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TALK A TONE

V2 NO 5 APRIL 1937



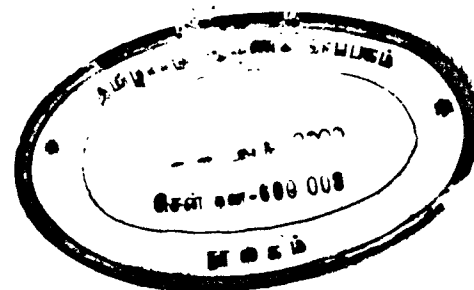
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TALK-A-TONE'S HONOUR PAGE



Honours for
March
to
DEVIKA RANI
in
"IZZAT"
(Dombay Talkies).

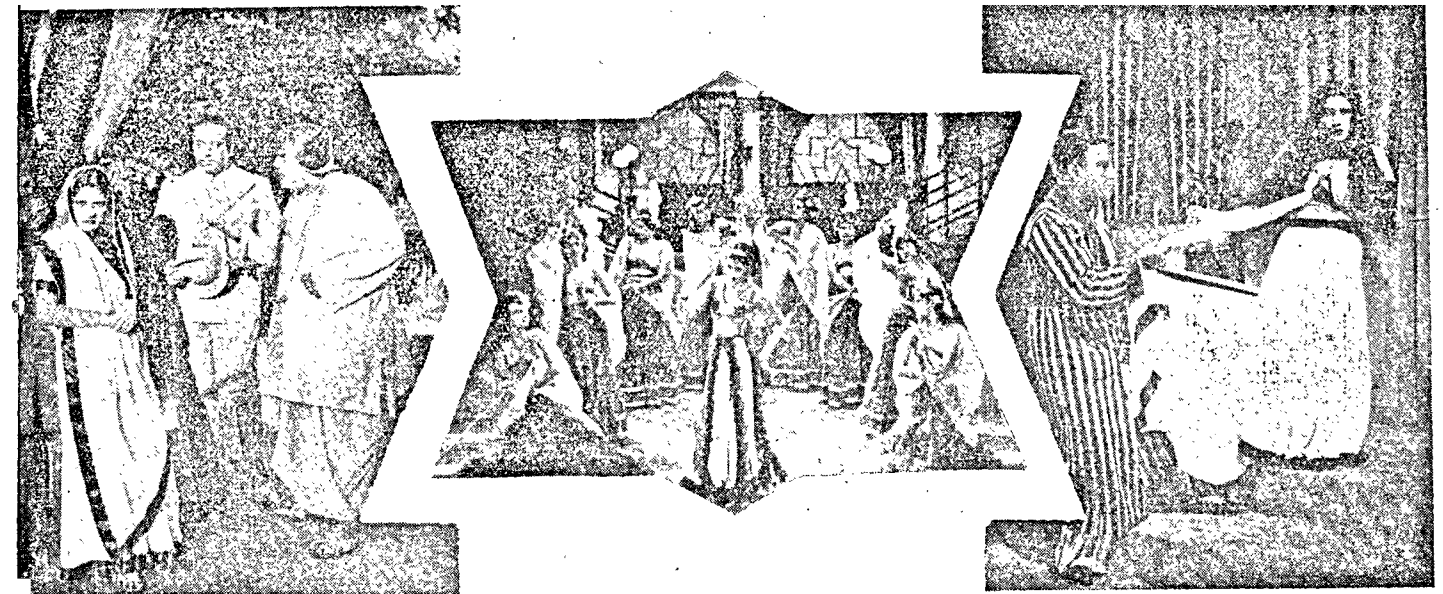
MAZAR KHAN as Sir Shankernath takes the
Honours for March 1937
in "SONEHRI SANSAR" (East India)



TALK-A-TONE'S HONOUR PAGE



*JAMSHEDJI covets the Honours for January 1937 for his startling
Performance in "JUNGLE QUEEN" (Imperial)*



Scenes From "SAROJINI" (Vineet Pictures)

APRIL 1937

TALK-A-TONE

VOL. II No. 5

THE PRODIGAL'S HOME COMING

WHEN is the Prodigal son returning home?" These were the prophetic words with which we were accosted by a prominent South Indian producer last year. We laughed with him, little thinking that the day will dawn for us to come back to our native soil.

Prodigal we had been in the sense that we left to explore newer avenues and lands forsaking Madras and to this extent only our prodigality applies and not a step further. But it is a prodigality which was in every way justified for did not Bombay encouraged and supported us even though a foreigner. They welcomed us with open arms and gave us an encouragement which that great city of Merchant Princes and that city of cosmopolitanism always extend to one and all irrespective of cast and creed. We take this opportunity to express our gratitude to all the film producers and distributors and assure them that the interests of the Bombay films will find a prominent place in the pages of the Journal as long as it lives and thrives in the Film World.

If we had left Bombay with genuine grief and sorrow, it is idle to pretend that we have suddenly developed an affection for our country and countrymen. The reasons for the shifting the monthly from Bombay to Madras are purely domestic, as may be seen from elsewhere in this issue. Without pretending to reform South Indian films or to revolutionise them, we can only assure the film magnates of this place that every effort will be done by us to elevate the provincial films and to bring them to the level of first class Hindi films.

At any rate we feel that in Madras we have a big task ahead. Following the footsteps of a few enterprising pioneers, the Tamil Nad has now taken to film production in alarming numbers. The results of such profuse productions are both varied and interesting. Some are puzzled, some are terrified while yet some others got crashed under the anvil with tragic results. As it happened elsewhere in other parts of India, the ever unsolved question, "Is film industry a paying one?" ranks in the mind of every producer of the South. And the question

will remain unanswered for a long time to come until and unless something radical takes place.

To our mind it appears as though the Film Industry in the south has begun its career in the wrong way about with a capital Z, instead of a modest proper beginning with a capital A. We have, however, every reason to believe that all is not lost for with two films as "Two Brothers" and "Bala Yogini" there is yet hope for the provincial films, provided film making is made as it should be done.

We also feel that while we could not mend the ways of an erring body like the Motion Picture Society of India, we feel that we could guide the newly formed film society of the south. We feel that we could not possibly change the mentality of some of the producers elsewhere to bring out educative films which should both educate the mass and cater to the needs of the educated, but we feel that in the south this could be done with things yet in their infantile stage. It is said that old order of things yield place to new, but this is only a theory for old order disappears only and after they get crashed in the onward march of life. Then and then only, new things come in establishing a new era of happiness and prosperity. South India is a new comer to the field and we have therefore every hope that a nobler era will be established in the near future. How far we will succeed in our self-imposed task is a matter of the future depending mainly on that great thing **HOPE**—that ever elusive **HOPE**.

Sonehra Sansar

(15,000 feet)

(Awarded Editorial Honours as a Super Production)
Produced by the East India Film Co., Calcutta.

Directed by Devaki Bose.

Photographed by Sailen Bose.

Audiography by C. S. Nigam.

Music direction by K. C. Dey.

Featuring : Rampyari, Menaka, Azurie, Gul Hamid, Mazhar Khan, Vijay Kumar, etc.

Released at the Roxy on 6-3-1937.

While in no way a second to two previous pictures which were awarded Editorial Honours in the pages of this Journal—Devdas and Amarjyoti—this picture provides good, vigorous entertainment which should have a particularly strong appeal to the intelligentsia of this country.

Sincerity is the keynote of this simple story of modern days, events and life. The beauty of the

picture lies in its loud laugh at the uneducated employed of our day—their tragic fate and their struggle for existence and then you should note that the laugh is made in a Bernard Shaw manner ironically painting six different types much to the amusement of the mass but giving a terrible lesson to the educated unemployed of India.

The events in the story are rather leisurely in their development and while they do not reach a very intensive dramatic level they enlist your sympathy and have the merit of being naturalistic—too naturalistic.

Mazhar Khan as Shankernath is easily the best man in this picture. He manages to capture the very spirit of his role without being theatrical or over-emphatic in the process. A nervous wreck, a bundle of eccentricities he infuses the film with a tremendous interest that has never been witnessed in any of his previous performances. Gul Hamid after an indifferent performance in "Baghi Sepahi" 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. Rampyari as the devoted Roma and later as a nurse looked even more charming than she actually is and did creditably well. Menaka as Aloka besides a beautiful face was not up to much. And then you should certainly adore the six educated unemployed, their environments, their habits and their hope superbly acted, infusing the picture with a dignified and pathetic grim humour.

And the Direction by Devaki Bose to put in one single word is superb and by the production of this picture he has effectively silenced many of his critics who doubted his directorial abilities. This one picture will justify his name as a premier director of India and even though he might produce a dozen bad pictures in future this picture is itself a tribute to his unparalleled efficiency. The sequences, the presentation, the treatment, the characterisations—all these exhibited the mentality of a finished artiste who will long be remembered for his work in this one picture alone.

The camera work is remarkable. The audio-grapher's work is superb. The technical side of the picture is yet another compliment to a superbly acted picture, beautifully presented on the silver screen.

Sonehra Sansar is a fine example of action picture of present day life and one that should be seen by every son and daughter of India, for it is but once in ten years such pictures do come to the delight of true lovers of Indian Art and Culture.



IT IS THE STORY
OF LOVE

IT IS THE STORY
OF LIFE

IT IS A STORY OF
LAUGHTER
AND TEARS

IT IS

PREM KAHANI

BOMBAY TALKIES' LATEST SCREEN SENSATION

STARRING

ASHOK KUMAR

WITH

MAYA DEVI, VIMALA DEVI, MADHURIKA DEVI

Sunita Devi, Mumtaz Ali, Chandrababha, Manohar, Saroj Borkar, Joshi, etc., etc.

*Sunita Mumtaz Dances * Chandrababha's Songs*

• ASHOK KUMAR'S DUETS WITH MAYA AND VIMALA

IT IS A FILM WHICH WILL BE DISCUSSED

IT IS A FILM WHICH WILL PROVOKE THOUGHT AND ROUSE CONTROVERSY

IT IS A FILM WHICH WILL BE SEEN

NOW RUNNING AT OPERA HOUSE, BOMBAY

AND

Watch for its release in your own city

INDIA'S MOST BELOVED PICTURE

THE PICTURE YOU ENJOYED, ADORED AND
APPRECIATED IN BENGALEE AND HINDUSTHANI

NOW IN
TAMIL

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IT'S HINDUSTHANI VERSION WAS AWARDED "4"
GOLD MEDALS BY NORTH INDIA ALONE AS BEING
THE MOST SENSATIONAL HIT OF THE TALKIE ERA

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G. T., MADRAS.

AN OPEN LETTER

TO

PANDIT JAWAHARLAL NEHRU

By N. SRINIVAS



DEAR PANDITJI,

The general elections all over India resulted in the favour of the National Congress and in almost all the provinces the majority is held by the Congress, who can if they can, do immense service to the country instead of depending merely on theorising and ceremonising. After the decision made in Delhi to take up the responsibility of office this is almost possible and within the grasp of the Congress. How far the National Congress and its followers are going to fulfil the fond hopes of the electors is a matter which is more left to the future than to the present, but as the Editor of this Journal, I place before you and your followers certain constructive proposals with a view to improve and establish the Film Industry in India—a matter which should certainly receive your earnest and careful consideration since the Film Industry is a power in any country Politically, Socially and Economically.

I am not going to waste my time by painting the sad state of the Industry in India as it can be summed up in two words—disorganised and unpatronised. If however the Film Industry is to thrive in India there should both be organisation and patronage and these things could only be given, by legally established Government of the Country. Now that your party has secured the majority and intend driving the offices in all the provinces, I look to you and your party to do the needful in the matter.

I am also placing for your consideration, my proposals to establish the Film Industry in India

on a sounder basis and which I think will not only meet with your approval but also with the approval of many of the guns of the Industry. At any rate the day has come when a fresh and new Cinematograph enquiry into the conditions and needs of the Film Industry in India should be made and that without any more waste of time.

1. That there should be in each province a Provincial Film Board established on an elective basis. This body should also exercise the functions of the present Board of Film Censors and should in general safeguard the welfare and interests of the Film Industry in the Provinces. One-fourth of this body should be elected by the Producers, the second one fourth by the distributors, the third one-fourth by the Exhibitors and the last one-fourth by the Film Journals and manufacturers.

2. That there should be also a central Film Board on a similar elective basis and which should act as a court of appeal whenever there is differences of opinion between the film producers and the provincial bodies. At present there is no supreme body to which appeals could be made when there is any grievance and this Central body should seek to establish the anomalous position of the Producers who find no way to combat or question the decision of the Board of Censors, whenever it is against them. Over and above its functions to act as a body of appeal it should seek to control, exercise supervision over the provincial bodies and in general seek to establish equity,

fairness and justice to the Film industrialists of this country.

3. That in the Provincial and Central Legislatures there should be at least one representative and a seat should be reserved for the Industry.

4. That immediately on the formation of the new cabinet in all the provinces, legislative measures should be introduced to the effect that there should be no more new film companies established, unless there is justification for new enterprises. While it is not fair to abolish many of the Companies who have already come to the field, for the mere reason that they have sunk some capital and as most of them work in a loss, a reasonable time should be given to them to establish themselves and recoup their lost money. But under no circumstances new companies should be started since there are already more producing units in this country than even in America or England. This will also avoid unfair competition and indifferent production activities at least in the future.

5. That all existing companies should immediately come under the Indian Companies Act. They should from time to time submit statement of accounts and their balance sheet for each official year and a strict audit should be established by the Government Auditors. This will avoid unnecessary waste of capital by incompetent producers.

6. That immediately a Bank, should be established on a co-operative basis and grants and allowances should be made to producing units on the recommendation of the Local Film Boards and there should be active state patronage and preferential treatment to the Film Industry in India. Special grants should be made to producing units who make educational and instructional films and shorts.

7. That a regular statistical department should be established and all figures and facts relating to the industry should be gathered from time to time and published in the shape of bulletins. That on the close of each financial year, a detailed report should be published and the Industry reviewed.

8. That a degree in cinematography should be introduced in all the Universities and experts

gathered together and the education on Film Industry, its making in all its aspects imparted to students without any the least difficulty.

9. That a research department should also be established and students who have a flair for research in Film making and its materials both raw and otherwise be made continuously. Full scope should be given to this department to make a complete research in all the departments of the Industry so that the talent that is latent in many of the technicians in India may find itself ventilated to its fullest extent by state enterprise. Efforts should be made to produce in India raw films and other complimentary machineries and materials, etc., so that the industry may not depend on the West for the supply of raw films and machineries.

10. That until and unless the industry is capable of producing its own materials, there should be reasonable tariff and customs duties so that the burden of buying these materials from the West may not fall heavily on the shoulders of the Indian producers. Profiteering and unfair competition should also be put an end to.

11. That with a view to introduce these measures and to judge their suitability or otherwise and to ensure the prosperity of the Industry, steps should be taken to send an Enquiry Committee all over India and make an exhaustive enquiry into the matter at an early date.

I do not for a moment pretend that this is an ideal scheme for the advancement of the Industry in India, but I have given you the main lines, on which should be the party in power, if they have a will to do anything substantial to the Industry can do. The time has come for the National Congress to be of service to the Nation and this is possible only and when there is sincerity and action on the part of the ruling powers of the country. Substantial aids to the industry and state patronage have been made by other states in the West and so far nothing has been done in India to give any the least support to the Film Industry. While it may sound impertinent on my part to advice you and your party about the running of the reins of the Government without the idea of wrecking it as it is believed the Congress intends doing, as long as constitutional methods and aims have been adopted to rule the

(Continued on page 44)



RAJKUMARI & MUBARAK in "SAROGINI" (Vineet Pictures)



SAIGAL & KAMALESHKUMARI in "PRESIDENT" (New Theatres)

GOLDEN EAGLE'S TWO SENSATIONS!

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Sentimental,
Emotional &
Entertaining

PICTURE

"PREM BANDAN"

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NIRANJAN, AMIR KARNATAKI, GADHADHAR,
PRINCESS USHA and M. IRANI

It exposes the hypocrisy of
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hit of highest order.

And here comes another great hit

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A terrific life story of a woman
who transferred an ambitious
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NEW STUNTS

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NEW STARS

Direction: C. N. LALA

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FILM DIRECTING AS A CAREER

By SHEIKH IFTEKHAR RASOOL

When I remarked, in a recent article, on the shortage of trained youngsters to follow up the present batch of directors, writers and technical men in our studios, I was laying up for myself, unawares, a heap of trouble. Either my faulty English, or the rosy myopia of youth, has brought about an embarrassing misunderstanding. Every post since the publication of that article has deposited on my doormat, with the horrid thump, applications from eager young men who profess themselves entirely willing to follow the footsteps of our well-known directors. Undaunted by several cheerless descriptions of the young men in dirty flannel trousers and the 'montage merchants' in pullovers who cluster up the floors of our studios, still they come, India's brightest and best, still they come.

They are so honest, so hopeful in their aspirations, that I hate to disappoint them. There is the lad of seventeen, with excellent education and a Matriculation certificate, who is anxious to help Mr. Shanta Ram to make his next picture. There is the 'experienced technician' from Delhi in the early twenties, who has seen the foreign studios, and insists that his knowledge would be invaluable to other directors in their work. There are many others who want me to form a syndicate and say that they would be able to raise the necessary funds. A very nice university graduate whose qualification for a job is that he is 'an ardent filmgoer, widely read in the works of Pudovkin, Rotha, Arenheim,' and, as a happy afterthought, 'of course yourself.'

I hate, as I said, to discourage these young hopefuls, because I believe, crude as their approach may be, that there is, somewhere in this mass of loose enthusiasm, the stuff of which good craftsmen can be made.

But they are wrong on two points. First, my approach was not levelled against them, but against the present system of studio organisation; and, secondly, I could not get jobs for them, even if I were to try.

Short-sighted Policy.

The main trouble with our studio hierarchy is that there is no provision in it for the future. We are backward in this respect. Our producers, directors, cameramen, scenario writers, are kept working at their old jobs to the last breath in their bodies. One can understand and sympathise with the reason. It is an insurance against present failure. But it is a short-sighted policy. These men cannot live for ever. If they know something about picture-making that the others do not, that is all the more reason for passing on the knowledge to the men who must come after. In any really forward-looking industry these experts would be personally training up assistants, while the smaller people, the half-trained experts, would be deputed to take over an occasional share of their duties. There are at least a dozen assistant directors and operative cameramen, cutters and script-writers, who to-day, given the opportunity, could turn out a sizeable picture in an emergency. The trouble will come ten years hence, when these understudies, without previous rehearsal, are thrust into the principal parts of producers, directors, scenario-writers, cameramen, and there are no students ready to step into their roles. We shall then realise what indifference and discouragement has cost us and to our industry.

My point in the article under question was not that more young men should come forward with offers of service, but the fuller advantage should be taken of the service already and constantly available. It was a gentle reminder to the faculty rather than a filip to the student. I was advocating the professional training of young talent, not lamenting the absence of amateur zeal.

However, since the point has arisen, I should like to clear up this question of How-to-Break-into-the-Film-Business once and for all.

A Very Difficult Task.

The young man of to-day who feels called up to a job in a film studio must start off with

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the reflection that many are called and few are chosen. The chances are about a thousand to one, probably a little more, against him being the one chosen. If he is equipped, morally and financially, to stand up against repeated refusals, months of thankless waiting, insolence from underlings, neglect from principals, and at the end of it a meagre job in some inferior department of the studio that may quite possibly prove abortive, let him roll up his sleeves and begin the fight.

He can discount from the start the assets of being a discerning picture-goer, an admirer of a director or a star, and a critical reader of several cheap magazines. As for applying a job through me, I must say, I am not in for it. 'You in your capacity as an authority,' says one of my admirers innocently, 'must be well in with the various film chiefs, and know just what the industry needs.' That is just the trouble. I think I do.

The process of applying for work in a film studio is quite automatic—and so as a rule is the answer. But I am assuming now that, as well as being a discerning picturegoer, a disciple and a critic, you are a fighter, with a sufficient private income to carry you over the first months of refusals, and to support you ultimately in a job that may, or may not, provide a living wage.

First, you should write to the Studios, stating your qualifications clearly, practically, and, for heaven's sake briefly. Don't write to a director personally, offering to help or advise him. Don't specify your theories, your tastes, or your aspirations. Don't offer a premium. And don't, whatever happens, be pernickety. If you fancy yourself as a scenario-writer, and somebody offers you a chance as an assistant camera-boy, take it. Some of the best directors in the industry started their careers as ordinary men. The main thing with studio work is somehow, somewhere, to get in.

When all the studio managers in the list have refused your applications, sink your pride and try to get a job as an hourly worker, if there is one. I have never been in an Indian studio myself, but I think the routine is the same every-

where, in every studio. So that is that. Get into the studio somehow, by hook or crook, and half the battle, the worst half, is over. In this crazy, Gilbertian world of the cinema, anything may happen at any moment. The only imperative thing is to get through the studio gates.

When nice young men, fresh from school or college, write to me and inquire about the 'openings' for a career in film-making, I always answer brutally that there are no openings. That is not strictly true. For anyone with guts, patience, modesty, and a private income, there are openings. Anyone can get what he wants if he tries hard enough. I got into it and made good. There is no reason why others shouldn't. But, in fairness to these lads and their parents, who hope to find in the cinema a new and cultural El Dorado, I shall go on issuing my warning negatives. Loose enthusiasm is not enough. To get into this profession, one has to be as tough as hell, and this is not easy enough.

(Continued from page 9)

could pass the film without wounding their own conscience and yet satisfy the conscience of the Congress body. Why should there be a wholesale banning of the film is a mystery and will remain so until and unless the existing constitution of the Board is vitally changed and shaken to the very roots so as to meet the changing conditions and needs of the Indian mind and the constitution.

This state of affairs is nothing when compared to what happened in Bombay by that august body the Board of Film Censors in Western India. The film of Adarsh Chitra entitled the "Shame of the Nation" passed the censors mighty approval but alas after its run for some weeks some portions of it were asked to be clipped though the Bengal Board never found anything wrong with it. That in one country there should be two opinions is a matter which should soon be remedied. This could be remedied only and when the affected and the aggrieved have a right of appeal to a body which should be a higher authority than the Provincial Board of Film Censors.

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ESTIMATES

By OUR TECHNICIAN

(As South India is now brimming with many independent producers who have built studios
and with producers who contemplate building studios, the following estimate for building a
studio is given for their benefit and advantage.)

COST OF BUILDING A STUDIO.

	Rs.
1. Recording Equipment: Fidelytone with truck complete with battery charger	32,500
2. Picture Camera: Super Parvo	15,750
3. Studio Accessories: Two microphone booms, one studio type and one portable type	1,000
Following studio lights sufficient to give 100 KW :—	
Ten KM 2—B Two reflector broadsides, Four KM 4—B Four reflector broadsides, Eight KM 300S Sunspot with 13" Mirror, Six MR 18" Sunspot Bausch and Lomb Mirror; One MR 2,000 Watt Spots, Two KM. 15-0 fifteen, reflector overheads, Two MR overhead strips 5,000 watts	
4. Laboratory Machinery: One debrie "Model SU" printer and hand laboratory	22,000
5. Editing and Joining Accessories: Automatic splicing machine, Hand Splicer, (Debie), Union editing table, Two way synchroniser with image and footage counter, two film stand, sound truck punch, cleaning machine, rewinders, three to four and one four way synchroniser with footage counter, 16 images per return	10,250
6. Projection Room Equipment: One single projector portable sound reproducing unit for viewing finished pictures	4,000
7. Sound-Proof Studio:	25,000
8. Setting Materials:	20,000
9. Make-up Materials:	1,000
10. Wardrobe Materials:	5,000
11. Musical Instruments:	2,500
12. Furnitures and Fittings:	5,000
13. Electric Fittings and Lights:	5,000
14. Lorries for Transportation:	5,000
15. Motor Cars:	12,000
16. Miscellaneous and Contingent:	5,000

Grand Total .. 1,85,500

Rupees One lakh, eighty-five thousand five hundred only.

EDUCATION IN MUSIC

"Education in Music" being the Presidential Address by His Highness Maharana Shree Vijayadevji, Maharana Saheb of Dharampur on the 11th Annual Gathering of School of Indian Music, Bombay.

Social Place and Importance.

One can easily visualise the social importance of music when it is recalled that practically every Indian home began not so long ago and, in more sense than one, its day religiously with music. I assume that like Gujarat and Kathiawar other provinces had their morning musically started with what in my part of the country we call as *Prabhatias*. However that may be, the very fact that Indian melodies have been distinctly classified as those composed for the different periods of the day—morning, noon and night—indicates how much of the daily social life of the country was soothed and elevated by music.

Cultural Importance.

Similarly, the comparative study of the musical heritage of the world which has fortunately recently started has revealed the vast cultural wealth of India which could offer melodies of character inconceivable by other nations, hitherto even inaccessible by other nations and enriching the cultural wealth of every nation of the world.

Primary Musical Needs.

It is true that little has been achieved to meet the primary educational needs of music. We have, for example, to arrange for suitable and cheap text-books; to evolve a system of notations that could be easily employed for daily practice by students and finally; to regulate both the instruction and supply of competent teachers. But while these elementary problems are gradually being undertaken for solution by a number of individuals and institutions like the School of Indian Music which I am glad to note has projected the publication of a series of suitably easy and cheap music text-books, they will remain more or less ineffective for the nation-wide uplift of music we are contemplating without the evolution of a

definite policy of instruction in the higher grades where one could prescribe approximately the standards of music and its national objectives.

University Recognition and Status.

This could only be achieved by securing for Indian music its legitimate University status. Prof. Deodhar has given us some idea of what is being actually done in Europe, in the Universities and outside. He has, moreover, suggested what could be done nearer home by the Bombay University. He has answered the questions, difficulties and doubts usually raised against the recognition by the University. It may be that these questions and answers need more elaborate examination and solution. However that may be, there can be I feel not the slightest scope for further hesitation by the University in initiating the practical preliminaries essential for its formal recognition. In the report of the University Reforms Committee published in 1926 the following reference has been made and the essential preliminaries suggested:—

"It is important to decide, of both European and Indian music, what are the purposes of the University in this matter. It may aim to encourage the creation of professional practitioners, the training of students in the practice of music for the private delectation of themselves and their friends, the development of a capacity of original composition, or of an understanding of the science underlying and the history surrounding the art. A grasp of the science of music will not of itself make a skilful practitioner or a composer, though it may help to make a good critic. A university's academic teaching of music is not as a rule sought by professionals and its value lies perhaps more in training the taste of students and the educated public, than in producing expert musicians. From this point of view a Professor of Music might, under a Faculty of Arts do useful work in creating a taste for good music as a Professor of Poetry creates a taste for good literature.

"It might be thought that, as in the case of Architecture, the training of musicians should be

left to professional institutions as is done in Europe. But in this country conditions are very different. For Architecture, Painting and Sculpture there is a well organised and directed school. There is at present, as Mr. Behr points out, no central or dominating authority or institution guiding either Western or Indian music. A body of recognised authority, such as Department of Music of the Bombay University might become, might make music a valuable part of the University educational system by undertaking the supervision of a new institution constituted on sound lines. Western music is neglected, its teachings left in the hands of private people and its examination conducted by rival institutions in Europe competing for the patronage and fees of school children.

Urgent Need of Indian Music.

"The study of Indian music is even more neglected and action is even more urgently required to organise its study on a proper basis, if this ancient and once highly developed art is not to be lost through indifference, jealous rivalries and unscientific, empirical or ignorant practice." It is known that there is diversity of opinion as to the proper notation theory of Indian music and this coupled with the ignorance or indifference of many professional Indian musicians as to the principles of their art threatens to diminish or destroy the practice of the art. The interest of education as well as a justifiable national pride demand that steps should be taken and in the absence of any recognised authority the University may well offer its help. We think then that the University should set itself to encourage in schools and colleges the recognition of the educational and cultural value of music and the practice of the art by those who have a natural taste for it; and in the case of Indian music should also endeavour to bring about understanding and agreement in matters where diversity or conflict exists at present. We do not ourselves attempt to define more exactly what can or should be done.

Appointment of Committee Recommended.

"But we recommended the University to appoint a committee of experts to go into the whole question of the part music should play in University education, the details of any courses

of instruction to be given and the measures necessary for the establishment of institutions to impart instruction. The Committee should consider how far and at what stage music should find a place in the school curriculum, so that the student, who takes music in his college course, may have a sufficient introduction to the subject and the necessary grounding in its principles. The Committee should further consider the desirability of introducing music as one of the subjects that may be taken at the School Leaving Examination. It should also determine whether a student wishing to specialise in music should enter upon a course in that subject after matriculating or whether the point of bifurcation should be at some later stage: also whether the specialised course in music should be a course solely in that subject or whether there should be coupled with it instruction in some other subjects of general culture."

More than a decade has passed since the publication of these recommendations and if we are in earnest we should now insist on some practical initiative from the University.

National Responsibilities of the Educated.

It is necessary, indispensable, to collect and to classify and publish every information that we possess from the past. But it is not enough to think only of the past or of the present only in terms and outlook of the past. We have to face the present and shape it for a safe future for the vital growth of Indian music.

Distinct Work—Educational Institutions.

May I suggest that it is not enough, important as that is in great measure, to arrange concerts, academic and discursive lectures or occasional comments. The work of educational institutions like the School of Indian Music is, in view of the conditions peculiar to our country, quite distinct in many ways from the work of, say, the musical circles and societies, radio clubs or gramophone companies?

Choral Singing.

It is the work of alert and advanced educational institutions of music to formulate and solve practically the problems of, say, choral singing. I wish the School of Indian Music would devote attention to popularise choral singing.

Instrumental Music.

The questions associated with instrumental music—their varying volumes, tone, structure, orchestration—are questions that must now be taken up without delay by educational institutions of music. The prospectus of the School of Indian Music mentions that “Musical parties and Indian orchestra will be provided for marriage ceremonies and ceremonial occasions” or for charity organisations. If that is economically unavoidable, one need not use harsh words.

Help the Educated Amateurs — Stage and Screen.

But one has a right to demand now that the School of Indian Music should turn as early as possible to fulfilling the needs of those young enthusiasts who are blazing the trail for new and pioneering work in the theatre, the cinema and dancing. I know that it has not infrequently helped such ventures. What I am suggesting, however, is that the institute must as a set policy make it easy for these moderns, amateurs if you like to call them, to take advantage of the organised facilities of the School.

The School of Orchestra, a Civic Institution.

The School orchestra must be built up as a recognised civic institution available for a reasonable sum and easily accessible to all those who are eager to benefit by it. It may be that we might in course of time need more than one unit of the School's orchestra. I hope the need is felt soon. We can then request the School to help us with as many units of the orchestra as we need.

Musical Assistance to Dancing.

It has been mentioned that the School intends to open dancing classes. Nothing would be so earnestly welcome as that venture. But I think I should caution the School against subordinating its own chosen, specialised, subjects to the stray demands, however insistent, of dancing. Dancing must be left to those who are eager and determined to build up and advance dancing as Prof. Deodhar is eager, determined and devotedly busy for the advancement of music. But if the

School of Indian Music is really eager to help practically the increasing number of dance aspirants it can do so in its own way—by special music compositions for the dance and assistance in orchestral music specially composed for the dance. I assure the School that this service is urgently demanded by dance artistes all over the country and the School will, if it can undertake the service systematically, establish its right to gratitude from them.

Division of Labour and Specialisation.

These practical suggestions would, I hope, receive the utmost attention from Prof. Deodhar and his colleagues. I have made them as a friend of the institute and as one who believes that the utility, popularity and prestige of the School would increase ten times if it could concentrate its attention in specialising some of the subjects I have briefly outlined. I am sure they will agree with me that we are living in times that demand both division of labour and specialisation. I am sure, I will not be misunderstood, when I say that this specialisation will prevent overlapping and consequent wastage of musical efforts between the musical institutions of different purposes, outlook, activities and scope.

Music in the Homes.

Ladies and Gentlemen, Prof. Deodhar and his School cannot actually achieve much or effectively without your intelligent co-operation. Passive sympathy is not enough and even sporadic material help. I have, therefore, to request you to watch with friendly eyes, the activities of the School and enable it to usher in the day when we can bring back the social and cultural atmosphere of the ancient days when music, as I said, struck the first auspicious note of the dawn, when music as a soothing and elevating cultural and social necessity of our homes once again becomes the indispensable part and parcel of our daily life.

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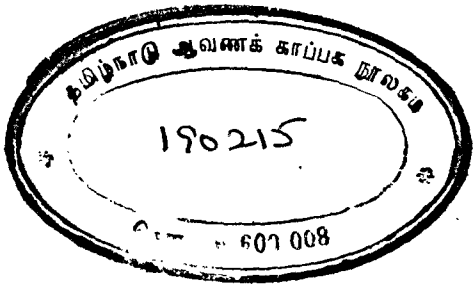
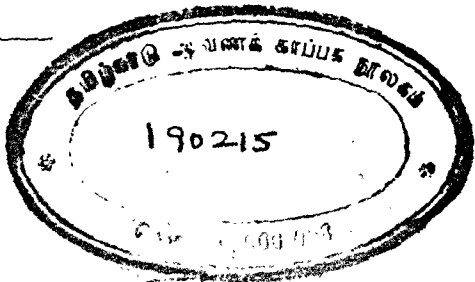
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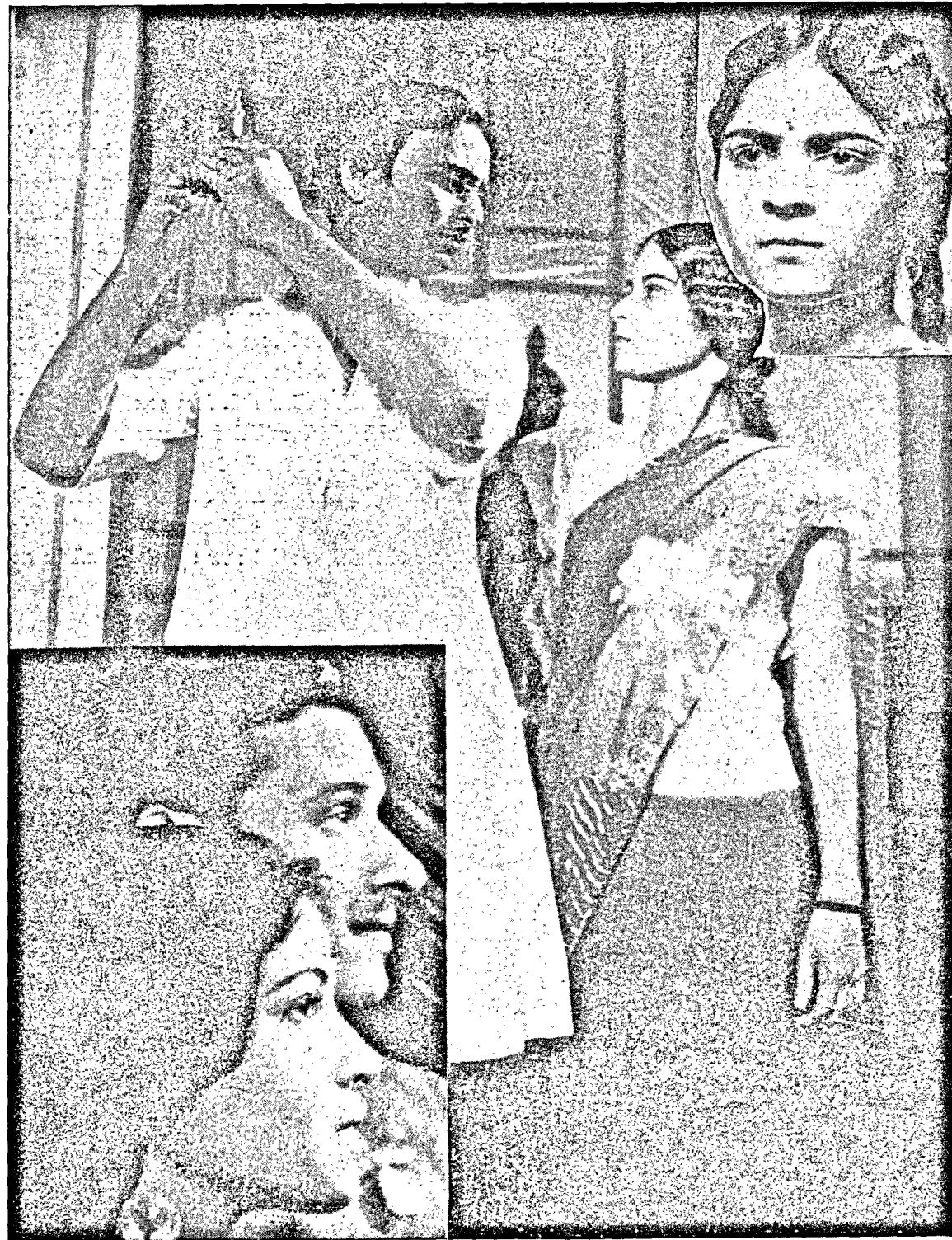
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RATANBAI & HAFISJEE
in "MAZDUR-KI-BETI" (Imperial)

32
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1937





SARLA, BENJAMAN, NAVIN & HANSA in "MODERN YOUTH"
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In The News

T. G. Lalvani : A young man of thirty-one who had his early training in film technique abroad. He gained experience and was trained in Associated Films Ltd., H. B. Parkinson Productions Ltd., and Warton Hall Studios all of London. Besides, he was trained in Photography in Poly Technical Institute of Photography of London and New York Institute of Photography, America. He had also been to the famous Ufa Studios in Germany. Armed with so wide and varied an experience and rich with added knowledge he joined the Associated Films Ltd., Madras, and helped the concern with technical advice in mythological pictures. He was then seen in Mysore under Meyer Pictures Corporation where a synchronised version of *India Speaks* was taken. Then it was, he



directed a film for Rajputana Films Ltd., entitled *Irony of Fate*. He is now directing *Sarajini* for Vineet Pictures.

L. Narayana Rau : A native of Trichinopoly and coming from a Madhava family he is now forty. From the age of twelve he had been on the stage and



won golden opinions as a comedian of supreme ability. His association with Messrs. Velu Nair and Anantanarayana Aiyer will speak of his ability, as these two famous stage personalities had always aimed in their dramas more, of action than songs. With the coming of the Talkies in the South Indian field, he was also made a talkie star. His first was *Sakunthala*. Then came *Alli-Arjuna*, *Ratnavalli*, *Nandanar*, *Sathya Seelan*, *Mahabharatham* and recently *Chintamani*. Among the pictures in which he had acted but which is not yet released, *Kaviratna Kalidas* is one. A comedian who knows his job well, I am yet to see a picture in which he failed. He is one who had achieved uniform success in all the films in which he has acted so far.

APRIL 1937

TALK-A-TONE

29

S. B. Nayampalli : With the exit of Raja Sandow from acting line here is the only South Indian who is acting in the Hindi Films. The film which is now under production by the Bhavanani Produc-

in the first Tamil colour picture, which is to come under the banner of Sagar.

Chandramohan : This young man came to the limelight with *Amritmanthan*. Here is an instance of a man becoming a star over night in the very first picture in which he appeared. Then came other pictures from Prabhat and his latest being *Amar Jyoti*. Among the unreleased pictures he has acted in *Beyond the Horizon*. He has now joined the Huns



tions is his creation. I know how one day he got the inspiration from a cutting from a newspaper and the result is the story of jungle scenes and ape type. This picture is fast nearing completion and you will see him in a terrible role. A particular piece of interesting news for the South Indians will be his acting



Pictures and is to direct a picture for them starring incidentally in it also. A small young man to look at, he has powerful magnetic eyes which you cannot look at, without getting hypnotised. A sincere actor and one with abundance of enthusiasm.

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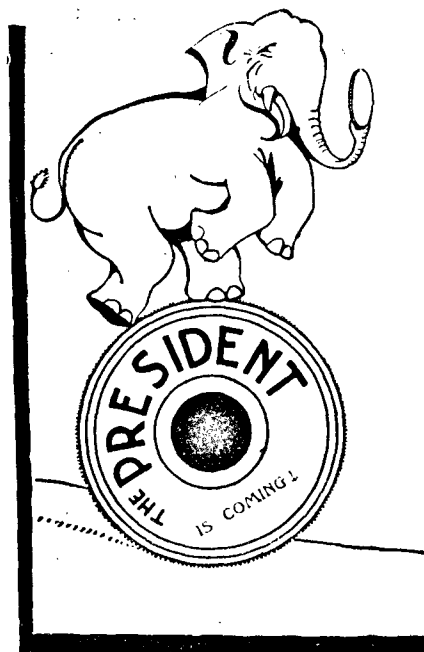
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## Editor's Evening With the Pictures

### BAGHI SEPAHI

Produced by the East India Film Co., Calcutta.

Directed by Kardar.

Featuring : Gul Hamid, Mazhar, Md. Ishaq,

Bimalkumari, Indubala, etc.

Released at the Imperial Talkies, Bombay on  
30—1—1937.

(Ran Five Weeks.)

Class .....A

A picture with excellent potentialities and great interest. Flawless photography, excellent recording, marvellously good settings, appropriate casting, good costumes—all these have made the picture one that should be seen at all costs.

But the disappointment came in the treatment of the plot which to say the least is not equally good. The chief defects were provided in too much conversation which was more of a shouting nature. Meaningless inserts were many and these had no bearing in the story at all. None of the casts excepting Bimalkumari did anything like acting. Bimal Kumari with a personality which itself is a good treat came with flying colours in this picture with appropriate expressions. Next to her Indubala took me off my seat as a comedian of the best type. None others deserve special mention.

To my mind it appears as though the Director has undertaken a task which is too much for him to do it successfully. The actors also might have been frightened out of their wits on account of the magnificent preparations and so failed. Anyway the picture is a noble tribute to the excellent technical talent latent in East India and the picture will run on account of their supremely good work. The picture had it not been for the above defects would have gone up in the screen horizon but the greatness is denied, alas for the Director Kardar, who should remember that opportunities don't come one's way every day.

### IZZAT

(12,113 feet)

Produced by the Bombay Talkies, Ltd.,  
Bombay.

Directed by Franz Osten.

Photographed by Josef Wirsching.

Recorded by S. B. Vacha.

Featuring : Devika Rani, Ashok Kumar, Mumtaz Ali, Sunita Devi, Chandraprabha and others.

Released at the Royal Opera House.

Class .....A

Of all the pictures directed by Franz Osten, I consider this one as the best of the lot. If experience has improved a director here is a noble example. The film runs smoothly to a delightful finish. The treatment of the story is good and in this respect this film is even greater than *Achut Kanya*.

Words certainly fail to describe the marvellous performance given by Devika Rani: Superb is the only word for her great acting. Every one of her actions was perfect, artistic and realistic. One should learn love making to a perfect finish only from Devika Rani and she had excelled all her previous performances in this picture. Ashok Kumar has certainly improved but he failed to make an impression when he surrenders to the Police. He shouted too much. Mumtaz Ali as Amrit is good. Pithawalla as the Kotwal is impressive. Manohar Ghatwi as Appaiya is fair. But I was disappointed in not hearing even one song from Chandraprabha for once. A good cast.

Outdoor scenes have been photographed marvellously. Particular mention should be made of the love scene soon after Devika Rani wounds Appaiya. The night scenes especially those seen in competition between Appaiya and Kannaia and Lakshmi Puja were a treat to see. Recording is good.

I noticed some flaws in the story. Why should Maroti and Kannaia should make the

good picture of a nervous wreck, her acting had been of a convincing nature. Next comes Bandal with a resource and energy maintaining the interest of the story to the very end. Li as roled by Gulshan is a fair portrayal. Chang Ling is stiff—too stiff. Husu Banu besides looking sweet had nothing to her credit. The others were only others.

It is not so much the fast tempo or its stunts but on account of a happy combination of fun intermixed with superb action the film is bound to be entertaining. The film is smoothly developed without a single flaw and therefore one that should not be missed.

Direction is highly intelligent. Editing is good. Photography and recording are equally good. A box-office hither everywhere it is shown be it South India or Northern India.

### MADRAS RELEASES

#### VASANTHASENA

(18,600 feet)

Produced by the Tirupur Talkies Ltd., Tirupur, at the Saraswathi Cinetone, Poona.  
Directed by Raja Sandow.

Featuring: V. A. Chellappa, N. S. Krishnan, Sunder Rao, P. K. Raja Sandow, Master Sanker Rao, S. Pl. Dhanalakshmi, Leela, etc.

Released at the Paragon Talkies, Madras.  
Class ..... B

Misdirection, miscast and misconception of a great classic resulted in a production of a haphazard nature.

Chellappa as Charudhathan was a mass of flesh with no expression. P. K. Raja Sandow who roled as Sakaran looked more like a fool than a villain. Leela as Doodika reminded me of a modern wife. But she did some good work in this picture. S. Pl. Dhanalakshmi has promises of a good actress but could not be made to do anything on account of poor direction.

Direction could not be worse. Charudatta is like a school boy instead of a highly cultured philosopher. The characterisation of Sakaran has been killed beyond recognition. The picture is further, a hotch-potch without any cogent development of the plot and added to it there was

bad editing also. Trivial incidents were given more prominence than the main events in the story. Pathos were not impressed deeply. Continuity is confusing. What is more needed to make a film worse than these features?

The language is another draw back. Sometimes they all speak in flowery poetic language and sometimes these same persons speak like a low born. The speeches of Raja Sandow were worst as I was not able to follow even one single word of his. The film is too lengthy.

As if to redeem these ugly features, the studio work was good. Settings were magnificent. Photography and recording were excellent. But for these, the picture would have failed.

#### CHANDRAKANTHA

Produced by Jupiter Pictures Ltd., Tirupur, at the Saraswathi Cinetone, Poona.  
Directed by Raja Sandow.

Featuring: Kali Ratnam, T. R. B. Rao, Chinnappa, Kosalam, Ramkumar, N. S. Krishnan, etc.

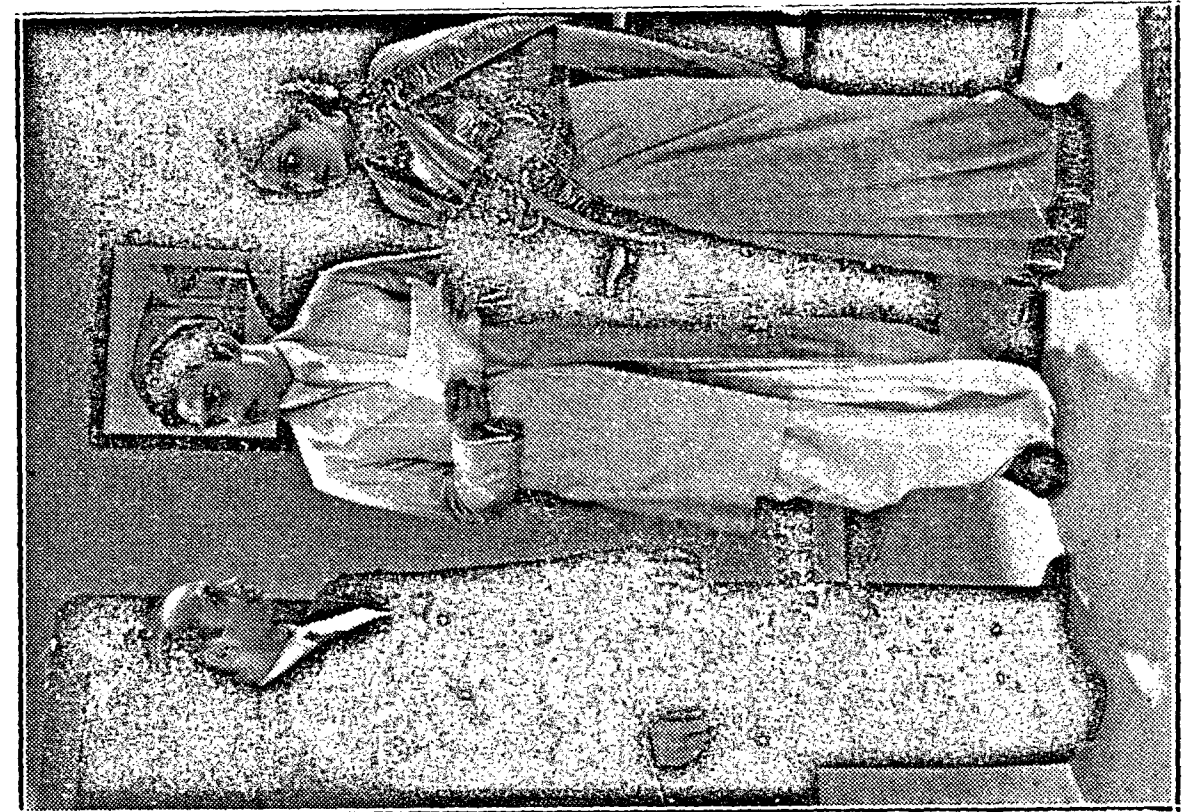
Released at the Crown and West End, Madras.  
Class ..... C

The picture is a specific instance of vulgarity with a capital V. There is not one particle of interest in the story and it is a very sorry show.

Ramkumar had mastered the art of make-up, but had not acquitted himself up to much. Narayana Reddy by T. R. B. Rao suffered from overacting. N. S. Krishnan as the barber was really good and humorous. Leela is a moderate portrayal. Kali N. Ratnam suffered from a misconception of his role. He was stiff and unreal. The feminine cast was a sorry procession of worthless stuff and even their language and conversation displayed want of culture and refinement.

If I got disappointed with Raja Sandow's direction of Vasanthasena I was shocked to see the regular procession of characters coming and going without doing anything of account. The Pandarasannathi ought to have been dragged, even previously in this story as it revolves round him. He comes only after the story is half way through. Further, the dignified figure of the Pandarasannathi commanding and demanding obedience was sacrificed to a mere figure head

(Continued on page 37)



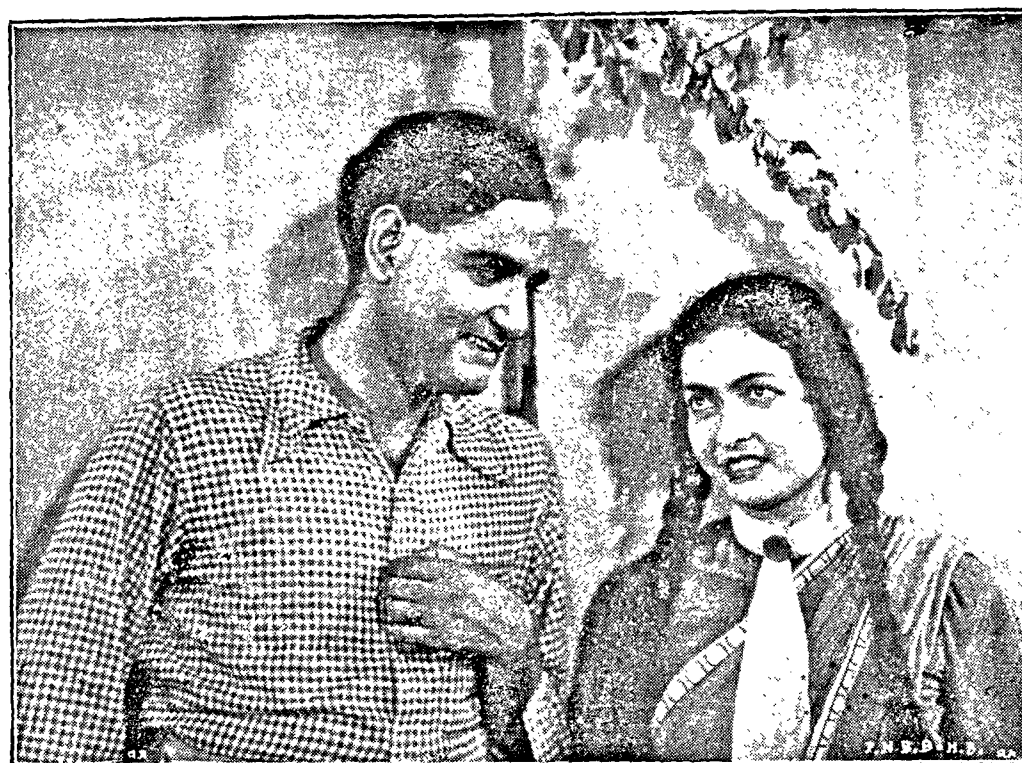
MONOHAR, ASHOK KUMAR & VIMALA DEVI

IN  
"PREM KAHANI"

VIMALA DEVI



M. S. SUBBALAKSHMI to appear in "VIPRANARAYANA"  
(Madras United Artistes)



SAIGAL & LEEA DESAI in "PRESIDENT" (New Theatres)

(Continued from page 34)

and made foolish as well as idiotic. Compare with this George Arliss' portrayal of Cardinal Richlieu striking terror in the hearts of all and also compare the role of Chandramohan in *Amrit Manthan* dignified and yet displaying the false position of a priest and the role of the Matathipathi in this picture should also strike a similar note and not as a scamp even to the naked eye scamp though he might be. Mere words like *Swamigal* is not picture-making or indicative of Director's ability. The photography and recording were inferior to that seen in *Vasanthasena*.

#### MISS SUNDARI

Produced by the Tamil Nadu Talkies, at New Theatres, Calcutta.

Directed by Panchanatham.

Featuring: P. S. Sivabagiam, Susila, Angamuthu, Mani, V. S. Sundaresaiyer, Narayanaieyngar, Master Ramudu, etc.

Released at the Broadway Talkies, Madras.

Class ..... B

If you have a desire to see a variety entertainment this one is a specific instance of it. You have races, drama for about one hour, and then some story, stunts, this, that and many other things. Sometimes, I even began to wonder whether there is any story behind this picture.

While certainly disapproving with the startling title of *Miss Sundari* for reasons mentioned above, I should also say that there is nothing revolutionary suggested in the role of this girl who is supposed to have done things that might have made other girls blush with shame. Further, the mere addition of English conversation does not make a picture ultra social. The film lacks in development and there is no consistency in either the roles or in the development of the plot, if there is any plot at all.

I think the role of Nana as played by Sundaresa Aiyar as the best, in the whole piece. He has done really good work and deserves hearty congratulations on portraying a foolish role with convincing effects. Vanaja by P. S. Sivabagiam is yet another good role. She sings and acts well. Narayana Aiyengar as Seena comes a close third and though he had his faults

is still a good portrayal. I have no desire to mention other roles, for they did nothing convincing.

The song of Indubala was spoilt by a so-called conversation by some characters.

Direction has suffered from inexperience. In the beginning stages, I was confused for a time and this confusion though not so patent in the later half is yet present throughout the film. Of the plot there has been nothing of consequence and so we had a picture of varied and confusing interest.

Any way with an arresting title and with the popularity of the Tamil Nadu Talkie's previous pictures, this one will also pay at least the amount invested by the producer.

#### ✓ BALA YOGINI

Produced by the United Artistes Corporation, at the East India Film Co., Calcutta.

Directed by K. Subramaniam.

Photography by Sailen Bose.

Audiography by C. S. Nigam.

Featuring: Vatsal, Bharat, C. V. V. Pantulu, Sundaram, Bala Saraswathi, Brahadhambal, Saroja, Sithalakshmi, etc.

Released at the Paragon Talkies, Madras.

Class ..... A

This is yet another picture which finds a place in Class A after *Two Brothers*. The picture has abundance of human interest with a fine cast, ably acted by the juveniles and equally well acted by the main characters of the story. A good presentation of a convincing story without any unreality and therefore a credit to the producers.

I am of opinion that the acting honours in this picture goes to Bharatha who acted as Gopala Aiyer. He has infused pathos in the story and brought out the tragedy of his position cleverly and intelligently. Then comes Pantulu as the peon Muniswami and this is yet another great role in the story which delighted me very much. Janaki roled by Seethalakshmi was a moderate performance. As for the juveniles, they all did marvellously and added their best to enhance the entertainment value of the picture hundred-fold. Special mention should be made of the child Saroja who headed the list among the juveniles

ably assisted by Bala Saraswathi and other young girls.

Direction is intelligent and a credit to South India. The only fault I could find in the story is about the length of the picture which could have been shorter by at least a five thousand. Photography and recording are excellent. This is a picture which could have gone well without even one song.

A picture with potential box-office value and one that instructs and educates the public without unnecessary pulpit preaching.

#### CHINTAMANI

Produced by the Rayal Talkies, Madura, at the Devadatta Films, Calcutta.

Directed by Y. V. Rao.

Photography by Y. B. Washiker.

Recorded by Samarghose.

Featuring: Aswathamma, Thyagaraja Bhagavathar, L. Narayana Rao, Monohar, Ranganayaki and others.

Released at the Gaiety Talkies, Madras, on 12-3-37.

Class ..... B

Adaptations and modifications from original versions are necessary for a real representation on the screen and most of the Indian films suffer from bad adaptation. This picture is no exception to this general rule. A bhaktha like Bilwamangal is one with God. He sees God everywhere and is not expected to cry for his lost eye when the Lord comes in person to see him. The eyes could have come back automatically with the Lord's appearance and not by making Bilwamangal plead for it. Alwar Chetty and Monohar who had suffered from their own indiscretions need not have shown joy on the restoration of their own lost property. Instead, they might also have been made as Bhaktas.

Direction has suffered in many places on account of bad handling. Aswathamma has been given more attention than the other characters. There is therefore no uniform and proper development of other characters. Thyagaraja Bhagavathar has not been given full scope and he has been denied a good chance to become a good actor. Susila need not have gone to making a

long speech just on the eve of her drowning episode and abuse Chintamani, especially when we have known of the greatness of this so-called prostitute. Such a speech is both unwarranted and unbecoming. The episode of Bilwamangal crossing the river with a dead body is clumsy. It is impossible to see or know who died and how he went. The episode lacks realism. The pathos of the story in the last stages by forgetting the importance of the character of Bilwamangal is yet another mistake. In fact there was complete absence of pathos when he becomes a saint. The last portions in the film should have been made in telling reels with tears, but they just pass on as other Tamil films do. It is, however, heartening to see that the editing is good.

The best acting honours in this picture goes to Manohara acted by V. Manohar. He has done a really good piece of work and a great performance too. L. Narayana Rao comes next with a witty portion and convincing performance as Alwar Chetty. Aswathamma as Chintamani is an average portrayal. Susila roled by Ranganayaki suffered from affectations. Thyagaraja Bhagavathar has not done much as he was not given much scope and he just passed on as more or less a minor role.

The song hits were in parts good. In many of the outdoor scenes, one could not hear the sound properly. This is due to faulty recording. The Orchestra with its meaningless sound placed even more powerfully than the vocal hits, submerged the songs in many places. Photography is of a average standard.

Here is a picture which has potential box-office value on account of its star-cast and even though it could have made a greater picture than what it is at present, it is of a much better standard than the generality of South Indian films with the exception of *Two Brothers* and *Bala Yogini*. The picture is therefore one that should make enough money for the producers.

#### SATI AHALYA

Produced by the Modern Theatres Ltd., Salem.

Directed by T. R. Sundaram.

Photography by Gutschwager and others.

Recorded by Ishar Singh.

Featuring: Thavamani Devi, Sanker, Subbaiya, etc.

Released at the West End Talkies, Madras, on 12-3-37.

Class ..... C

With the saving grace of some good technical work this picture is completely poor in acting and directorial finishes. The Photography with its trick scenes have been done well while the recording is good. Settings have been done with sense and in keeping with the mythological atmosphere on a praiseworthy scale. The acting is poor, since none of the actors were neither appropriately cast nor the directorial touches convincing. There were too many songs. This being the first picture there is reason to suppose that there is a good future for this concern provided care is taken to have a good cast and a better direction.

#### SRI THYAGARAJA

(14,553 feet)

Produced by the Sagar Movietone, Bombay.

Directed by V. C. Desai.

Photography by Rajnikant Pandya.

Recorded by Chandrakant Pandya.

Featuring: Madirimangalam Natesaiyer,

T. P. K. Sastri, Kamala, Sita and others.

Released at the Broadway Talkies, Madras, on 27-3-37.

Distributed by Famous Pictures, Kilari Rd., Bangalore.

Class ..... B

The film is more of academic interest than otherwise. Music lovers who delight to hear Thygaraja Kirthanas and those students of either sex who study music in its finer and classical aspects can see this film with benefit.

The film is poor in acting. A saint like Thyagaraja has been personified as one who is always worried and troubled as his expressions were always sour. Like Balagandharva's role in Mahatma, the saint in this picture should also be of a calm and unruffled temper and a personification of Santhi. I would commend the roles of Saraboji and Kasavayya played by T. P. K. Sastri with a touch of delightful humour. Jalpesan's wife acted by Sita is also good and this girl has some potentiality which can ventilate itself provided a more promising part is assigned to her.

The song numbers are good and well rendered. The photography and recording are in keeping with Sagar's high standard and therefore commendable. The film is one that could result in a moderate financial success to the producers.

## IMPORTANT ANNOUNCEMENT.

1. All letters should be addressed as: Talk-A-Tone, 28, South Mada Street, Mylapore, Madras.
2. Matter & News for May should reach us by 5th May 1937.

## ON THE SETS

### BOMBAY

**Imperial :** *Jungle Queen* is making great money by the way in which it has captured the public fancy. Packed houses at the Majestic are a common feature nowadays and I am sure it is not only bound to run for many months in Bombay but also positive to run very well all over India. Gidvani has started work on his colour picture which will be the second of its kind that is to come from the Imperial. It is entitled *Brute* starring Padma, and Gulam Mohamed. Director Atorothy is busy with *Mazdur-Ki-Beti* and the reports go to say that it is bound to be a picture of high order and merit.

**Ranjit :** *Flower Girl* has been released at the West End. *Sharafi Loot* has been completed. This picture has forest and jungle scenes shot from Matheron. *Amar Atma* and *Prem Pujari* await release. *Mitti-Ka-Putla* has been released at Lahore. It is reported that Chandulal Shah is out to direct a picture with Madhuri.

**Sagar :** *Daughter-in-Law* has been released at Imperial. *Keerthikumar* is busy in out doors. *Jagirdar* is about to be completed. Yakub's *Lion of Sagar* is about to spring on the public. Hiren Bose is giving finishing touches to his *Eternal Music* which is sure to haunt you till eternity. *Kokila* is just in the beginning stages. *Gare Khan* now known as Goutam is preparing for a Tamil talkie in colour. I was told that Chimanlal Desai's son were in the south making selections for an all-star cast.

**Saroj :** Director Choudhary has started work with his new unit under new environment but with familiar faces and under very pleasant atmosphere. *Rose*, Durga Bai Khote, Mubarak, and Jayaraj are in the main cast. Nanubhai has evidently got a gold fish in his nest and there is every possibility of his getting gold from the picture of this unit.

**Wadia Movietone :** *Nav Jawan* has been released at the Lamington Talkies and in all respects it has been acclaimed as a distinct achievement. For one thing no producer has the audacity to produce a picture even without a single song and the audacious Wadia's have done it with success. *Haricane Housa* has been completed. *Lanka-Ni-Ladi* is under production. Wadia's first South Indian Telugu Talkie *Nar Narayan* has been completed. Starring in it are Sri Ranjini and Rama Thilakam, two potential names

which sound positive success. This picture will be released in Madras shortly.

**Bombay Talkies Ltd. :** *Izzat* had a glorious run of eight weeks at the Roxy. And even Madras with its provincial madness has taken to it like a hot cake. It had a glorious run of three weeks in Madras which is a great thing when it is stated that even the most popular Hindi pictures run hardly for a week. Their next will be *Prem Kahani* which has the good fortune or misfortune to miss the adorable Devika Rani who had made pictures of Bombay Talkies talk and talk. Anyway you have Ashok Kumar whom the Bombay Talkies have mercifully included. It is a powerful dramatic picture with not one, but three girls. Ashok Kumar as Jagat loves one of them and she loves him. The second loves him but he does not love her. The third is married. Undoubtedly a complicated situation for a young man and how the hero emerges from this confounded confusion is beautifully brought on the silver screen. Maya Devi, Vimala Devi, and Madurika Devi are the three girls who puzzle and create complications for the hero. Interesting side lights as terrific thunder, lightning, rain and storm were realistically manufactured for this picture. And then you have an idyllic, exquisite garden immortalized by that great poet Omar Kayam and in this you have a dance hit by Muntaz Ali and Sunita Devi. That is all about *Prem Kahani*—a great picture in spite of missing Devika Rani.

*Achut Kanya* could not have had a greater honour than it should be opened by so distinguished a person as India's National poet Rabindra Nath Tagore. at Calcutta where it was also appreciated highly.

**Sangit Film Co. :** *Journey's End* is already half-way to its end. You don't have your favourite star Juddan Bai in it, but you will not miss her for not only you will hear her songs, but enjoy this picture which she is again directing. A surprise is provided by the inclusion of Metab the only girl who keeps her face and figure as she was in her babyhood. There is also A. Hussein who is every day out-classing his previous performances. Maruti Rao will send you sleeping with his songs, while an able supporting cast will balance the interest of the story and give it a high entertainment value. The story as all Sangit's stories are, full of interest, suspense, intense

situation and what not? Make a note that the Hindi name of this picture is *Jeevan Swapna* and when you see the picture if you sleep and dream of all exquisite things—don't blame me for it,—for I know fully well what Jaddan Bai is capable of giving to her fans.

**Golden Eagle :** *Modern Youth* if reports are true, had already made Mr. Lala a youth. I am not exaggerating when I say that youth with a capital Y is there from the first to the last reel. Every effort has been made to give a story of young life with younger blood, so that you will feel younger by fifty years when you see this picture. You have a distinguished star cast with Sarla, Hansa, Gadadhar, Benjamin Laxmi, and that small young man of three feet—Fazal and many others too numerous to mention. The picture is already completed and if a potential box office hitter is required, here is one for you.

**Vineet Pictures :** *Sarojini* or *Anthi Duniya* tells you real problems and astounding experiences of a widow in a thrilling manner. The picture is expected to create a society sensation which has never been seen. It deals about selfish persons who pretend to run charitable institutions and the eccentricities of the society in general. Rajkumari, a beauty of Punjab, stars in the leading role. You have Mobarak, Noor Jahan, Parashar and Fatty Prasad supporting her ably. Lalvani is spending sleepless nights to make this picture A-1. Special mention should be made of the technical advice given by Messrs. Madhok, Kishanlal Tandaiya, and the famous camera man Mareconi who has cranked no less than 143 pictures. There you know all about *Sarojini*.

**Minerva Film Co.** *Atma Tharang* has been released at the Minerva Talkies and from what you know about Sorab Modi you can have a good entertainment.

**Gvalini Brothers :** I understand they have secured the All-India rights of Daryani productions *Bulldog*. From what I saw of the stills the picture is bound to be a tremendous success. Radha's *Kun-I-Khon* is to be released shortly in Bombay. This picture along with *Passing Show* has been purchased outright for Sind and Beluchistan. Luck always comes searching the Gvalini Brothers and I am not surprised at it with the enterprising three young brains behind the concern.

**New Concerns :** One concern under the name of Wadia-Harshad-Jagtap has been started. Their first picture will be *Ashiai-Sitara*.

Eastern Television Talkies Ltd., is another new concern started by Somnath Mistry who owns

several flourishing cinemas in Ahmadabad. He proposes to build an up-to-date studio in Bombay and he has already secured the rights of the well-known Gujarathi novel *Shankit-Hriday* by Mr. Ramanlal Vasantlal Desai, the well-known novelist.

### POONA

**Prabhat :** *Sant Tukaram* is drawing endless crowd at the Central even though it is in its 16th week. Goodness knows how long it is going to run there. *Beyond the Horizon*, from what I saw of a trailer is bound to satisfy the wild expectations, the picture has raised in the minds of Prabhat fans and the public. As it always happens, the future productions are all in full swing and you will hear all about them when they have been finished.

I understand that a convention of all Prabhat Film Exhibitors was held in the first week of March probably to cement a happy relation among the producer, distributor and the exhibitor.

**Prabhat's Lead :** An important lead has been given by Prabhat Film Co., during the recent convention between themselves, producers and the distributors.

1. No minimum Guarantee will be charged for any picture from any Exhibitor of Prabhat Pictures.

2. If on account of unforeseen and unavoidable reasons the Exhibitor loses in any Prabhat pictures during the first week the Company will recoup their loss.

As in the production of quality pictures the Prabhat Film Co., has given a big lead to other producers in India and it is for the rest of the Producers to emulate this noble example so that a new era of co-operation and mutual service be established between the producers, the distributors and the Exhibitors.

### KOLHAPUR

**Shalini Cinetone :** *Pratiba*, the great epic picture is receiving finishing touches and will be released early in April. Directed by Baburao Painter and starring Durgabhai Khote, Keshavarao Date, Nanasaheb Phatak, Vishnupant Oundhkar, Hirabai Barodekar, Hira, Master Shyam, Paranjpee and Joag it has a powerful cast. It is a bilingual hit in both Marathi and Hindi.

The songs of this picture will be available to the public in the shape of Odeon records.

*Kanhopatra*, the Marathi picture is in outdoors. Leela, G. N. Londhe, Chintamanrao Kolhatkar, Dinkar Dhare, Paranjpee, Danve and others are in the cast. It is directed by Bal G. Pendharkar. K. V. Machave is photographing and G. L. Kale is record-

ing it. Bal Gajbar the art director has given natural colour to the settings. It is expected that the picture will make a hit in the Marathe circles.

#### CALCUTTA

**New Theatres :** All the artistes and technicians engaged in the production of *Mukti* have left for outdoor shooting in the Assam jungles. The shikar scene with elephants will add to its charm. The party is equipped with the finest camera and recording sets and will stay in Assam for a month.

*Didi* or *President* has already been censored and released in Bombay and other places. Reports go to say that this picture will make history on the screen. Saigal is said to have sung and acted in this picture as he had never sung before. It has been released at Calcutta Chitra on 3rd April.

*Anath Ashram* nourished by Hem Chander is half over. He is working without any intermission.

N. P. Chhotai Mitter is ready to start his new picture. He is after new finds for the cast.

*Bidyapathi* Debaki Bose's next has all the elements of another great hit. The producers have given all the facilities and it is for D. K. to produce again something great. Shooting has been commenced.

**Radha Film Co.:** *Chinna-Har* directed by Hari Bhanja is forging ahead. Sailon Chowdhary, Dhiraj Bhattacharjee, Mrinal Ghose, Santi Gupta, Renuka Roy, Maya Mukerjee, Naresh Mitter are in the cast for this popular stage success of the late Aparesh Mukerjee. The picture will be distributed by Messrs. Motimahal Theatres, who have evinced great interest in its production.

Hindi Manmayee Girls' School is being rehearsed.

*Prabhash Milan* the super mythological hit of this concern will start any day. Dhiraj Bhattacharjee, Mrinal Ghosh, Tulsi Chakravorthy, Kumar Mitter, Renuka Roy, Shanti Gupta, Maya Mukerjee and Hari Sundari are in the cast to make the picture great. Phani Burma is directing the picture. Every effort is made to make this an equal to Radha's super mythological hits. *Abu Hossain* by late poet and dramatist Girish Chandra Gosh will be filmed.

**Eastern Pictures (India) Ltd.:** *Maha Samar* their Hindi hit has all the elements of a good picture interspersed with realities of life, human emotionalism and diversified human nature. Nimbalkar, Dar Kashmiri, Nawazish Ali, Villayattoo, Ibrahim, Annis Khatoon, Indumati, and Krishna are in the main roles. Director Mukerjee is out to make this picture a class by itself.

B. Bannerjee is busy selecting the best cast for the Bengali version of *Maha Samar* and will start work on it shortly.

And then they propose to start work on a three reeler comedy called *Good Night Calcutta*. The story, scenario and direction are in the hands of Charu Chandra Ghosh. Villayattoo and Krishna will be in the main roles. It will be all fun.

**Sunrise Film Co.:** *Life of a Lady* with Zubeida and Jal is a social drama with a lady of mysterious nature as the central figure. Akthar Nawaz, Manzar, Mustafa, Champa and Hyderbandi are in the cast. It is rich in excellent and appealing entertainment.

*Whose Darling?* a popular romance with Khaleel, Jal, Zubeida and Akthar Nawaz is yet another picture in which a young queen is loved by three men. It is full of suspense and sudden twists. War scenes have been shot at the Hyderabad State (Deccan) under state patronage.

Every effort has been made to make the song hits in both the above pictures excellent.

**Bulchandani Productions :** Bulchandani is negotiating with the East India for his forthcoming pictures. The first will be a war picture dealing mainly with India's contribution to the great War of 1914 and the story has been written by Sultan Sikandar, B.A., LL.B., and the music side will be handled by Natai Motilal.

**Shanker Film Co.:** Aga Muhammad Shah the brother of the late Aga Muhammad Kashmiri of revered memory is playing the lead in Kardar's picture for this company, at the Madan Studios. Expectations on this great stage actor is expected to be fulfilled to the last degree.

**Moti Mahal Theatres :** *Ranga Rao* directed by Jyotish Bannerjee is almost complete. It has mighty settings and beautiful atmosphere. Biswapati is roled by Jiban Ganguly and Chaya Devi both in the lead are said to be good. A. R. Kardar has started his picture for this concern with Pritviraj, Esmail, Mazarkhan, Rampyari, Devabala, Bimalkumari in important roles.

#### LUCKNOW

**Classical Cinetone Corporation Ltd.:** The concern is ready to start work. Well known artistes and technicians have been engaged for this concern and it is hoped that this concern from U. P. will do its best by producing quality pictures. *Asha* and *Dharma Abala* are two pictures that are to go into production shortly.

#### MADRAS

**Asandas Classical Talkies :** Quite in keeping with the reputation of *Asandas of Baktha Nandanar* fame, this time also his second film *Modern Youth* has something novel to its credit and which has made the public and the press talk and talk. The hero of the picture V. Satagopan along with the Director has left for London to make the film have a natural Western atmosphere. The sequences of the story include Hyde Park scenes, scenes of college life and night life of London. The Coronation scenes of London will also be included. Michael Omalev the Director is also accompanying them.

**Central Studios :** Work has been commenced. Director Tandon has been engaged on contract basis. Their first picture is *Tukaram*.

**Karthikeya Films :** *Sundaramoorthi Nayanar*, is forging ahead in the recently built studio at Adyar. The redoubtable Muthuswamy is directing the picture and you may be sure of a box-office hitter. P. B. Rangachari and V. N. Sundaram are in the main roles.

**Southern Theatres Ltd.:** *Lakshmi the Harijan Girl* is in the editing room. The editing is being done by Amar Chatterjee in collaboration with the Director C. V. Raman. The trailer is running in the Gaiety and the picture promises a good entertainment of a novel type to the public. M. S. Vijayal is in the lead.

**Sundaram Sound Studios :** *Raja Bhakthi* is having good run at the Crown. Their next will be *Banasura Mohini* with K. T. Rukmani, Kannaiah Raju, C. S. Selvarathnam Pillay and others.

**Srinivas Cinetone :** *Soldier's Wife*, *Vikrama Sthree Sahasam*, Ram Kumar's *Applicant* and *Virata Parvam* are all ready. They propose to shoot a picture of *Ramamuja*.

**Salem Sanker Films :** *Ambikapathi* with M. K. Thyagaraja Bhagavathar will be their picture.

**Salem Social Films :** *Vimalasekaran* or *Modern Times* with Neran and Rani will go into production shortly. Sampath Kumar will direct.

**Premier Cinetone :** *Bandit Chief* with M. K. Radha and T. S. Balaiyah will be their next.

**National Movietone :** *Mohini Rukmangadha* in Telugu with Venu Gaggaya and Ramathilakam is finished. *Rajamohan* in Tamil—a novel by Kothai-nayaki and with K. P. Kesavan, Kali Ratnam and M. M. Radha Bai will be the next.

**Oriental Films :** *Sethu Bandanam* is ready for release. The picture is reported to be a good hit and is bound to be entertaining. They propose to start on their next at Bombay.

**Super Tamil Talkies :** *Ali Baba* or *Forty Thieves*, will be shot at the Bharat Laxmi studios.

**Vel Pictures :** *Vallala Maharaja*, with Dandapani Desigar has been started. They are expected to remove to Guindy shortly with their studio.

**Saraswathi Talkies :** *Kanakathara* has been finished at the Vel Pictures Studio. Pasupuletti Kanamba and Dommeti Suriyanarayana are in the main roles. Copies have been taken to Bombay Famous Cine Laboratory for processing.

**Tamil Devdas :** The picture has been released at the local Star Talkies on the 27th March and with the reputation of the film in its other versions, it is likely to have a good run all over South India.

**Sagar's Thyagaraj Thyagaraja** has been released at the Broadway Talkies on the 27th March 37.

**Murugan Talkie Film Co.:** *Thulasidoss* under the direction of Raja Chandra Sekhar has taken a grand shape at Calcutta. M. K. Radha is reported to have done very well in this picture.

**Royal Talkie Distributors :** *Chintamani* has been released at the Gaiety on the 12th March and from the unabated crowded houses for each show the picture is likely to have a popular reception all over the South.

**Tamil Nadu Talkies :** *Sundari* had a brief spell at the Broadway Talkies and on account of its novel features it is likely to be a popular picture.

**Mayura Films Ltd.:** *Arunagirinathar* is to go under production by this concern.

**Parameswar Sound Pictures :** With the success achieved by *Two Brothers* they intend shooting their next almost immediately. They propose to shoot *Bandit's Love*.

**Kalidas Cinetone, Erode :** A studio is to be built by Keshavlal Kalidas Sait of Shunmugananda Talkies and preliminaries are already progressing.

**Sarada Films :** *Andal Thirukalyanam* is to be their hit.

**Carnatic Talkies :** *Markandeya* in Canarese is fast nearing completion at the Saraswathi Cinetone, Poona. Written by Devudu whose scholarly researches are better known to the Canarese speaking population, it has the interest of an absorbing story

which will give perfect entertainment to the public. He also roles in the picture as Mrikandu. M. Krishna Rao comes out as Yama, Kumar Narayan comes as Markandeya and then you have R. S. Murthy, V. Sundramma, Parvati Devi, Amirjan Karnataki in a supporting cast. H. K. Seshagiri Rao whose name is also well-known in connection with many gramophone companies as a musician of excellence besides being a disciple of the late Varadachari handles the music side with commendable intelligence.

**Asandas Classical Talkies :** Latest news go to show that the party has reached London and will be starting work soon. The film *Nandanar* is to be exhibited in London.

**Rajam Talkies :** *Miss Kamala* had the good fortune of receiving finishing touches in three cities. Taken in Calcutta, it had been added and modified in Madras with yet some more additions at Bombay. The revised edition is expected to be released at the mofussil centres shortly and it is expected to be better than that original.

**Sarada Films :** *Andal Thirukalyanam* is going ahead at the Premier Cinetone, Coimbatore by that well-known actress K. R. Saradambal. Sundra Othuvamoorthigal will play the leading role in this picture.

(Continued from page 12)

country, the above proposals can be translated into action by the National Congress in no time. It is possible for the industry to thrive at least now, under your regime and the Industry looks to you and your party for encouragement and support.

Even in the event of your non-acceptance of offices under the new Act as it appears to be the case, it is yet possible for the Congress members to do good to the Industry by placing the above proposals in the form of a private bill. As in any legislature the majority holds the key, the Congress can still be a power in the legislatures of the country and hence my plea for the party in power to take up the matter of the welfare of the Industry in right earnest.

Should there be any matter in connection with the industry and for which further light is required, the services of the Journal and other supporters of the Journal are always at your immediate disposal.

Ever yours for service and co-operation,

Yours faithfully,

N. SRINIVAS,  
Editor, *Talk-A-Tone*.

Madras,  
1st April 1937.

If you need a box-office hitter here is one for you

## STORM OF DEATH

OR

## MOUT - KA - TOOFAN

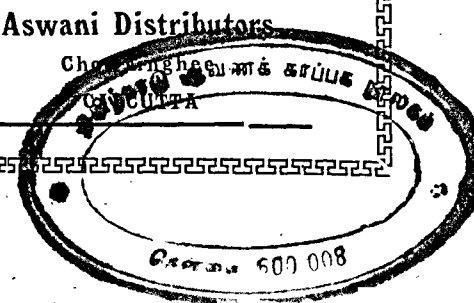
An all star cast production full of thrills,  
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episodes with an African background.

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### INDIA FILM EXCHANGE

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| DELHI                      | Mount Road :: MADRAS        |                     |



M. S. VIJAYAL  
in & as  
LAKSHMI "The Harijan Girl."



RAMATHILAKAM

&

A Scene from

"MOHINI RUKMANGADA"

in Telugu

(National Movietone)



## From the West

**Elephant Boy :** Among the British Films *Elephant Boy* is sure to be the most spectacular. Started two years ago, no less than 18 months were spent in Mysore Jungles. Excepting a few shots this film is entirely taken in India. Sabu the boy who plays in this picture was specially selected from the Mysore State Elephant Stables. You will see lot of elephants in this picture. One Elephant Iravatha stars in it.

**Camille :** Greta Garbo's role in this picture as Marguerite is admitted by all, as one of the most impressive roles. It is said that she has given such a most beautiful performance that has tested the talents of nearly all the front rank actresses for the last eighty years. "The most beautiful and sensitive performances I have ever seen" says Constance Bennett, while Tallulah Bankhead adds another tribute, "I think that Garbo in *Camille* gives the greatest and most heartbreaking performance I have ever seen on the stage or the screen."

**Jean Harlow kissed :** In the birthday ball of the President the Photographers manoeuvred a kissing scene. Senator Reynold was tickled by Jean Harlow who said that he was not in a mood to kiss, whereupon the statesman kissed her.

**Queen Victoria on the Screen :** Herbert Wilcox stars Anna Neagle as Queen Victoria. This film will emphasise upon the intimate love story of Victoria and Albert.

**Technicolour British Movietone News :** Camera-man and colour experts are coming from America to ensure the coloured record of the Coronation which will be in keeping with the importance, dignity and solemnity of the occasion. Forty cameras will be used and units of 150 in all will be stationed all along the route of the procession—40,000 feet of film will be exposed, 20,000 will be coloured and the cost of the apparatus will exceed Rs. 10,000,000.

**Paramount News :** At a recent annual production Conference of Paramount executives and partners in theatre operation in Los Angeles, in connection with the Adolph Zukor Silver Jubilee, important theatre men told the producers, *We Want Music*. Paramount is working its programme on the above lines and just at present they are strong with musicals. *Swing High, Swing Low*, co-starring Carole

Lombard and Fred MacMurray, *Champagne Waltz* with Gladys Swarthout and Fred MacMurray, *High Wide and Handsome*, starring Irene Dunne and Dorothy Lamour, *Waikiki Wedding* with Bing Crosby, Bob Burns and Martha Raye are all strong on the music side.

And then Bob Burns and Martha Raye, the new comedy dance partners will be seen in *Mountain Music* which will have something of hill-billy tunes. Another musical which is being made ready for Jack Benny, now famous for the *Big Broadcast of 1937*, and *College Holiday*.

Paramount could now boast of a long list of singers, dancers and comedians so necessary to make musical pictures.

Claudette Colbert is practising skating in Hollywood for her role in *I met him in Paris* a Wesley Ruggles continental romance which is to go before the camera any day now.

W. C. Fields expects to start actual production of *Bag of Tricks* shortly and which is expected to make every one happy.

**Trade Notices :** The other day we visited Sri Ram Motor School, Royapettah, Madras when we were shown round the various activities that were being carried on by the enterprising proprietor. Without boring you with the history of this workshop, we would particularly impress and bring home to the minds of all the studio owned magnates of India that here is a workshop which supplies you with everything you want and that without sacrificing quality and technical excellences. You have all kinds of lights with perfect reflectors, camera stand, rewinders, film magazines, synchronometeres, etc. But we would particularly invite the attention of the producers to the big crane that stands on the big compound of the big workshop which has not been made so far in India and therefore not used anywhere in our studios. This crane enables you to carry aloft your camera and sound equipment with the technicians and enables you to shoot intricate shots which is otherwise not possible. The possibilities of this crane are well known in Elstrie and Hollywood and your own technicians will tell you what to do with it and how to exploit the crane to your advantage. All we could say is that it is an asset to any studio which

desires to move with progressive times and make any picture speak of technical excellences. The management of Sri Ram Motor Works are always ready to welcome any studio magnate any day and show them the crane and we would certainly congratulate that studio which knocks this priceless asset before it slips elsewhere.

#### LATE NEWS

**Bhavani Productions:** *Zumboo* the jungle picture is almost ready. You will find in this picture several ferocious and dangerous wild animals and it is acclaimed by those who are in the know of things that this is the first Indian jungle picture after Tarzan type.

**General Films Ltd.:** On March 6th this new concern has been registered in Bombay under the managing agency of Messrs. Fazalbhoy Ltd. Its chief function will be produce educational pictures for the Visual education bureau. The first picture of this kind will be about the stove tragedy which is becoming a daily feature in Bombay and the means to prevent it. The Visual education bureau has already offered a prize of Rs. 1000 for a scenario on this subject.

On the entertainment side they will be producing *Chandrarao*. More dealing with the life of Shivaji.

Romantic interest will be there by intermingling the picture with the love story of Chandrarao's daughter.

### Late S. N. Parasher

The Late S. N. Parasher B. A. It is with deep regret we have to announce the death of Mr. S.N. Parasher, B.A., on 28th of March 1937 at Bombay. Few could excel him in portraying emotional and pathetic roles. In reviewing *Awakening* we specially commended his work by one word, "He is a gem among all. His actions were those of a finished artiste." Graduating from Benares Hindu University he made his screen debut in "Rangila Rajput." Besides being an artiste of great promise he has also written many stories for the screen and is a good writer of dialogues. He leaves behind him a widow, a mother and a brother to bemoan his loss. While offering our sincere condolence for the family we pay a humble tribute to the departed soul and pray for its peace.

#### REVIEW OF BOOKS.

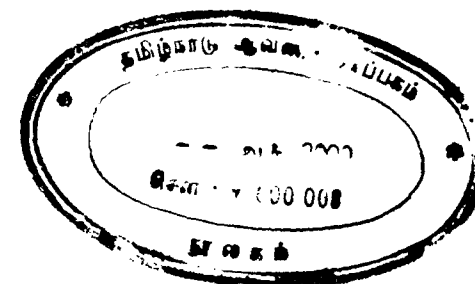
**MOVIELAND:** Secunderabad, Deccan. Silver Jubilee Number As. 6. The Number is attractively got up with varied and wide interest to fans and Producers all over India.

**Bengal Film Journalists Association:** (31, Austosh Mukerjee Road, Calcutta). As a result of a concerted action of all film journalists of Calcutta on 4th April, the above Association was formed with Messrs. Chandrasekar, S. B. Ghose, B. Bannarjee and N. C. Gupta as the President, Secretary, Joint Secretary and Treasurer respectively. A sub-committee has been formed to draft the rules and bye-laws of the Association.

We would suggest the framing of the two following rules by the Sub-Committee:—

1. That as soon as there is non-payment of the bills by any producer or advertiser even after a reasonable time, all the Journals should stop the advertisements of defaulters immediately and automatically.

2. The Association should standardise the rate of all the Journals so that the advertisers may not doubt the rates quoted and stop bargaining with the Journals.



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