Industry on lofty ideals is the only ultimate goal for popularity and success in picture-making.

MUNICIPALISATION OF THEATRES:

The Madras Corporation has come out with a suggestion that it intends to municipalize all the theatres in the city, so that they may become remunerative enterprises. There are many persons who have made exhibition of pictures in their own houses as a profession and it is too late in the day to make them leave that job for something else and what is to become of these pioneers who have established themselves in this business? Is the Corporation going to provide for them and if so how? What has been the Corporation doing all these days when theatres were being built? How is it that they thought of this enterprise only just now? The Corporation can build only one model theatre which may serve as an example to others and there is no use in building more than one, because there are already more cinemas in the city than the demand warrants. Beyond this the Corporation could not in justice proceed and should drop entirely the idea of municipalizing the theatres in this city. Furthermore, we may point out to the

city fathers that when compared to Bombay this city lacks in social and municipal amenities in many respects and they will do well for the benefit of the public health and welfare to devote themselves on many urgent problems than to think of money and money-making devices. We would request them to mind immediately the water supply in this city which is far from satisfactory and which is a very urgent problem of paramount importance. If the Corporation finds itself financially embarrassed, it is no reason that it should drive out of the field men who are in a profession already for the past several years and if they persist in doing so they will be committing the act of an usurper.

ENGLISH STUDIOS IN INDIA:

A great modern studio sponsored by Britain built near about Madras, will be an added attraction to the film industry in India. For some time past, there had been considerable discussion as to how best English films could be pushed in India where American and other films have been gaining more and more ground and as India is still a great field for exploiting good pictures, Britain has every reason to think of its own good and incidentally identify itself with Indian interests and sentiments by building a studio and producing Indian pictures in India itself. It is understood that the labour used will be Indian, writers and players will be Indian also, but the technicians will be all foreign. A scheme is now afoot with the Government of Britain to subsidise the project.

We have always been of opinion that British and foreign pictures should be exhibited in India within limited means as they have improved the technical side of the industry and will tend to improve further, the film industry of India. According to the theory of Free Trade no trade in any country will suffer if it ensures quality in its production and India if it tries to reach the same excellences as the foreign ones (like that of Prabhat and New Theatres), there is every hope of the Industry thriving well on right lines. There is no fear of the Indian Film Industry being killed because only good producing concerns will in

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the long run remain in the field driving mushroom concerns.

Incidentally, here is a great project for our Provincial Governments who can with advantage finance or start film concerns as remunerative enterprises and liquidate the Provincial loans now raised within a short period of five years. Will they allot some money for this cause and help the Industry?

BAN ON FILMS LIFTED :

With the assumption of office by the Congress in many of the Provinces, the lifting of the ban on many films which were previously prohibited has now become the order of the day. This is a move which should be congratulated upon. We would particularly remind the Ajanta Cinetone and Mr. Bhavnani, of the case of the "Mill," which was in its original form refused a censor certificate and therefore had to be mangled beyond recognition. It should now be permitted to be shown throughout India in its original magnificence. Better buck up and do the work to remove the ban in all earnestness.

The Motion Picture Society of India

(Its Activities Day by Day)

A Deputation. The President and the Executives of the Society met Mr. S. A. Hydari, the Secretary to the Education Department to the Government of India, to impress on him the necessity of recognising the use of film in education, particularly in the provinces that are under the administration of the Central Government. The Central Government was requested to give the lead in the provinces under their control such as Delhi, Ajmer so that other provinces might emulate the example with benefit and advantage. The deputation also drew a parallel in support of its contentions, by citing the ex-

ample in the west where such films were used in the class rooms. The Committee appointed by the Board of Trade in England known as the Moyne's Report which recommended the compulsory use of certain quota of educational films in all British Theatres and the example should be followed in India also. Furthermore the deputation urged the necessity of appointing a member of the Society in the Central Advisory Board of Education. The financial aspect of the question was also discussed and ways and means to attain the end were suggested.

Reconstitution of Bombay Censor Board : Yet another deputation headed by Sir Phiroze Sethna met the Hon. Mr. Kher, the Prime Minister of Bombay on the above question. The Premier said that the reconstitution of the Censor Board is already under the contemplation of his Government. Besides, the Premier said that the utilization of film as a medium for rural reconstruction is also receiving his best attention.

Among the suggestion, of the reconstitution of the Board the following are to be noted as the main features :—

1. That the President of the Board should be a Judge of the High Court, 2. that the Secretary of the Board should be a full-timed employee of the Board, and 3. that the Board should undertake the compilation of the statistics relating to all details connected with the Film Industry both for the Public and to the Industry.

The deputation also suggested that news reels should be exempted from censor fees and that the entertainment tax should be levied on tickets above the value of Re. 1, if it is not possible to abolish it altogether. Among the other suggestions made by the deputation it insisted that operators should be licensed by the Government and that the Society's journal should be recommended to all the schools and Government departments. The deputation was promised full co-operation.

Film Corporation of India has a definite Programme and a Plan.

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The Future of Documentary Films

By

Sheikh Iftekhar Rasool

STILL variously described in certain hostile quarters as in its early infancy, of mushroom growth, parvenu, documentary may be well served if attention is once more drawn to the fact that it exists to-day as a vital, thriving and well-defined branch of cinema. While perfectly distinct in form and purpose from other types of film, it has grown up on serious traditions going back over a considerable number of years.

Flaherty's poetically-flavoured work, in America and now in England; the important political propaganda films of the U.S.S.R., constructed on entirely novel technical methods destined to wield the most powerful influence throughout the film-producing world; the symphonic school inspired in France by the work of Cavalcanti and in Germany by Ruttmann; and subsequently the first beginnings of the documentary proper evidenced in the output of the Empire Marketing Board in Great Britain constitute the international basis on which the documentary film of to-day is firmly established.

Some Recent Films

Directors of the calibre of Grierson, Flaherty and Wright in Great Britain, Lods in France and Zebenthofer in Austria are now producing work which attracts favourable notice wherever it is shown. Nor are they and their colleagues content to rest on their achievements. With each new picture made some technical advance is registered, some interesting experiment in edit-

ing, in the use of sound or of the camera is carried out. It is these enterprising and progressive methods of production which have given documentary the freshness and vigour which are one of its strongest assets.

In the face of such films as *Song of Ceylon*, *Lancashire at Work*, *The Face of Britain*, and recently produced *Elephant Boy*, who can maintain that documentary is but of passing value and significance—who can deny that documentary exists and has come to stay? The time has come, however, to take stock of the position—to consider in what direction documentary is to develop in the future. For develop it must—it cannot stand still nor be satisfied with progress of a technical nature only.

Up to the moment, documentary has made its choice of material somewhat superficially from what has lain close to hand. No blame attaches to its directors for this: the field is a rich one and profile in subjects which are obviously attractive to the camera. Modern industry's machinery—rhythmic, powerful and fascinating—has been hard to resist. Modern architecture's soaring lines and angles, its contrasting materials—concrete, steel, chromium—have called too insistently to be denied. The beauties of the natural world—mountain, sea, and countryside—could scarcely be ignored.

And it is well indeed that this has been so, for it is almost wholly due to the courageous support and backing of industrial concerns, public bodies, travel associations and the like, for the furtherance of whose interests such material was requisite, that documentary has been enabled to go ahead. This process of evolution has been in every way logical, and is certainly not to be deplored.

Natural Backgrounds

But the fact remains that the attractions of natural background cannot continue to be exploited. The impersonal documentary approach—the detached statement of an argument—has been carried as far as it will go. If documentary

is to be a truthful expression of life to-day, if it is to have lasting value and to possess impressive weight, it must observe the natural background only in relation to the human beings who live and move therein.

The moment has arrived, I think to tackle serious problems of enduring significance—typical problems. Directors must concern themselves with the man behind the machine, the man who works in the office or factory, the man who tears his living from the ocean or the land. They must learn to work and play with him—face life's pressing difficulties with him and so, in the end, may be made themselves of use to him.

A criticism that has been levelled against the documentary film of to-day is that its appeal is limited, that its directors have not presented their themes in a way that will attract every audience in every cinema. If this is true—and to some extent it is—the creation of such pictures has had much less value than should be the case. How can purposes of importance be served if the interest awakened is not universal?

What, then, is the solution of this very real difficulty which the documentary director is faced? As has been pointed out above—a complete re-orientation of viewpoint, nothing less. Where documentary has dealt with people so far, it has dealt with them as a whole, possibly because of its fervid anxiety to get away from the story—film and all its works. But in using the masses it has tendered to overlook the individual. The outlook must be reversed, and in adopting the personal approach, the director may well succeed in moving the community.

This problem of the social relationships of man the individual is by no means peculiar to the documentary cinema. It is an urgent question which is occupying the attention of all thinking minds to-day, as a glance round the agitated social and political arenas of the world will amply illustrate. Industry, trade, politics, international obligations, Government itself—where are they without the man who can make or break them all?

Documentaries of the Future

It is, then, with this great human puzzle and its legion of attendant problems that documentaries of the future must be concerned.

The Soviet cinema has already realised this: the change-over from the people to the individual is most startlingly seen from a quick review of U. S. S. R. productions. This falls naturally into three distinct periods. First the fiery enthusiasm of the revolutionary films—the people gaining control. Then the purposeful reconstruction subjects dealing with the building of the New Russia—collective farming, collective production of machinery—still the people as a whole. And now the personal aspect—the emergence, if you will, of the individual from the mass.

But though the change of outlook has been accomplished, the difficulty of putting it into effective execution has not been satisfactorily solved. The Soviet cinema is in a state of indecision. It cannot make up its mind how best to treat the individual. Are the most penetrating results to be obtained by the employment of natural types—types which they have been accustomed to use as mere puppets and for a different purpose altogether? Or can personal feelings and relationships be given greater import and more intense expression on the screen if the services of professional actors and actresses are requisitioned?

Here, then, is another vital decision that will have to be made by the documentary director of the near future. Hitherto the employment of real people in their natural environments, to the exclusion of any extraneous assistance, has been deemed an essential factor in producing a documentary film and, up to the present, it must be conceded that this method of treatment has been appropriate to such themes as have been handled and has fulfilled the demands made of it. The drama inherent in spontaneous action and the telling power of unrehearsed incident have met most of the director's needs.

But there are already signs that certain makers of documentary films are not completely

The Studio of the Film Corporation of India will be a wonder of the East.

satisfied—are beginning to feel that they require some more potent means of stressing their arguments than that supplied by natural material alone. What of the specially written scraps of conversation which are becoming more frequently introduced to heighten the effect of natural action? Is not this, strictly speaking, calling in artificial aid? And the use of sound, though rightly recognised as a technical advance, is it not in actuality a response to the director's—possibly subconscious—reaching out for some powerful weapon to his hand?

If such indications are noticeable now, what is going to happen when documentary acquires its new outlook—when its purpose will be to handle great social themes and handle them in such a way that they will appeal to every one to the fullest possible extent? Obviously what are now mere murmurings will become insistent demands. It is not too much to predict that if documentary is going to set forth to instruct and inform the people, it must break out from present limitations and not hesitate to make use of any means which will further its legitimate ends.

AI Review

FILM NEWS OF INDIA ANNUAL 1937.

Published by S. Krishnamurti, 2/10, Post Office Street, G. T., Madras. Price Re. 1/-.

If the management took a pretty long time in bringing out this attractive volume, it has justified its delay by publishing a book of value and merit. The art plates are innumerable, articles varied and interesting and printing is superfine. The book is worth its value.

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The Ghost of Gopala Aiyer

By

N. Srinivas

IF any of you say that there are no Ghosts, I will only slap you in the face, because I saw a Ghost myself and it was no less than Gopala Aiyer's, who died a tragic death in *Balayogini*. I will tell you how I saw the Ghost since many of you belong to that class of unbelievers and won't believe until and unless you are made to believe what I saw.

I was one of those who went to see the picture *Balayogini* at the Paragon. Circumstances made me attend the last show of that day late in the night. After the show was over my mind was full of that tragic figure of Gopala Aiyer who lived in the film as you and I live in this world. Probably I shed a tear or two for him, but I do not remember it well since they were no companions with me to vouchsafe that fact and further, I was myself in a trance and don't remember minor incidents as tearing, because my mind was full of the *Man* and the *Man* only.

You know what Madras is. At dead of night you cannot get any conveyance home, situated I am in the distant place of Mylapore to which place the incorrigible Rickshawallas and the haughty Jutkawallas demand exorbitant hire which even K. Subramanyam won't pay. So then, I gave my legs some vigorous shakes and messages to prepare them for the long journey ahead with the possibility of sleep at least after two hours. I jogged on, but note that fact that Gopala Aiyer was in my mind, body and head too.

I turned the Simpson corner in the Mount Road and you know that long lane that leads you to the tram line which is usually deserted

even at midday and there perching on the pial of one hotel I saw the Ghost straight in front of me sitting, but none the less comfortable. The same tragic figure, the same sour expression, the same disappointed man of life but hale and hearty and in flesh and blood. Imagine my heart throb especially when I was thinking of the long way ahead homeward and what is more natural for me than to take to my heels and run away from the Ghost, as if my life depended on my rescue from the Ghost. But the ghost which was sitting so far hunted me down to the end of the road and took my hand making me perspire from head to foot. Cry I could not, because my senses have already taken my leave at least temporarily.

The Ghost dragged me with it and I had to submit to it silently but with awe and fear. At the gate of the Modern Hindu Hotel it stooped and made me sit also. Then began a conversation in which many of the complications and doubts from which picture-goers suffer from were cleared by the Ghost itself.

"GO—PAL—A-I-Y-E-R!" I gasped unable to utter any thing more.

"Yes" said the Ghost majestically, "I am what I am and a ghost certainly as you have guessed."

"But you must have gone to the heaven," I continued, "because you were such a good man and made to suffer much by others and by circumstances which played against you."

"Certainly I could have, but I committed suicide when I could have easily escaped," said the Ghost.

"Why you died before my very eyes," said I.

"You see prison life was too much for me. I had to suffer physically in addition to the mental pain I had to undergo in life. Escape I could not, out of the clutches of Law wherever I may go because I will be hunted down by the Police. And even after the expiration of the term of imprisonment, what have I in life but still worse fate before me. You should therefore

The Studio of the Film Corporation of India will have R. C. A. Recording Set.

note, that even while alive I am dead as a Man and therefore decided to commit suicide when there was the earthquake. I could have avoided the crash, I know I could have escaped death but determined to die, I went straight to the falling debris and died in a wink. So I became a Ghost and Ghost will I remain.

"What a fate in life and after life!" I sympathised thinking that sympathy might make me get away from it. But it had its hold on me tightened all the more, probably thinking that I might run away. Hush it speaks again.

"I took you to be the Collector who sentenced me to imprisonment and made my life more miserable," continued the Ghost. "I am hunting for him and will hunt after him till I meet him."

"Why?" I exclaimed.

"To tell him the fate that awaits him in after life, to tell him the torments and sufferings he is going to experience for the sins he has committed, to tell him of the horrible death that will overtake him at the last moment and that is why I desire to meet him so much." The Ghost was now visibly moved and was horrible to look at. It was distinctly provocative in its temper.

"What is his fate?" I ventured a question, more with an eagerness to know things, because they say Ghost know the future.

"Write it down," you Talk-a-tone, (the Ghost seems to know me and my profession well) and I took a paper and a pencil ready for some interesting piece of news and it verily happened to be so.

"That Collector bloke will have a terrible end. His wife will die of broken heart because of his weakness for women and wine. His daughter will hate him on account of the ill-treatment meted to her mother. His very presence will be shunned by her. He will also fall sick of a dire disease on account of his excesses and misdoings. He will depend for his comforts and nursing only on his daughter, because all his friends will hate him and shun his company. Just then a lover will appear for his daughter and the father will refuse to marry her to him, because of his innate selfishness and fear that he will be left alone, uncared and un nourished. But the daughter will desert him and marry her lover, when the father, alone and uncared for, will die even without food and water."

"Terrible—Terrible" I cried while quickly transcribing them in my notes and when it finished speaking I looked up when it said "Sleep." I think I should have slept soundly. Because when in the morning I awoke I found myself in my bed at home. The ghost should have carried me home and whether what it said was true or not I should not forget to thank the Ghost if ever I happened to meet it again, for saving me the long walk after the terrible night I had.

If any of you say now, that I have not met the Ghost I will have to call you painfully for a duel which possibility I sincerely trust you will avoid because I am sure the Ghost will stand by me and kill you.

(Note.—When I described this experience with the Ghost to the Editor, *Hanuman*, he told me to think of Hanuman and said the ghost will disappear without worrying any one.)

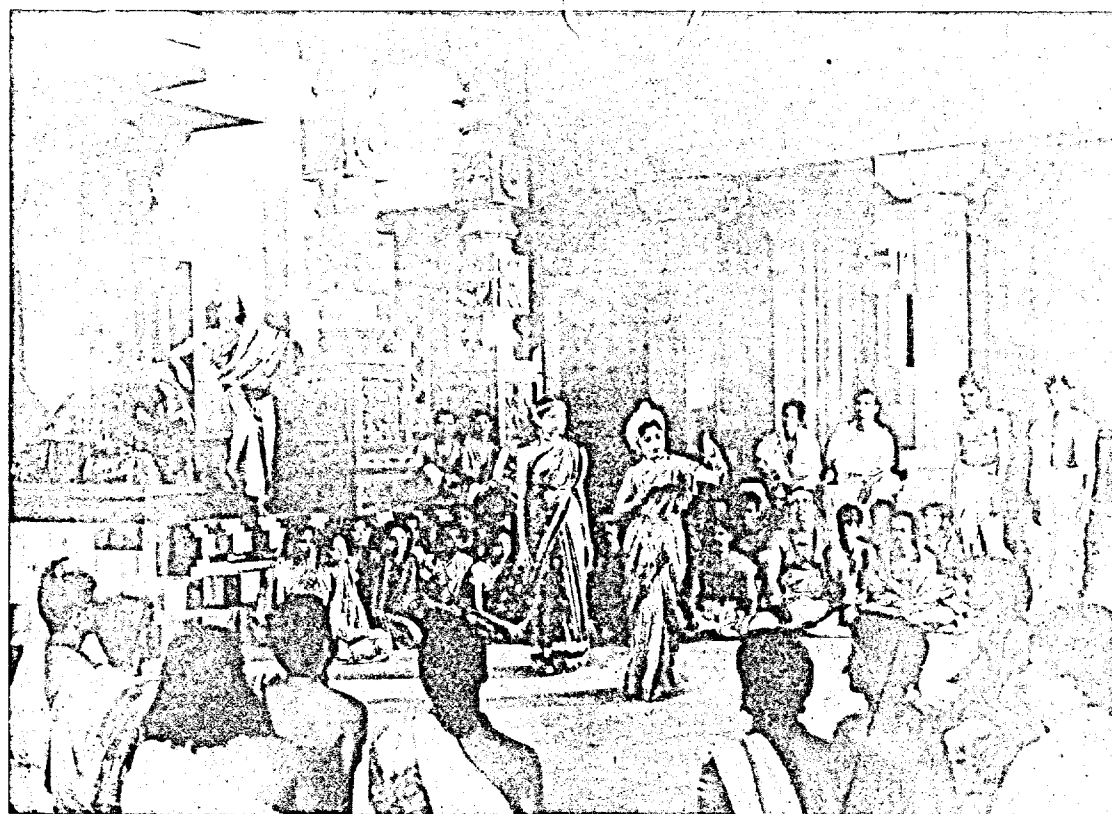


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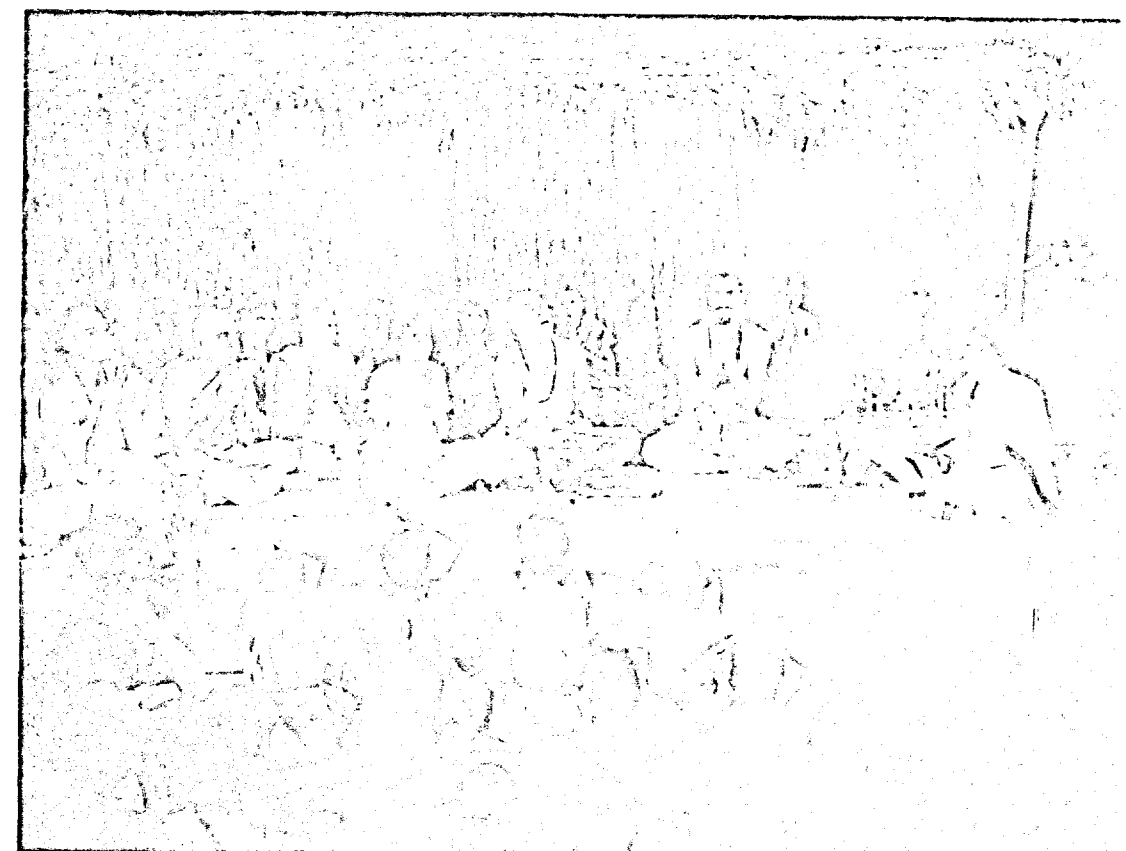
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TO THE FILM INDUSTRY OF INDIA



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A Scene from "VIPRANARAYANA" (MADRAS SOUND STUDIOS)



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BANGALORE CITY

The Origin of Motion Picture

By
K. V. Ramanujam

(Continued from last Issue)

IV

THE INCEPTION OF CINEMOTOGRAPHY.

(Discovery of a Lens came about through a letter in the eye being perceived to enlarge an object.)

The year 1893, is a notable one in the history of Moton picture. This year's Chicago World Fair drew huge crowds from all parts of the world and varied side shows attracted the attention of the public and evinced keen rivalry to obtain popular patronage. But there was one small building sheltering a small instrument and which had fallen into the good books of the populace. This was a novelty which a man in the street had not seen.

The advertisement ran "Edison's Kinetoscope for the first time to the world." It infused great interests in the minds of the visitors. The curiosity provoked public were treated with a new sensation of 30 seconds.

Although many years have elapsed since the inception of the kinetoscope, still the film has undergone but little change. The dimensions of the present day pictures are the same and the perforation guage has never been revised with regard to the number of holes per picture. Edison did not grasp its important role it is to play in the world and so did not patent it then.

Among those who saw the new wonder at the world's fair were two Greek visitors from London, one a greengrocer and the other a toy-maker. With shrewd business instinct they per-

ceived here an opportunity to amass great fortune in England. They bought a machine and took home with the idea of duplicating it and install them in the public places and to work them after the penny-in-the-slot fashion. Upon their arrival in London they approached one Mr. Robert W. Paul, an electrical engineer and scientific instrument maker who had his workshop in Halton Garden, and asked him to make duplicate instruments to their order. Since Robert Paul thought that it would have been patented he refused to comply with their request as he did not want to entangle himself into litigation for infringing a patent.

His clients expressed dissatisfaction and left with their instrument. After they had gone, Paul went to the patent office and to his surprise found that it had not been patented. So he began to produce machines not only to his Greek visitors but also for his own market. He marketed his machine not only in England but also in almost all the continents.

The American company learned that Kinetoscope was being manufactured and sold in England that the American films were used in their machines. Two agents Maguire and Baucus came to London with the idea of capturing the English market. They announced that no films would be supplied to those who were not in possession of the American Kinetoscope. The result was that all the purchasers of Paul's Kinetoscope suffered greatly. Paul determined not to be vanquished so easily, especially, as he had sold Kinetoscope to customers in all parts of the world.

He realised the disadvantage of Kinetoscope as it can be seen by only one person at a time. In order to popularise it he thought of a plan so that thousands at a time can see the same subject. His first idea was to convert his apparatus into a projecting apparatus. While he was quietly considering the feasibility of this scheme he was introduced to another inventor Mr. Brit Acres at that time in the employment of a firm engaged in the manufacture of dry plates and

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bromide papers. He had conceived a mechanical means of printing on bromide paper from glass negative a number of copies of a subject at a very rapid rate. He submitted his drawing to Paul.

When Acres bought his sketch to Paul, he was struggling hard to contrive a camera to take objects in motion in order to make films and to compete with the American market. Being a Mechanical Engineer Paul recognised the inefficiency of Acres's invention to the application of Cinematograph. But this to a certain extent helped him in his fight towards perfecting a camera and in the end he succeeded in manufacturing films for his Kinetoscope.

Then he aimed at the idea of bringing forth a projection apparatus, which by no means an easy task, as there were no precedents to guide him in his new attempt.

About three o'clock one morning in the early months of 1895 the quietness of Halton Garden was disturbed by loud and prolonged shouts. The police rushed hurriedly into the building to find out, whence these shouts emanated and found Paul and his colleagues in their workshop giving vent to whole-hearted exuberance of triumph. They had succeeded in throwing the first picture upon the screen. In order to compensate the police for his fruitless search the film which was 40 feet in length and produced a picture 7 feet square was projected. Thus it was this policeman—had the opportunity to witness the first projection on the screen.

In February 1896, the first public demonstration with this apparatus described as "Theatrograph" was given at the Finsbury Technical College and it caused great excitement

and interest. A few days later, the apparatus was shown in the library of the Royal Institute and Paul was congratulated warmly upon his achievement.

Next morning Paul was invited to join Sir Augustus Harris the famous impresario at his breakfast. Sir Augustus saw the possibilities of the 'Theatrograph' as a form of amusement and they both entered into an agreement sharing fifty per cent of the receipts to exploit it at Olympia.

The Theatrograph proved a powerful magnet. This was the first picture palace in the world which devoted exclusively for the projection of pictures. From it the present day cinematograph has developed.

V

SOUND ON FILM.

Eugene Augustine Lauste, father of sound-on-film adapted a lantern for moving picture at the age of ten. Leon Gaumont produced sound with film in 1902. To-day the sound film or other-known as the Talkies have come to stay all over the world.

VI

CINE COLOUR PICTURES.

To-day the world is engaged with producing all colour pictures. So far things have been in black and white and huge experiments are being carried on to present the films on the screen in their true colours. Experiments have proved a success and many leading producers from the west have produced colour films to-day. The future is still before the industry and God only knows what is to happen and what revolutions are to take place in the years to come.

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The Mysore Fotofone Studios Ltd., Bangalore

A Review

IT is not too much to say that from the days of Adam and Eve when Film Industry was considered to be an Industrial proposition even in India Bangalore was marked as an ideal centre to build a studio and a centre for Film Industry in the South. Both from its climatic conditions and on account of its beautiful natural scenic effects, Bangalore is certainly an ideal place to propagate the Film Industry in the South. But till this day, beyond some profitless spasmodic attempts and futile gestures at film making, nothing solid was achieved. It all centred round tall talk and it is a pity they have all turned out empty until now.

The Mysore Fotofone Studios Limited, recently started in the city of Bangalore seeks to fulfil the fond hopes which were entertained by many people. With a capital of five lakhs—a modest one but enough for South India—it has come out with a prospectus which promises success. For one thing, the Company has a distinguished directorate which even many limited industrial concerns could not possibly secure. The Chairman of the Company is no less a person than Raja Karya Pravina, P. G. D'Souza, B.A., B.L., a retired Member of the Council of the Mysore State, Chairman of the Bangalore Bank, Ltd., Bangalore Central Co-operative Bank Ltd., The Doddanna Charities and President of Hindi Prachara Sangha and Mysore Adi Karnataka Association, which qualifications perhaps single him out as a prominent citizen of His Highness of Mysore and one in whose hands the vested interests of the Company and the money of the shareholders is much more safer than even the best of Godrej Safes. Raja Seva Saktha, M. G. Ratnagiriya, B.A., B.E., is director

number two, a retired Secretary of the Government of Mysore, Ex-General Manager of Badravathi Iron Works, Director of Bangalore Printing and Publishing Co., Salem Bank, and S. M. S. A. Bank respectively and a name held in high esteem in Mysore for business integrity and honesty. Then comes our old friend, Rao Saheb T. V. Natesa Mudaliar whom I personally know very well as the only film magnate of South India, who will speak straight and call white as white and black as black. He is a Banker and Contractor of long standing in the Salem District, besides being a Director of Modern Theatres, Salem, partner of Chellam Talkies and Rajeswari Talkies and a Director of South India Fire and General Insurance Company of Coimbatore. Number four is yet another giant in Mr. S. A. Ramaswamy Iyer, B.E., C.E., M.I.E., retired Executive Engineer of the Mysore State, Director of the Mysore Hoiseries, partner of Lotus Pictures and Principal of the College of Engineering and Technology. He is keen as a baby in the industry and will do much to push the Company to any great heights. And then you have Sowcar M. L. Narasimiah and as all Sowcars always are, he has enough money to buy many studios of India and therefore will surely see that the Company is never wanting in finance. But the most delightful of all the directors or shall it be said the grand old man of the Company is Mr. T. Subramania Aiyer whose name is a by-word in Mysore for the way in which he enlivened and pushed the Bangalore Press ever since its inception and therefore one who has enough of organising talent still in him which qualities will go a long way to safeguard the interests of the Company on right lines. It may not be out of place to mention that he is considered to be one of the best Homeopathic Doctors of India by the number of medical enquiries he receives everyday and I am sure he has a tonic and a pill for the Mysore Fotofone Studios to work it with a vitality and force that should amaze many film magnates of India. Last but not the least comes T. Srinivasam, Banker and Financier, but much more than these qualifications you should only go to Vellore and ask anybody about him and then you will

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know what all miracles he did there in the face of stout opposition. He has great resource and a keen insight which should push the Company on the upper grade ere long. So you have Seven Directors—a lucky number surely!

The Company has secured the services of Sangeetha Vidwan Brahma Sri B. S. Raja Aiyengar as its Music Director and no better choice could be made than this. The Vidwan is a leading light of the musical world and will lead the Company as well.

Along with the usual activities of production and exhibition of pictures which generally other concerns also handle, the novelty of their scheme lies in the co-operative spirit of the chain which they propose to establish with all the theatres in South India, which is an excellent idea and one that has never been proposed or practised by any other film concerns in India. According to this scheme every theatre in South India will become its shareholder and the Company in its turn promises to supply them with pictures and in fact arrange their entire release programme year in and year out. Only one theatre in a city or place will become a permanent shareholder of the Company and therefore a privileged theatre for purposes of exhibiting the pictures of the Company exclusively. The theatres on this arrangement need not pay any deposit which they should otherwise be obliged to pay for each and every picture and by the mere fact that they are shareholders of this Company they get all the pictures without any deposits. A scheme based entirely on mutual advantages and therefore should be very popular as is evidenced by the fact that almost all the theatres in Southern circle have become shareholders of this Company.

The immediate programme of the Company is to picturise *Jayabarathi*, an enthralling story on actual life, its troubles and privations and woes with a brilliant cast. They propose to pro-

duce four pictures a year so that the theatre members may have their full share of pictures while for the public quality pictures have been promised so that there is every prospect of a speedy programme carried out in all earnestness. For the investors there is a promise of quick return for the money sunk in the Company and it is not too much to say that even in the very first year of the Company's existence a fairly good dividend may be declared.

The Company should therefore have the good wishes of all folks in their laudable programme of work and activity and every one looks forward with interest about their activities, so that when 1938 comes Bangalore may really have at least one good studio erected by them and working as it should work on noble and lofty ideals.

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TRICHINOPOLY

From the West

INTERNES CAN'T TAKE MONEY:

This is a picture with Romance, Mother Love, Suspense, Superb Acting and built beautifully amidst a Hospital and Underworld background. It has young love the yearning of the one man for the one woman, it has poignant, sincere, heart-tugging scenes that portray a young mother's search for the child that has been taken from her. Scene after scene it is played superbly by stars who have infused the picture with every bit of emotional sentiment and it is claimed to be a box-office hit of a supreme order. Barbara Stanwyck aided by a story that gives real opportunity to her talents and Joel McCrea feature in the picture. Lloyd Nolan and Stanley Ridges in crisp underworld roles make together every scene dynamic in action. It is a Paramount picture directed by Alfred Santell.

TURN OFF THE MOON:

A Paramount Picture directed by Lewis Seiler starring Charlie Ruggles, Eleonore Whitney, Johnny Downs, Kenny Baker, Phil Harries and others. It is a grand Musical Comedy ensuring top-notch entertainment. There is dancing, romancing, girls, gaiety, music and uproarious fun, bound to give you a good time. In his horoscope, Ruggles discovers that if he is able to bring a young lady and a young man together before nightfall, he will be all set to marry his love of 17 years—Marjorie Gateson. In his department store is a honeymoon Cottage where he installs Eleonore Whitney. Her romance with Johnny Downs seems to be running smoothly until Charlie sees Eleonore with another man and Johnny with a new girl. But the fixer gets everything straightened out and marries his Marjorie even though complications require an extra day.

MAKE WAY FOR TO-MORROW:

A story of faith and courage and a great love. Inspired by the valient fight of two lovable people to find happiness again in a world that passed them by. You will laugh, love and live each tense moment of its fervent action. It is a Paramount Picture with Victor Moore, Beulah Bondi, Fay Bainter and Thomas Mitchell in leading roles.

OUTCAST:

It is a story of a physician who is hounded from city to city by Miss Morley who believes

him guilty of murder. She catches up with him in a small mid-western town where he has taken refuge. There, through the interception of Stone, she discovers the physician's innocence and falls in love with him, but not before she has betrayed him to a mob. Warren William plays the role of the Physician, Karen Morley is the girl who turns her hate into love. There is also Lewis Stone who puts a grand performance. The cast also includes Jackie Morgan—the child star, Christian Rub, Esther Dale, John Wray and others. A Paramount Picture it is directed by Robert Florey.

CALL IT A DAY:

The high spots of the picture consist in its very humorous comic element which runs through every line and every reel of the film and presented in a bright, sparkling spontaneous manner bound to appeal and amuse all types of audiences. It tells a gay and romantic story of the romantic adventures which befell a staid English family in the course of a day. The main attraction is yet found in the manner from which from the leading roles down to the smallest role act and live to their parts. There are various opportunities to participate in the joviality cleverly acted by one and all. It is a Warner Brothers comedy film, starring Ian Hunter, Roland Young, Alice Brady, Olivia De Havilland, Anita Louise, Frieda Inescort and directed by Archie Mayo and one of the biggest hits of the screen ever seen for many years.

THE KING AND THE CHORUS GIRL:

It is Warner Brother's last word in entertainment introducing a great new star in Fernand Gravet — the idol of 50 million Frenchwomen supported by a superlative cast including Joan Blondell and Edward Everett Horton. There are scores of beautiful girls performing the "Can-Can". A gay story, colourful settings, superb dialogues and laugh fully packed with enthralling situations.

AWARD FOR THE PRESIDENT OF WARNER BROTHERS:

The Honorary Degree of Doctor of Humanities was awarded by the Rollins College of the State of Florida to Mr. Harry M. Warner. In awarding the degree the President of the College described Mr. Warner as "a man of will and vision in the development of a young and vital art; an executive genius, a practical idealist and a benefactor of many philanthropies."

Never before a Film concern started with more ambition to improve Film Industry than the Film Corporation.

Editor's Evening With Pictures

HURRICANE HANSA

Produced by Wadia Movietone, Bombay.

Directed by R. N. Vaidya.

Photographed by Rehman.

Recorded by Contractor.

Featuring : Nadia, Sardar Mansoor, Husn Banu, Sayani, Master Mohamad, John Cavas and Punjab-ka-Beta.

Released at the Select, Madras, on 30—7—37.

Class.....B

The story as usual centres round the exploits of a girl heroine who is out to rescue the oppressed but this time the oppressed Harijans. Excepting for the fact that the picture provides fast movement which pleased the audience of the lower class, the picture is one that could not be said to have any appeal to the higher class. Intermingled with the bravado spirit of Nadia you have some fine comic interludes provided by Chhotu and Boman Shroff which were highly interesting and laughable. Whenever Hansa was rescued it looked tame and artificial. Conviction in the reality of episodes was prominent by its absence.

Nadia is much improved in this, she has developed more quicker movements in keeping with her roles. Sardar Mansoor is the only one, I liked in this picture for in this plethora of confusion, he acted with restraint and conviction. He sang well—much better than Master Mohamad. Master Mohamad was theatrical and unimpressive. Punjab-ka-Beta the horse provided some thrills to the public.

A picture for the mass with mass appeal.

TUKARAM

(Marathi, 11,795 feet.)

Produced by the Prabhat Film Co., Poona.

Directed by V. Damle and S. Feteהל.

Photographed by V. Avadooth.

Recorded by Shanker Rao Damle.

Featuring : Vishnupanth Pagnis, Gowri, Baghavath, B. Nandrekar and others.

Released at the Broadway Talkies, Madras, on 24—7—37.

Class.....A

A picture in Marathi which could be made to run in backward Madras and that too successfully with every show filled to overflowing capacity with audience mainly consisting of non-Marathees speaking population, speaks for itself the high excellences of the picture without any reviewer doing justice to it.

The main feature of the film is the exact reproduction of the religious sentiment infused in the life story of the Saint and the absolute correctness of the characterisation of different roles to the mythological exactness, so that every one lived in the picture as the personalities concerned lived during the life time of Tukaram.

The chief honours in the picture go to Gowri who as the wife of Tukaram supplied the entertainment value of the picture. One time angry, one time laughing, one time tearful and all the time possessing a wonderful soft-heart of a dutiful wife she displayed rare talents of high histrionic ability which made every one remember her with affection. Tukaram started with correct expression of a saint and maintained the same attitude to the very end. We would have preferred some more ginger and some more sorrow in his role so that there may be more realism in the development of the role. At least he could have made to express more force in the last scene, where he pleads with God for the safety of the King, when the Moguls make a surprise attack. Anyway, the role fitted him like a T and if he had not risen to the greater heights the fault is more with the directors than with him. I didn't like the role of Salomalo as it was not up to very much. The son and daughter of the Saint did well.

The atmosphere of the picture was in true keeping with the spirit of the days and the spectacular rise of Tukaram to the heavens in Garuda heightened the fame of Prabhat to its highest pitch, moving the religious fervour of the people to the nth degree. The photography, recording and music were all very good. It is a

SEPTEMBER 1937

TALK-A-TONE

31

picture worthy of Hindu religion and Prabhat's tradition. Director though commendable showed room for improvement.

ZAMBO or The Ape-Man

Directed and Produced by M. Bhavnani at the Wadia Movietone.

Story by S. B. Nayampally.

Featuring : S. B. Nayampally, Navin Yagnik, Sarla, Indira Wadker, Fatty Prashad and others.

Released at the Select, Madras on 3—9—37.

Class.....A

Here is a film which kept me in my seat till the very end on account of the very interesting way in which the film was taken for the screen. There was not even a single moment in which I felt dull or bored.

The story is not in any way original but if it is an imitation of some western type it is a worthy imitation or a combination of several such western films carefully taken.

The Ape-Man represented by Nayampally and later by Navin Yagnik after the experiment were cleverly done. Nayampally as the jungle Ape, exhibited corrected emotions and even evoked sympathy from the people for the suffering and the helplessness of the beast in the hands of Man. The make-up especially the face, needed some more touches though the body is alright. The experimented Ape-Man in Navin Yagnik had a body, sound and beautiful, and expressed the mentally non-developed human being correctly and appropriately. Altogether both the ape-roles were good to look at and to be enjoyed much.

Sarla had the song hits well in her hands. She acted well and made a good companion to Zambo. Fatty Prashad supplied the comic element to its fullest dose. Special mention should be made of the Gorilla in Mehru which acted like a human being very sensibly. Altogether it was a good cast well chosen and directed.

Recording is defective at many places. Photography is tolerably good. Direction is commendable. Editing especially the circus scene was well done as it appeared more interesting

than a show of the circus on account of clever insertions. But the circus lighting was defective. The dance of Enakshi Rama Rao lost its effect on account of the fact that most of the dance was taken in mid long shot and a close up or two would have made it better and interesting.

A good thriller without much of impossibilities and therefore one that should not be missed.

BEYOND THE HORIZON

(11,738 feet)

Produced by the Prabhat Film Co., Poona.

Directed by K. Narain Kale.

Photographed by P. V. Avadhoot.

Recorded by Shanker Rao Damle.

Featuring : Shanta Apte, Leela Chitnis, Chandramohan and others.

Released at the Broadway Talkies, Madras, on 29—8—37.

Class.....B

A dull boring picture and produced by a second rate director without story interest and continuity, it fell below the usual standard of Prabhat pictures. Repetition of the scenes of drunkenness, the torments under which the slaves suffer from and some touches of love scenes were all one could see again and again. Even these repetitions they have been done in the same usual manner, so that you bring to your mind the previous scenes and hence the picture appeared to be very boring.

Leela Chitnis is the one who acquitted herself creditably. Shanta Apte was sunk in an abyss and therefore her talents were submerged considerably. Chandramohan had not much scope in this picture. The others were among the crowd nothing worth mentioning about. The song numbers were good.

The settings were spectacular. The photography and recording were good. Direction suffered from inexperience. With the name of Prabhat and their stars the picture is likely to make some show in several places with indifferent reception.

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On the Sets

BOMBAY

Imperial Film Co. : *Punjab Lancers* was released at the Imperial and scored the usual reception. Rancee the Gorilla coveted many hearts in this picture.

Search Lights, starring Sulochana, D. Billimoria, Jamsedji, Gulam Mohamed and directed by Homi Master is ready for release.

786 : This curious picture of numbers directed by Hafisjee is taking a grand shape. Some enthralling scenes were taken in the actual collieries at Balampur. Mines in all its grandeur and dangers will be seen in this picture eye to eye by the public.

Kisan Kanya : The first full length cine colour picture is complete as also *Two Women*.

Gunjal having finished *Mere Lal* is now with the paper work of *Mother India*.

Aspi is brisk with *Vasant Bengali* and will start work on *Flying Rancee* by kind arrangement with Wadia Movietone.

Mr. D. Billimoria blossoming as a director is progressing satisfactorily with *Kashmir-ki-Kali* with Sulochana.

Director Atorthy is busy with *Dulhan*.

Ranjit : Their next attraction *Flame of Love* or *Shama Parvana* is in the editing room. It will be released in many places this month. A novel theme with beautiful songs, excellent dialogues with Madhuri and Ishwarlal give the picture a good reception by the public.

Jayant Desai is busy with a gangster drama. Madhuri, D. Billimoria, Ishwarlal with Limo, the dog of D. Billimoria are cast in it.

Chandulal Shah is out to start his own work shortly.

Dwaraka Pictures : With Nurjehan in the lead *Parakh* is nearing completion. The comic interludes are ably played by D. R. Bhargava and G. S. Kashyap. You have Madhav Kale, Rajkumari, Mira, Manohar to complete a powerful cast. Hoogan is directing the musical side with commendable skill.

It is a powerful human drama which will shortly be released at the Royal Opera House, Bombay.

Bombay Talkies Ltd. : *Savitri* the long awaited super mythological hit has been released at the Roxy on the 29th August. The picture is noteworthy for many points. Firstly the remarkable and appropriate background created for this mythological piece which has never before been shown on the Indian screen, secondly the superb artistry displayed by Devika Rani in the stellar role, and lastly the lavishness of the picture is unparalleled in the history of mythological pictures of India. Yagnesh Sukla the brilliant artist is responsible for the settings. Costumes and architecture which are intricate, perfect and elaborate. His inspiration for these designs came from the frescoes of Ajanta, ancient temples and historical monuments. From the entertainment point of view Devika is enough to carry you to giddy heights and as a mythological document it has no parallel. The picture is running to crowded houses in Bombay.

Their next will be a social with Devika Rani featuring.

Minerva Movietone : *Khan Bahadur* is an absorbing drama of modern times directed by Mr. Modi and brings again himself and the charming Naseem together again on the screen in this picture. The happy Khan Bahadur's life turns into troubled waters with disasters after disasters coming in his life. Suddenly the Khan Bahadur suffers the woes with a fatalic resignation and regains his former position almost by a stroke of luck. Mr. Modi is the Khan Bahadur and you may be rest assured of something superb from him. Recently the unit had been to the Osmani University where some of the scenes take place incidentally bringing on the screen the glory of that excellent University of the Nizam.

Wadia Movietone : *Asia-Sitara* has been released at the Lamington Talkies, Bombay. With Master Vithal, and Jenabai Pawar in the leading roles and Master Dhulia the well known Master's Voice comedian, the picture is assured of a box-office hit. Homi Wadia is busy with *Toofani Tarzan*. In *Rangila Mazdoor* Harichandra Rao and Violet Cooper are featured and this picture is being directed by S. M. Yousuf. Fearless Nadia and the Wonder Horse, Punjab-ka-Beta are featured in *Lootaru Lalna*. Their Telugu *Nara-Narayana* is released on the 2nd September in many places of the Andhra district and heartily cheered by the public.

Film Corporation of India will be up-to-date in its Equipments.

Sangeet Film Co.: *Pearl Necklace* has been completed at the Film City. The cast includes Mehtab, A. Hussein, Aneta Devi in leading roles with a super supporting cast. The story is woven round a maze of amazing exploits through a very interesting story concerning a woman and everything has been done by the directrix Bai Jaddan Bai to make it a good one for the public.

Golden Eagle Movietone: It is understood that they are busy with plans for constructing a studio of their own in Karachi and their next production *Air Mail* is to be shot there in all its pomp and glory.

A Contradiction: Director G. R. Sethi writes from Bombay that the reports that he is directing what was left unfinished of *Bhishma* by the late Aga Hasher Kashmiri is being directed by him which is not a fact. While wishing the picture of the veteran all success he completely disassociates with the direction of the abovesaid picture.

CALCUTTA

Film Corporation of India Ltd.: Speed is now the watchword of this concern, for everything to build the studio on up-to-date lines is being pushed ahead by experts. The land purchased at Tollygunge is being converted into a grand Hollywood with roads, studio and other necessary things to build a modern studio on modern lines. The Managing Director is busy with his preliminary arrangements and he made a flying visit to Jodhpur. Recently the shipment of the first unit of machinery arrived from the R.C.A. factory. There are the new ultra-violet system, recording equipment, background projection and playback system which will make the studio modern in every sense of the word. It is reliably understood that before a month is over you will have a big studio with all things ready for shooting.

New Theatres Ltd.: *Anath Ashram* has been released at Bombay (3rd week), Lahore, Lucknow, Quetta and Mussoorie and reports say that it is in every respects a fitting successor to New Theatres' super pictures which we have seen and admired. Uma comes out in this picture after a long time—a great attraction for fans who have admired and worshipped her from the days of *Chandidas*. Najam gives the lead to Uma ably and you have Jagadish, Nawab, Nemo and Kider to complete a unique team.

Mukti: The picture is complete and censored. It awaits release on 18-9-37 at Chitra, Calcutta.

Film Corporation will have Automatic Developing Plants & Automatic Printers.

Great hopes are centered on this picture—not without any reason knowing Barua's delightful handling of themes for in every respect the picture strikes a new departure from other pictures. Wait for it and see it yourself.

Nitin Bose after scoring a brilliant success in the *President* which is still delighting fans all over India, is out for another super hit. The paper work is complete and arrangements are ahead to shoot the same.

Vidyapathi: Another touching scene was added to this great picture which has already made distributors fight for it. The scenes of bed room and pleasure chamber were shot. P. N. Roy has given all that is best to give colourful settings for this picture. Everything about *Vidyapathi* is O. K.

Director Hem Chander after the success of *Anath Ashram* and a happy marriage is busy expediting the script of his next social picture—a drama of sacrifice and love. Great things are expected again from Hem Chander.

Radha Film Co.: *Chinna Har:* The picture is almost complete under the direction of Hari Bhanja. Pathos in all grim details have been depicted in this picture with a capital P. The picture is expected to be the finest ever produced by Radha.

Prabhas-Milan: Phani Burma is progressing satisfactorily with this picture. The picture will be completed before the puja holidays. Grand and spectacular settings mark this picture a super mythological one.

K. P. Ghosh the reputed director and stage producer has joined this concern. We have held him in high esteem for the pictures produced by him exhibited finer sentiments and finest craftsmanship of filmic art. He is to produce first a Bengali mythological subject for which he is busy with the script.

POONA

Jayashree Films: Keshavrao Dhaibar the producer director of this concern will feature in *Nanda Kumar* as Akrur and those who appreciated his role as Shellar Mama in *Singhad* will see him again in a startling role in this picture since the role of Akrur requires special talents which Dhaibar alone possesses.

The preparations in building their studio at Kirkee on modern lines are progressing rapidly.

Placed in an extensive space of land, it will have all the modern advantages of a modern studio. You have natural location scenes, two storey administrative blocks, processing plants, luxury suites, bath-rooms, dubbing stages, review theatres, cutting rooms, dressing rooms, extensive workshops, research libraries, restaurants, car-parks, editing rooms, sound departments, workshops, wardrobes, art department, make-up department, ventilating and cooling plants, camera and monitor rooms, reception rooms, still department, developing and printing rooms, carpenter's workshop timber stores and what not? You will find the studio a complete city by itself, self contained and designed by architects who have won name and fame for such works.

Nandakumar is progressing well at the Saraswathi Studios. A mammoth cattle scene was taken and it is safely claimed that no other producer has ever taken pains to bring such a variety and such beautiful herd as this one. Another important scene is the huge ballet comprising hundreds of girls, men and women and children dancing and singing and forming a unique group of unsurpassed grandeur adding immensely to the beauty of this super picture.

Prabhat: The *Unexpected* is gaining the expected end and as all pictures of Shantaram had been this one will be yet another great hit.

Lord Buddha, as per latest report will not feature the national poet Rabindranath Tagore. The picture will be produced in English as well as among many other vernacular versions to please the various provincial admirers. The Prabhat is out for another great hit in this picture and the picture will, probably be the greatest ever produced in India on account of its elaborate preparations and attention to intricate details of Lord Buddha's life.

KOLHAPUR

Huns Pictures: The attraction now at the Majestic, Bombay, will be *Premveer*. It is a full length comedy that will set up a new vogue in film-making. A youth cares more for love than for books and his slogan is that *Life minus Love = Zero* which should be a new theory of higher mathematics. Vinayak directing and featuring is faced opposite with Asha-lata. Phiroze comes out as a girl comedienne. Slavi and Powar are two doting fathers. The mathematics professor is Gharapur—never famous for his maths even in primary school. Principal Atre is the author

and is responsible for the dialogues as well. Annasahab Mainkar is responsible for intricate and delightful music in this picture. In the technical side you know Pandurang Naik, the veteran cameraman of India, recording is done by R. Datir and edited by Jannarkar. The picture will add another feather to Huns.

Jwala is progressing briskly and the first stills received show Chandramohan and Ratnaprabha as altogether different on account of their make-up and wonderful costumes.

MADRAS

Mayura Films Ltd.: Their maiden hit *Saint Arunagiri* dealing with the popular Saint's life and loves is fast progressing at the Shalini Studios, Kolhapur. In the title role you will see no less a person than Thevaram C. Sankaralingam a disciple of the well-known Appadurai Achari. T. N. Meenakshi is the Saint's sister, Gavai S. N. Vijayalakshmi is the Saint's mother. A. Sundari is the cruel priestess and the cruel Raja Guru is portrayed by S. D. Chandran. The reports run that all of them are doing their best to give the picture life and blood and coupled with expert management the picture is sure to be a winner. Further the picture is full of trick scenes and many wonders of the camera, sure to delight the technicians as well.

Pratibha is released at the Paragon on 4-9-37. Besides they have secured the rights of two Sagar's gems in *Kokila* starring Sabita Devi the delightful siren of the screen and directed by Badami and *Eternal Music* a picture directed by Hiren Bose who as I know very well left no stone unturned to give the best he could give on the screen in this picture. These pictures also will be released in due course throughout the Presidency.

Madras Sound Studios: *Vipranarayana* in Tamil is fast nearing completion at the Huns Studios at Kolhapur. The music of the picture is superb having been composed by the well-known Vaidyanatha Bhagavathar. The scenes of Srirangam and the divine dharshan of Mahavishnu in Garuda Vahanam have been rendered superbly. In the cast you have Sundara Bhagavathar, M. S. Raghavan, Joker Ramudu and a child star in Surya Kumari. All things considered the picture is expected to be a hit.

Madras United Artists: Having completed the studio of the Motion Picture Producers Combines

Film Corporation of India will also have Velloclators & cranes.

and opened with great pomp on the 19th Aug. the concern has started their work in right earnest. Their Telugu *Balayogini* is now on the sets and taking a grand shape. They intend also commencing a social subject with M. S. Subbulakshmi in the leading role. Unconfirmed reports say that they are out to filmatize *Seva Sadan* in Tamil. The story is a famous novel by Munshi Premchand in Hindi which has been read and re-read by many folks all over India and when once this story was filmed in Hindi by Nanubhai Vakil who had never any pretensions to pose himself as a director it failed hopelessly and we trust that United Artistes will do better and bring the story more realistically on the screen.

Rajan Films: Partners of Thyagaraja Talkies of Trichy have started this new concern and intend producing *Thirumelakanta Nayanar*. It is presumed that M. K. Thyagaraja Baghavathar will role in the title cast.

Kalidas Films: After the news that they have opened their own studio at Erode it is now understood that they are to bring out *Kannappa Nayanar*. They are also to produce a social for which preliminaries are being pushed ahead.

T. P. Kalyanarama Sastriar of Kumbakonam is to produce *Manimegala* in Tamil. R. Manikka Vasagar is writing the dialogues. Rajeevi of *Chandrasena* fame is to appear in the title role.

Srinivas Cinetone: *Vipranarayana* in Tamil is forging ahead with speed in this place. Kothamangalam Srinivasan, Rajasundari and Krishnaveni appear in the main roles. They have purchased a new R. C. A. sound equipment which will ensure perfect sound in their films.

National Movietone: *Mohini Rukmangada* their Telugu hit has been released at the Gaity. Their *Raja Mohan* is being shot with all rapidity and likely to be completed shortly.

Olympic Pictures: *Minor Rajamani* under the able direction of Raja Sandow is progressing grandly at the National Movietone. Grand settings mark this picture. A scene of the heroine's Rathusnan was taken and then you have entire shop as well in another set. Krishnaveni plays the leading role in this picture. The story is written by Vaduvor Duraiswamy Iyengar.

Rajendra Talkies: They have announced the filming of *Swarnalatha* a social picture in which service for Motherland, Harijan service and other latest national developments are included. The concern is

backed by strong financiers of the Chettinad. Further details are awaited with eagerness.

A. L. R. M. Co.: They intend producing a social picture shortly the details of which will be out shortly.

Jupiter Pictures: They have announced as their next a story of Kothanayaki Ammal entitled *The Orphan Girl*.

Karthikeya Films: *Sundaramoorthi Nayanar* is completed with all its magnificence. There are many distributors who are trying to knock it off but the terms have not been satisfactorily arrived at. The picture as all Murugadas Pictures are, is out to triumph and fans may look forward to something entertaining in this one.

Rohini Pictures: *Grihalakshmi* is being produced at the Karthikeya Films in all sincerity and earnestness by H. M. Reddy.

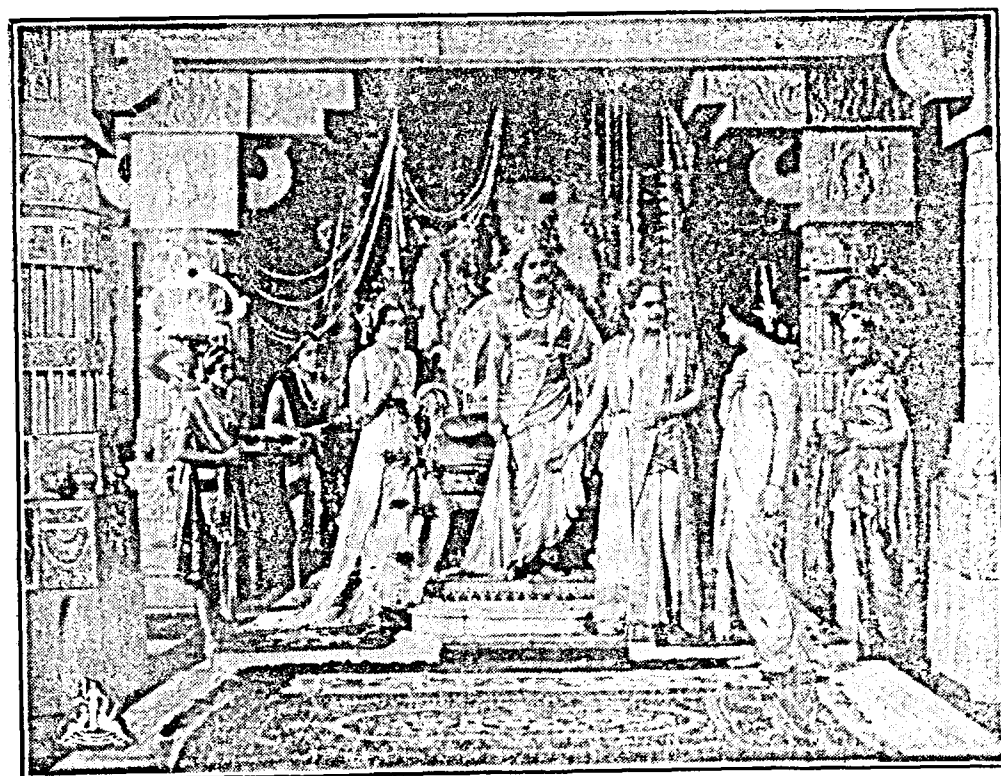
Prabhat: Prabhat's social picture is now receiving final touches before release. It will represent Indian culture out and out. The rehearsals of *Gopalakrishna* are in full swing.

Sagar (Bombay): *Capt. Kirtikumar*, awaits release at the Imperial, Bombay. Director Luhar is busy with *Dynamite*. Mehboob is busy completing *Watan*. Badami is to start work on a social *300 Days and After*.

Standard Pictures (Madras): Almost nearing completion at the Imperial Studios, Bombay, their picture *Jayakumar* features V. S. Mani, Nott Annaji Rao, M. R. Narayanan, T. S. Jayal alias Parimala Leela Bai and N. S. Ratnambal.

Renaissance Theatre: *Jalaja* and *Madhavi* are two pictures now under production in Tamil at the Sagar, Bombay. The former is a dancing epic with Varalakshmi, Banumathi, Kutti Rukmani and others. The latter picture is about blowing of untouchability to winds and features Madrimangulam Natesa Aiyer, Gopalakrishnan, Lakshmanan, Chellam, Kutti Rukmani and Padmasani. Everything is being done to make these pictures different from the usual S. Indian monotonous stuff.

A MARRIAGE: Rajamanickam, the younger of the Two Brothers was married to the daughter of a prominent merchant of Coimbatore on 9-9-37 with great pomp and ceremony. The bridegroom who is very popular, particularly in cine circles was the recipient of many congratulations from almost all the corners of the Presidency.



Scenes from PRATIBA (Shalini) A Mayura release



A scene from JALDEVI (Ferdous)

DEPARTURE : Director P. C. Barua left for the west last week mainly to recoup his health and gain some much needed rest. He will, while there, keep himself in touch with many prominent studios.

TUKARAM MENTIONED AT VENICE : *Tukaram* the mythological hit of Prabhat was specially commended and mentioned as a picture of excellence and merit.

LAKSHMI CINETONE LTD. :

Mr. M. S. A. R. Gupta, has completed his preliminary arrangements for the twin pictures *Radha Krishna* and *Syama Sunder* in Tamil and Telugu and is likely to proceed to Bombay to fix the studio and the Director. Everything to make these pictures perfect both from technical point and entertainment value are aimed at.

VILLIPURAM JUNCTION TALKIES :

Mr. R. Arumugam, a native of Villipuram and a financial magnate together with others

intend building a theatre on a limited concern basis. The authorised capital is Rs. 50,000 and the best of sound machine will be obtained for the theatre. The theatre will be completed by the Dipavali holidays.

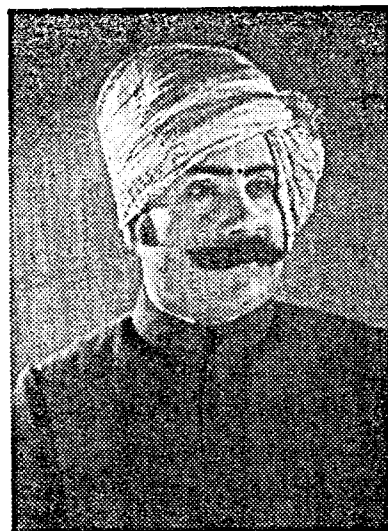
East India Film Co., Calcutta.

Mr. B. L. Khemka's next is *Daksha-Yagna* in Tamil featuring V. A. Chellappa, Raja Nagasunder, Selvaratnam, Nataraja Iyer, Radha Bai, Chandramma, Jailakshmi, etc., whereas the Comedian-group is filled with Krishnan-Mathuram and Sankaraier-Mangalam.

Raja Chander Sekhar is to direct the picture. Mr. Desigar the well-known playwright is completing the writings of dialogues and composing the songs.

It is further learnt that Mr. B. N. Tagore of *The Indian School of Oriental Arts, Calcutta*, has submitted his designs for the gorgeous sets, costumes and ornaments, which portray the real Puranic type.

Shooting will commence this month.



RAJA PAKH (Dwaraka Pictures)



MIRA in "PARAKH" (Dwaraka Pictures)

D. P. BHARGAVA, B.Sc., L.L.B. presents G. S. Kashyap's powerful drama

PARAKH

Both loved him but played different games to win him
In their Life and death struggle he found the truth about Love

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A TALE OF TO-DAY
A TALE OF TO-MORROW
A TALE OF ALL TIMES
A TALE OF LOVERS

Most beautifully enacted by Madhav Kale, Nurjehan, Indira Wadker, Mobonar, Jadhav Rao and Sampat Lal and the whole galaxy of Dwaraka stars.

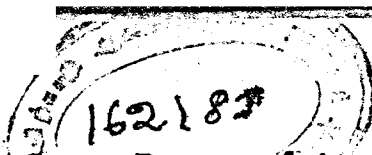
Directed by: Baburao Apte

Cameraman: Thakurbhai Patel

Audiography by: Yeshwant Kothare

Music by: B. S. Hoogan with Dwaraka's Orchestra

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12-1-37

Stop Press of Latest Tamil Releases (Reviews)

PADMA JYOTI
(14,500 feet)

Produced by Modern Theatres Ltd., Salem.
Directed by T. R. Sundaram.
Photographed by Budo Gutchwager and others.
Recorded by Ishar Singh.
Featuring : T. M. Sankaran, M. S. Muthukrishnan,
Padma and others.
Released at the Gaiety, Madras on 11-9-37.
Class C

If by mere expression of fine ideas and national songs one could run a picture in South India, I can only say that he is labouring under an illusion. These noble thoughts and expressions were not properly brought either by the Director or by the actors. The story itself lacked reality and poorly developed. More songs were there and of action there was not much. Padma kept a sour expression and beyond this she could not act her part. The other actors came and went lifeless even as they come in the show of a doll drama.

Padma is more keen on singing than shaping the pot, she is supposed to love Jothi, but all she could do of love-making is to look vacantly and run with his towel, Jothi looked more like a man habituated to walking in sleep, while the potter exhibited more than necessary nervousness while visiting the minor's house. The song numbers were too many and unnecessary.

The tempo is damn slow for this picture. Scenes were prolonged unduly and there was nothing in the picture to show that there is something like a crisis in each story. It begins and ends in a monotonous manner. Direction is hopelessly poor. The picture need drastic cuts.

Padma sang well. Photography and recording were of a high standard.

This is a two weeks picture but with the excellent publicity which the Company has organised, it might be pushed to four weeks—not a day more.

★

BAKTHA THULASIDAS

Produced by the Murugan Talkies Film Co., Madura,
at East India Film Co., Calcutta.
Directed by Raja C. Sekar.
Photographed by Krishna Gopal.
Recorded by Arthur Bradburn.
Featuring : M. K. Radha, T. E. Krishnamachari,
N. S. Krishnan, K. S. Sabita Devi, Padmavathi
Bai, Chellam, Angamuthu and others.
Released at the Broadway Talkies, Madras,
on 11-9-37.

Class A

Among the many pictures of the puranic type, I have seen so far in Tamil. I consider

this picture to be a good one. The plot has been presented without losing the interest of the story, the cast with minor exceptions have been selected properly and acted by all in a commendable manner.

M. K. Radha as Thulasidas has given a good account of himself. The best part of his acting came when he rushes to his wife forsaking his visit to Delhi. The latter devotional portions were well rendered. His songs were pleasing to hear though not very excellent. He has still in him the mannerisms and affectations of the stage, which he should try to forget completely. Sabita Devi as Mamatha with the exception of singing beautifully, failed to live up to the role. The best actors, however, came in the Pattars and the wife of the Pattar in Angamuthu who cleverly acted up to fine standard and gave some good doses of laugh and comic interludes in an interesting manner. Padmavathi Bai as Ulisi did well. In short the entire cast did well to bring this puranic story in life and blood realistically on the screen.

Human touches like that of the words, "Dasanudasan," "Ramanujadasan," the correct expressions of Pattar's wife and her funny and true way of punishing the love-lorn Pattar and above all the intelligent way in which the comic interludes were blended with the trend of the story, without usually hanging apart gave the picture, a value which should make it highly popular with the public.

Direction is highly commendable. Raja Sekhar has done really good work on the picture and he should soon rank as one among the foremost directors of the South should he continue directorial work on the lines of this picture.

The photography is tolerable though in some places lighting was found to be insufficient. The storm scenes were dramatically taken. The recording is very good. The settings were truly representative of the age.

Thulasidas being a Northern Indian Saint they should have given Northern Indian dress to the female-characters and others. The picture might have been in Tamil, but they need not have taken the picture with modern ideas of dress and modern costumes. The make up of Sabita Devi should have been altered as years passed and it is a pity she was made to look the same young girl even though her husband was found becoming greyer and greyer. It is a mystery how even though Thulasidas was found speaking with Hanuman Brahmin in the Kalakshepam scene fairly aloud, it failed to create much more commotion than the mild protests. In some places the people nearby looked as though they were deaf to the altercations that passed between Hanuman and Thulasidas.

The picture is a good attempt to bring Puranic history on the screen and I am sure of its run easily for six weeks.

TALK-A-TONE, SEPTEMBER 1937

Every Time

Every Picture

OF

SANGEET

is different but with a promise of entertainment and quality and now comes the most sensational story ever screened with a super-cast

MOTI-KA-HAR

OR

PEARL NECKLACE

Direction:

BAI JADDAN BAI

WITH

Photography:

KAMBLE

MEHTAB

A. HUSSEIN

ANEETA DEVI

Audiography:

ARORA

Master SHYAMLAL

YUSUF MISRA

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BOMBAY

NOBLER THAN THE LION !
PROUDER THAN THE TIGER !!
STRONGER THAN THE ELEPHANT !!!

The Jungle Man of Your Dreams
The Bhima of the Indian Screen

JOHN CAVAS

THE TERROR OF ALL THE BEASTS AND THE TRUE
FRIEND OF THE INNOCENTS-IS COMING IN

TOOFANI TARZAN

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GULSHAN

&

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PUT TOGETHER

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