

Talka Tone

JANUARY 1938

11

Jan, 1938

10



7L
NW 2, N36
N38.2.10
162185

524 505/93

ALK A TONE

June 1938



Xmas

New Year
Extra



TWELVE ART
PLATES



4 AS.



THE SOUTH INDIAN
MARKET FOR HINDI
PICTURES P. 5



Our next
Telugu and Tamil
New Year's Extra



LEELA
in
THE TRAITOR
or
“தர்மபுரி இரகசியம்”
(An Imperial Picture)

It is

HOPE

that consoles the agonized
Human Heart

It is

HOPE

that invigorates LIFE in Sorrow
& Distress

I live on HOPE

So do you
So does every human being
And that is why

FILM CORPORATION OF INDIA

will present to you their first
SOCIAL HIT

HOPE

Coming!

The Super Mythological Extravaganza
IN TAMIL

Shortly!



★
Featuring:
V. A. CHELLAPPA
as Lord Siva
Miss RADHA BAI
as Sati
C. S. SELVA
RATNAM
as Narada
M. G. NATARAJA
PILLAY
as Daksha
and
supported by
Miss CHANDRAMMA
N. S. KRISHNAN
MADURAM
SANKARAIYER
P. G. VENKATESAN
and
a host of others



NOTABLE
FEATURES
TUNEFUL MUSIC
CRISP DIALOGUES
COLOSSAL SETTING
MASS SCENES
THRILLS
ACTION
AND
ENTERTAINMENT

★

★

NEARING COMPLETION AT

THE EAST INDIA FILM STUDIOS

REGENT PARK

TOLLYGUNGE

CALCUTTA

ANNOUNCEMENT

ALL LETTERS
& COMMUNICATIONS

FOR

TALK-A-TONE

SHOULD FROM

1-1-38

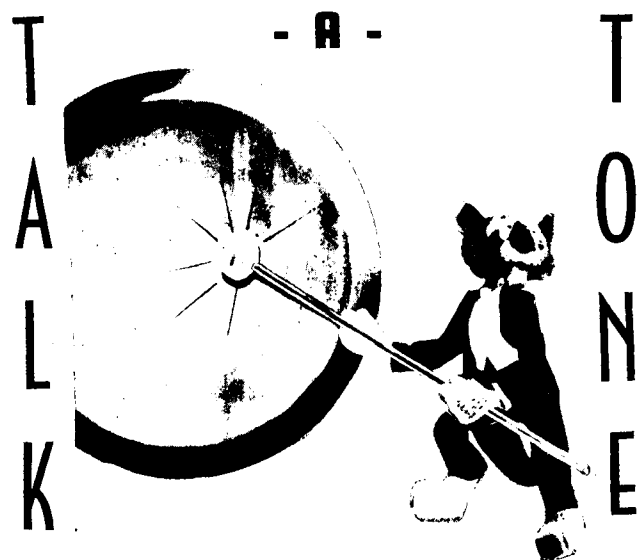
BE ADDRESSED AS

22, Samy Chetty Street

Mount Road

MADRAS

AS WE HAVE REMOVED TO
A SPACIOUS PLACE ON
ACCOUNT OF INCREASED
BUSINESS



Managing Editor :
N. SRINIVAS, M. A.

Office :
22, Sami Chetty St.,
Mount Road, Madras.

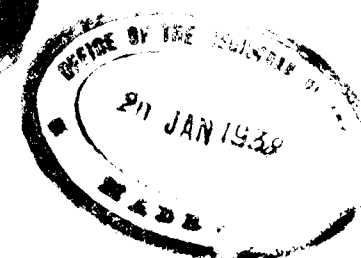
CONTENTS

LITERARY SECTION.

	PAGE.
THE SOUTH INDIAN MARKET FOR HINDI FILMS—(Editorial) ...	5
SRI RAMANUJA ...	7
INTERNATIONAL ASPECTS OF INDIAN FILMS ABROAD—By Sheik Iftekhhar Rasool ...	9
KARTIKEYA FILMS ...	13
SUNDARAMURTHY NAYANAR (FILMS STORY) ...	14
REVIEW OF SUNDARAMOORTHY NAYANAR ...	16
FILM CORPORATION OF INDIA SECURES DIRECTOR PARRY DAVIS FROM LONDON ...	18
CONSTANT SPEED IN SOUND RECORDING CAMERA—By S. Chatterjee, M. Sc. ...	20
FROM THE WEST ...	29
EDITOR'S EVENING WITH THE PICTURES ...	31
ON THE SETS ...	38

PICTORIAL SECTION.

DEVIKA RANI ...	2
HUSSN BAKU AND ABDUL ...	2
RATAN BAI ...	1
MADHURI ...	1
VIOLET COOPER ...	2
PRAMILA ...	2
LOOTARU LALNA ...	2
do. ...	2
STHANAM NARASIMHA RAO ...	3
VIDYAPATHI ...	3
DAKSHA YAGNA & USNE-KYA-SOCHA ...	4
VICTORIA THE GREAT ...	4



The One and Only
GAYE'S PABHAT
in Her Latest "PABHAT"
"JEEVAN PABHAT"
(Continued on Page 2)



HUSN BANU
AND
ABDUL
IN
"MERE LAL"

(Imperial)



A Scene from Hindi "NANDA KUMAR"—(Distributed by E. T. D.)

JANUARY 1938

TALK-A-TONE

VOL. II NO. 10

THE SOUTH INDIAN MARKET FOR HINDI FILMS

THE fate of Hindi Pictures in South India is full of problems, which are at once puzzling and funny. Hindi pictures have an All-India appeal on account of the universality of the language and these pictures have a market all over India. Excepting the South, Hindi is the 'lingua franca' of this country and as such their run in other parts of India is easy and smooth.

From time immemorial Punjab is the apple of the Hindi pictures, paying the highest price for them. Bombay though considered to be but only second to Punjab, has an equally good market for Hindi pictures. Bengal is not so attractive, because of the number of provincial pictures in Bengali which language has a greater hold on the people of Bengal. South India also with its multifarious provincial dialects has not much charm for the Hindi pictures.

South India has of late gone film-mad. It has gone film mad to that extent that almost all Indian pictures-run Theatres have taken to either Tamil or Telugu pictures and have their theatres reserved for releasing them. As a change between two provincial pictures, the Hindi pictures are much in demand. At all events, it is an open secret that Hindi pictures have only a secondary market in the South.

But the South Indian cine-goers are in no way fools. In the case of Hindi pictures, only those which have been claimed as good either in Bombay or North do have an equally good run in the South as well. But this observation holds good only to pictures of quality and variety. Regarding the stunt pictures which do have an equally good run in other Hindi speaking areas, the

Coming—DAKSHA-YAGNA in Tamil.

162 185
6
52
NW-2-136
1138-2-18 TALK-A-TONE

JANUARY 1938

market is not so bright here as it is in other places of India.

The South Indians favour the pictures of New Theatres, Prabhat and the Bombay Talkies. The mere name of any one of these companies is sure to make the picture pool out a big collection at the gates and sometimes the first run collections run close to about Rs. 10—15,000. This means quality counts more in Madras than anywhere else in India. The pictures of the three above companies, even if run for a second or even a third time, have more possibilities of collection than a brand new picture coming from any other picture producer of the Hindi market.

The South Indian market has another funny element in that, there is differing mentalities in the cities and districts. In the cities like Madras, Bangalore and Hyderabad pictures of good quality and excellence with a good story find immediate appreciation amongst the public. Achut-Kanya, Thukaram, Devdas, Dhoop-Chaon, President, Amar Jyoti are all remembered and praised even to-day in many homes in the South Indian cities while stars like Devika Rani, Jamuna, Shanta Apte, Durga Bai Khote and Saigal have made such a great invasion in the South Indian homes, that it is not surprising to find their pictorial likeness gracing many walls in many South Indian homes. Shanta Apte and Devika Rani occupy the first place among the Northern India female artistes, while Saigal singly and alone occupies an honoured place in the South Indian hearts among all male artistes. An indication of the mentality of the city-folks may be correctly measured when it is said that pictures with these three stars sweep the theatres in the South.

In the districts, while these quality pictures have a good market as well, the stunt pictures predominate to a greater extent. Pictures of Wadia Movietone in many places at the interior, have had a greater run and have even competed with even the most successful and popular Tamil Pictures. This only goes to show that the edu-

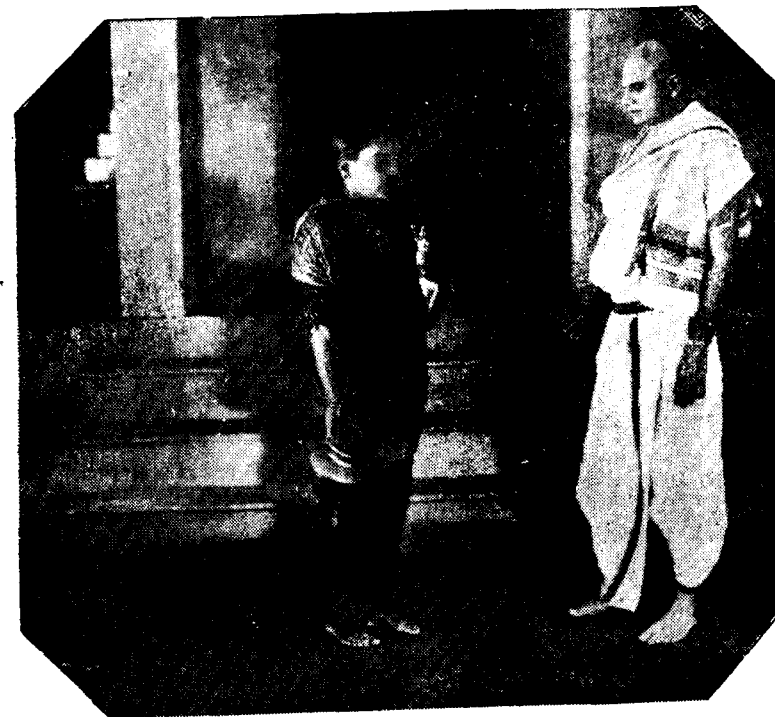
cated in the city desire to see pictures of quality and refinement, while in the interior the educated being fewer and the main population coming from the mass uneducated elements, favour the stunt variety to a greater extent.

If Northern Indian producers desire to earn money in the South, they should have a prominent Star—preferably one of the three mentioned ones, (Devika or Shanta or Saigal) and should combine quality with a little bit of stunt as well, so that they can run equally well both in the cities as well as in the interiors. If this should be the case the Hindi pictures could easily earn not less than Rs. 40,000 in South India as well.

South India has about two hundred wired Talkie stations and many of the Hindi picture distributors fail to touch all of them mainly thinking that Hindi pictures will not run in other places than the cities and the District Head quarters, but this idea should be dispelled in that, that Hindi pictures should and could be made to run in all theatres in the South, even without the omission of a single one. The Northern and Western India producers are under an illusion that their pictures have already been exploited in the South by their respective distributors, while we can challenge that there are many first class Hindi pictures which have never touched many South Indian theatres in the interior. Be it a run for even two or three days they should be run at all events because they will ultimately create a market for Hindi pictures in the South and shut out worthless Provincial Tamil and Telugu pictures, which have no cause whatsoever to run in even one theatre in the South for even a single day. The South Indian pictures barring a handful of good quality pictures are as a rule worthless, deserving not even a free show and it is a pity that good Hindi pictures with greater and good entertainment are not exploited in preference to Tamil and Telugu pictures. We never had the patience to see one single South Indian picture to the very end, because of its absolute useless entertainment and

(Continued on Page 10.)

Coming—DAKSHA-YAGNA in Tamil.



A Scene from "RAMANUJA"—Ramanuja (S. Subramaniam) meeting his wife.

(The life of Sri Ramanuja now being filmatised at Madras, gives an occasion to peep in the life of the Vaishnavite Saint worshipped and venerated by all. The facts given below are free from later additions made by enthusiastic followers of his, just to make him more glorious and treats his life purely from a historical point of view. This should also help the Producers of Sri Ramanuja to fix the date of the Saint so that the costumes and manners of the age may be depicted without inaccuracies.—Ed.)

Ramanuja's Birth :—The main function of the historian is first to fix the date of a personality be he a King or a Saint. In fixing the date of Sri Ramanuja there are some debatable points though they are not of much variance. The historians are very definite about the date of his death as 1137 A.D. but not so definite as to the date of birth. Some say that he is born in 1017 A.D. while others say that he should have born in 1037 A.D. This is not up to much as there is only a difference of about 20 years but the question of his longevity which is proverbially claimed as 120 will in the event of his birth date being fixed as 1037 reduces only to the full span of human life as one hundred only. Historians claim

that the Vaishnavites in their enthusiasm for their Saint should have given him the life of a Mahatma as stated in the puranas as 120 years and that he should have actually lived only a hundred years is therefore affirmed by them. Further Ramanuja ascended the Acharyaship after Yamunacharya and between Yamunacharya's death and Ramanuja's accession two Acharyas have occupied the seat of the Acharyaship and therefore if Ramanuja is given only a hundred years and taken to have been born in 1037 A.D. they fit in historical facts splendidly. So we have to take the birth date of Sri Ramanuja as 1037 and death as 1137 giving a life of one hundred years only to him as per historical research.

But this variation of twenty years does not affect the Producers of Ramanuja much, since the century period is the 17th century and costumes and manners might be depicted as in that age.

His Early Life :—Sri Ramanuja was born in Sri Perumbudur, near Madras in a family allied to a highly religious family reputed at that time. As for his early life there are no facts as history treats about his life only and

Coming—DAKSHA-YAGNA in Tamil.

after he became a great Saint. The only fact available however is that because his wife displayed marked disgust while feeding one Kanchipurna—a non-Brahmin by birth though recognised as a Baktha of the Lord by Ramanuja, he got disgusted of domestic life and went to Srirangam and became an Acharya.

A Life of Vast Reading :—After his advent in Srirangam his life was first spent in vast reading. As he is also reported to have spread the ideals of Yamunacharya it is no wonder to note that he spent many years of his time by digesting the works of Yamunacharya. He got himself initiated with the Pranavam from one Thirukottiyur Swamigal which Ramanuja made public against the instructions of the Guru to preserve absolute secrecy. Hearing that Bodhanya has written an extensive commentary about the Brahmna Sutra he went specially to Kashmir to have them translated for public propagation. His first period of religious life was therefore spent in deep study of Vaishnavite literature then available.

As a Writer :—His second period of life is then devoted in writing several books on Vaishnavism. Vedanta Sangraham, Vedanta Saram, Vedanta Deepam and then his Magnum Opus for which he was famous—Sri Bashyam were written by him.

Propagation :—After writing books he launched on the propagation work by extensive travel all over the country. Dwaraka, Ayodhya, Pushkaram, Goverdhanam with other minor places were visited by him. He went all the way preaching the doctrines of Vaishnavism and at Kashmir he got the title of Bashyakarar. He then had a victory over the Jains at Benares and Jagannath and established Vaishnavite Mutts at these places. He it was that made the now famous Tirupathi temple as a centre of Vaishnavite religion and worship by disproving the then prevailing idea that the God there is not Subramanya but Lord Venkatachalapathi.

His next object is to spread the teachings of Parasar. He commanded one of his learned

disciples Pattan to give an exhaustive commentary on Vishnu Sahasranamam. The book written by Pattan is now known as Bagavath Guna Tharpana.

Again Ramanuja is out to popularise the Trvaimozhi of Nammalvar and to achieve this end he commanded another of his learned disciples in Gurusekar to explain them which is now known as the four thousand.

He it was that established a hierarchy of Acharyas in several places thus preceeding the missionary work of the westerners without even knowing them. He is reported to have appointed 74 Acharyas with Simhasanathipathies over them for control purposes.

Harijan Uplift :—His partiality for the now known Harijans is well known. Even if a human being is a non-Brahmin he could be a Vaishnavite by having the sacred cast mark and could read the religious books of the Vaishnavites was his theory. In this he had stout opposition but he nullified them all by sheer force of his personality and sincerity of purpose.

At Mysore—History now reports of his departure to Mysore state which was reported to have been due to the persecution of the then Chola King against all Vaishnavites. This theory is reported by the Historians as baseless but the fact however remains that Ramanuja went to Mysore and stayed there for a number of years propagating the cause of Vaishnavism. He is reported to have been in Mysore for about twelve years. In this period he built many temples, tanks the prominent among which are the Thirumalai Sagaram, Ashtagramam, Melakottai Temple, Vipranarayana's temple at Belur.

Back at Srirangam :—On his return back to Srirangam he found his work undone and therefore he went on a serious task of reorganising the sad state of affairs. For ten years he worked hard without rest or sleep. In this period he established the Acharyaship at Srirangam as the supreme head of all the others of this variety.

Worshipped as God :—In the last years of his life he was it seems requested by many of

(Continued on Page 10)

Coming—DAKSHA-YAGNA in Tamil.

International Aspects of Indian Films Abroad

By

Sheikh Iftekhar Rasool

People often ask my opinion in regard to the prospects of the cinema industry and its international market abroad. I take it that they desire me to forecast the future of Indian films at home as well as in foreign countries which is rather a difficult thing.

Frankly, I do not think that producers of films in India have so far seriously considered the international aspect of their business. Their pictures have been, first and last, intended for Indian audiences, and they have not made any serious attempt to market their pictures abroad. India, however, cannot justly claim to be taken into account as a film producing country until her producers produce pictures with an international appeal.

One has to consider this question from two angles, whether India has produced any picture which can have an appeal for any other people than her own, and secondly, whether film production in the country is proceeding along lines which are likely to advance the cause of Indian films internationally. It cannot be denied that even if Indian producers make no deliberate attempts to cater for foreign cinemas, it is possible for them to produce films so intensely Indian that their mere individuality may win the admiration of critical audiences in other countries. These films will naturally portray India and the Indians from an Indian standpoint, and will have a great artistic and historical value. They demand a very high cultural standard from the producers. The producers must be men who have completely grasped the significance of the currents of the Indian culture. They must approximate very closely to the intellectual attainments of a Rabindranath Tagore or a Gandhi. If they will fulfil this condition, it goes without saying that their pictures will reflect the thoughts of Mother India. It is not

for me to say whether India has such producers, but the fact that no Indian films have so far met with universal approbation in all the countries of the world, furnishes the answer.

ONLY FLEETING GLIMPSE

In this respect, Indian films have only given fleeting glimpse of the thought that makes India, and one cannot truthfully claim for Indian films that, from their rather exacting point of view, producers in India are following an artistic tradition which is ever likely to result in India being better understood by the rest of the world as an intellectual force than she is at present.

To my mind, this is mainly due to the fact that Indian producers have adhered very closely to foreign ideals in films. It is not their fault. Their colleagues in other countries have laid, what I feel is undue emphasis on the function of the film to amuse. The panjandrums of the cinema have succeeded in so impressing upon the brain of the producers the value of the test of box-office receipts that the producers have been compelled to exercise an inhibitory restraint on their artistic impulses.

BOX-OFFICE RECEIPTS

It is not only in India that the complaint is made against producers that they are indissolubly wedded to the theory that the primary function of the screen is to please, because the masses who pay for the upkeep of the cinema industry are impatient of instruction through the medium of the film. This theory has been responsible for many sins against the artistic and historical principles of producers, and the studios have become factories of films whose sole function is to raise laughter. It is this theory that makes films historically inaccurate and psychologically misleading. The producer is barred from doing anything which is even re-

Coming—DAKSHA-YAGNA in Tamil.

motely likely to have an adverse effect on the box-office receipts. He must not, for instance, make the arch-villain of any nationality which is capable of having a say in the matter of box-office receipts. This accounts for the tenderness of conscience of producers which prompts them sometimes to rewrite history wrongly.

If Indian producers follow their conferers in Europe and America too closely in this respect, I do not think they will be able to produce Indian films of a kind which are most needed at the present juncture, namely, films which may unfold Indian culture, the ideals which are swaying, and have for centuries swayed India. In this as in other things, salvation lies in the strict adherence to truth and principles which govern life.

Personally, I strongly feel that the time has come for India to abandon its slavish adherence to foreign ideals in film production and to produce pictures which are artistically Indian. This means organisation of the cinema industry on a new basis. It should include financiers willing

to finance films which not only amuse but also convey a true conception of life, producers and scenario writers, actors and actresses, and owners of cinemas, who are all inspired by the ideal of making the film the mirror of life.

ARTIFICIALITY IN FILMS

I do not honestly think that the venture will be a commercial failure. There is so much of artificiality in films to-day that psychological accuracy will bring its financial reward as well as its artistic satisfaction. I need not specify pictures, but cinemagoers will readily recall recent films which have left an indelible impression on their minds. These have been films which have aimed at psychological truth. They have been an earnest of the determination of producers to listen to the promptings of their artistic conscience.

I think I have said enough about the future of the cinema industry in India to show that the future is in the hands of India producers, financiers and artistes themselves.

(Continued from Page 6.)

the awful length of the pictures and why should not the Hindi pictures with better entertainment be run and the mass educated on right and lofty ideals?

The South Indian market for Hindi pictures have greater potentialities than is known hitherto and if they have not been tackled properly in this market it is due more to the failure of the many Hindi picture Distributors to tackle them perfectly all over the South. With the scheme of the provincial Congress

Ministry to make Hindi a compulsory Language in all schools, the Hindi pictures have a greater market and a wider scope. The Hindi language can also be learnt by the people much better and easily by witnessing Hindi pictures than by the teaching of the Hindi alphabets by teachers for years and years. Furthermore the Hindi has an universal appeal and in this aspect of the language it unconsciously unifies the whole of India in a common bond with a common ideal Politically, Socially and Economically.

(Continued from Page 8.)

his followers to establish a vigraha of his in the temples. He acceded to this request. Even to-day Ramanuja is worshipped as a deity and no worship to the Lord is complete without offerings to him in all the Vaishnavite temples wherever they may be.

And that was how Ramanuja lived and died for the cause of Vaishnavism. The great exponent of Visistadhvaita, he did all he could to reconcile many differing elements under the

common band of Vaishnavism. He was a peace maker uniting several into one and in this he stands even greater than a political leader. His uplift of the depressed classes is again another step forward and what to-day the political leaders try to achieve, he achieved with a distinct success long long ago. Is it any wonder that the memory of the Saint even now lives green in the length and breadth of India?

Coming—DAKSHA-YAGNA in Tamil.



Sweet & Adorable

RATAN BAI

IN

"DULHAN"

(Imperial)



Charming as Ever
MADHURI
A RANJIT STAR

KARTHIKEYA FILMS

(The Premier Studio of the South)

INTRODUCTION

THE year 1937 marks the birth of this studio in the delightful surroundings of that beauty spot of Madras—Adyar. The Kartikeya Films Studios at Adyar is in no way a perfection, but it is one that will stand for ever in the South Indian History as the one and only studio which has from the top to the bottom, only Madrassee workers. It has given room for men who have enough brains, but who could not so far find any place to ventilate them to the general public in the shape of Pictorial entertainment on the screen. Began in a modest scale without much of pretensions in this cine world which speaks much and does little, the very atmosphere of the studio breathes a delightful fresh air of honesty and sincerity of purpose. You cannot by any means in any corner of the studio meet men and technicians who will speak even a word about their ability and much less trumpet their own glory. They are all intent on work and solid work of a nature which should certainly strike a notable departure in the Cine-World as it is to-day and as we see. The whole band of workers are sincere and up to do things which should make them never forget their name anywhere, where films are seen and produced. How desirable that such an atmosphere should pervade in all the studios one visits in the South or even anywhere else in India.

The financiers of the studio hail from the Chettinad—the Nattukottai Chettiars who are the premier industrialists of the South and who

have always stood for progress and advancement.

Their first picture "Sundara Moorthy Nayanar" in Tamil has just been completed and released in the districts where they have established records over the Box-offices of every theatre and highly appreciated by the public for the novel and intelligent presentation of a Mythological Story which had unfortunately received very bad handling by many of the Producers in the South. Sundara Moorthy Nayanar will in every respect, mark an advancement in a screen play as it should be presented and opinions are freely expressed that the company might even revolutionise the mentality of the mass in the near future by the production of such pictures, in succession.

Their plans for the next picture are not yet complete. But the kettle in the studio is already boiling with the Technical and Proprietary heads combining their ideas which are sure to result into yet another picture of supreme merit and entertainment. It can safely be presumed that in Kartikeya Films of Madras, there is a studio which is destined to live and prosper and if in the coming years they build a glorious name in this part of the country, few will be surprised of their success—for have they not already established a name for departures and ideas which are in no way imitations but flavour originality—the only characteristic for success in film making?

Coming—DAKSHA-YAGNA in Tamil.



SUNDARA NAYA

(The Story of the Film as produced by

ALALA SUNDER & SUNDARAMURTHI :
VEDIAR :
KAMALINI AND PARAVAI :
ANINTHITHAI AND SANGILI :
THIAGESAN :
NARASINGA MUNIYAR :
VIRANMINDAR :
SOMAYAJI NAYANAR :
KUNDAIYUR KIZHAR :
KALIKKAMAR :

Photographed by:

Recorded by:

Directed by :

Sundaramoorti Nayanar is one

The story starts with the previous life of Sundaramoorthy in that he was Alalasunder and a Siva Baktha. He fell in love with two girls Aninthithai and Kamalini and forgot even his devotion to Siva. Realising his own mistake he later requests the Lord to make him one with him which the Lord promises to accomplish in his next birth.

And that was how in his next birth Alalasunder takes birth as Aururar. On his marriage day when grown up, he was prevented from marrying the girl intended for Aururar by a VEDIAR who shouts amidst all, that Aururar is his slave, which claim in turn amazes all in the marriage pandal. In a palm document given by Aururar's grandfather the claim of the VEDIAR was clearly laid down. Aururar in anger tore the document, whereupon the VEDIAR appealed to the Panchayat which affirmed that Aururar is but only a slave of the VEDIAR. Aururar realises that the person who claimed him, is none other than God Siva who incidentally disappears within the temple where he was supposed to show his

house of dwelling. Aururar shouts after the disappeared VEDIAR only to hear a voice that he should serve him thereafter. Aururar then gets divine inspiration and sings

“பித்தாபிதை குடி.”

Aururar then goes on a pilgrimage and reaches Thiruvathikai. Here again Siva appears to him. To Tiruvarur he goes, only to meet the former Kamalini, now as Paravaia and falls in love with her. With the Lord's consent he marries her.

At Tiruvarur he gets into the bad books of one Viranmindar. With the intervention of God a reconciliation is effected after some miracles.

At Kundaiyur there is famine. Here is a religious Landlord known as Kundaiyur Kizar and he vows that unless famine is relieved he will fast unto death. God rains, grains and there is plenty. Aururar who was supplied by rice and doll by Kizar daily, was invited and he visits the place and takes the grain given to him by the pious landlord almost without any means

Coming—DAKSHA-YAGNA in Tamil.

MOORTHY NAR

Kartikeya Films, Adyar, Madras)

V. N. Sundaram
P. B. Rangachari
T. R. Subbalakshmi
Chandrabai
N. S. Nataraja Baghavathar
M. V. Subbiah Pillay
T. S. V. Gopal
Joker Ramudu
T. S. Shanmugam
G. V. Sarma

Ramanath

Sekar

Murugadasa

of the Sixty-three Saivite Saints.

of transport through a miracle aided by Lord Siva.

At Thirumudhukunram Aururar prays for gold coins for his wife Paravaiaiyar. The Lord rains gold coins and he removes them to Tiruvarur again by a miracle and even astonishes his wife by the recovering it from a tank.

And then Aururar desires to help one Somayaji who brings him Thoothuvilangai daily and in the Yaga he is to perform. Aururar promises to bring even the very Lord to receive the fruits of the Yaga which he does to the astonishment of all.

Aururar now known as Sundarar is in love with Sangili, the former Aninthithai, and at Tiruvottiyur he meets her and as before he falls in love with her. With the Lord's consent he marries her after making a promise that he will not leave her at any time. Later, however his mind wanders to Paravaiaiyar and goes to her but loses his eye-sight which he regains by the Lord's grace. Paravaiaiyar however is more than angry with Aururar on account



of his marriage with Sangili but on the request of Aururar the Lord intervenes and a reconciliation is effected between them. The Lord goes in the guise of a temple-priest and meets Paravaia who is still angry with Aururar. Later when he shows his real form she consents to get reconciled with her husband.

Sundarar is informed of the disease which torments one Kalikkamar. It was said that it will be relieved if Sundarar sees him but Kalikkamar refuses to meet Sundarar. So then Kalikkamar dies by tearing his stomach. Sundarar on arrival finds that Kalikkamar is dead and vows that he will also die whereupon Kalikkamar wakes up as if from sleep. The two swear eternal friendship.

Performing miracles after miracles, all the same devoting his life at the Altar of Lord Siva, Sundarar becomes Sundaramoorthy Nayanar—a Baktha of Lord Siva recognised and worshipped as such, till the day comes when he merges one with God and attains the Eternal Mukthi which real Baktas crave for ever and ever.

Coming—DAKSHA-YAGNA in Tamil.

EDITOR'S REVIEW
SUNDARAMOORTHY NAYANAR

As an indication of the high ideals and sincerity of the Kartikeya Films, this picture will mark the beginning of a series of quality pictures that is to come in the years to follow. Action is more aimed at and songs have been relegated a secondary place marking that pictures should primarily be Motion Pictures first and foremost.

V. N. Sundaram as Sundaramoorthy has at once an appeal to your very heart with an ideal Puranic personality. He acts well to and sings tolerably. T. R. Subbalakshmi as Paravai is better in the latter stages when she gets wild with her husband. Chandrabai as Sangili has a better sex appeal but her part was not up to much. Vedar role by P. B. Rangachari was good.

Particular mention should be made of the pictorial composition displayed in this picture by the photographer when Sangili is immersed in pleasure with Sundaramoorthy in the gardens and till Sundaramoorthy runs away to Paravai the Photography reached a height of magnificence which every studio should feel proud about. Recording though not so magnificent has left room for improvement. Settings have been designed with care and touches fringes of the colossal at places.

Direction has aimed successfully towards the novel and the intelligent side of picture making and if subsequent pictures improve in quality, it will not surprise me. But all the same I would have liked the film to be shorter. The inclusion of titles at places give a baneful effect on continuity puzzling me at times. The scene of the king taking away the boy Sundarar, the Vedar kicking Sundarar while he was asleep might have been omitted altogether without impairing the interest of the story. The appearance of God when Sundarar desires to marry Sangili might have been converted into an Asariri Vakku since not only God Siva's personality was bad in contrast to the brilliant appearance of Sundarar but also it would have impressed the audience better.

To sum up the picture is good and deserves to be seen by all, for its novel and effective presentation of a mythological story.

Coming—**DAKSHA-YAGNA** in Tamil.

DECEMBER 18

SUNDARAMOORTHY
NAYANAR

has started on his glorious conquering
tour blazing a trail of glory in the
South Indian Filmdom

SEE HIM TO-DAY AND ENJOY

AT

MADURA		City Cinema		2nd Week
COIMBATORE		Edison Theatre		Dec. 18
KUMBAKONAM		Diamond Cinema		„ 18
TIRUVARUR		Rialto Talkies	...	„ 18
SALEM		Oriental Talkies	...	„ 18
TRICHY		Wellington	...	„ 18



KARTHIKEYA FILMS
THE PREMIER STUDIO OF THE SOUTH



Mr. Parry Davies

Film Corporation of India Secures Director Parry Davies From London

(A Brief Sketch of his Career with his ideas on Films)

Born :—29th April, 1894 at Pembroke, England.

Educated in England and passed his Matric. His Varsity career was interrupted by the outbreak of the War in 1914. An Assistant Master at Dulwich College in Maths. and English he entered a Film Career through Educational and Scientific side in 1924.

BRIEF SKETCH OF HIS FILM CAREER :—

Joined as a cutter and became an Editor of films, with a particular partiality for topical educational and instructional films. He was then Asst. Director to features like, 'Underground, Falkland Islands, Ypres, Mons.' In 1928-29 when sound came he joined the Br. Dominion Corpn. as Asst. Production Manager when films like, Rookery Nook, Splinters, The Wolves and Thark were produced. He was then entertained as Contact Manager to the "News" of the Gaumont Coy. and later entered the Gaumont Br. Pictures Corpn., directing the "Ideal Cine Magazine and Shorts." Another change brought him to the Fox-British Studios and A.S.F.I. as Production Manager when he was associated with films like Old Roses, Mhit Lilac, Riverside Mystery and Price of a Son.

In all more than about sixty pictures in which he was one way or other associated.

Now in India as Director to Film Corporation of India.

Expressing his ideas on films he made a sharp and subtle distinction between Motion Pictures and Films. "In the old silent days," he said "We endeavoured to produce Motion Pictures with movement, expression, action and meaning. To-day we call them films, yet I sometimes wonder if we have not forgotten the medium through which we strive to express our ideas—the Moving Picture." He claims and rightly, too that Motion Pictures of to-day have degenerated to a large extent with the advent of the sound in that, action is sacrificed for Talk and Music. He would like to have a more balanced blending of action, plus talk and music so that the films may still remain Motion Pictures first and foremost.

Deploing the tendency of the English studios which generally have no previous organisation before production actually starts, he said that "Organisation and accuracy have now replaced the slipshod methods of yesterday and greater attention is being paid to the selection

of stories, costing, preparations and casting". Such a preconceived and settled plan is equally necessary in the film production of India where we are familiarised with the most unsystematic and unmethodical work and but for the fact that the list of such producers are innumerable in India, I would certainly have mentioned them at least to justify what Parry Davies said of England.

It looks as though there are also many producers in England who have no knowledge of films, while we know that in India we have many new-comers to the field (with absolutely a nil knowledge of film making. "The art of telling a story in a moving picture is a highly specialised business calling for keen concentration and attention to every detail," he said, "and the fact that it is an Art is very often forgotten and lost

sight of by many who light-heartedly enter the field of production with only the vaguest idea of its intricacies." How truly this picture can equally be applied to India Producers is left more to the imagination of the people who are already in the know of things than for us to painfully narrate them.

T. M. Parry-Davies is just on the wrong side of bulkiness with a pleasant smile and an engaging personality. The more you talk with him the more intelligent you should become for everytime it is something new and novel. Altogether when I left the s.s. Dumana at Madras, after interviewing the director I was reminded of one characteristic in him, that he is more a thinker than a talker.

Do you wish to be

*A Film Star ? - A Director ? - A Cameraman ?
A Film Editor ?*

DO YOU WISH TO PRODUCE AND DISTRIBUTE FILMS ?
Then read this brilliant and informative book

A GUIDE TO FILM CAREERS

By D. P. BERRY, M. A.

This book tells you how to apply, whom to approach and what to do to land a job in films

Indispensable to those who seek remunerative careers in films

Price Rs. 2 only, Postage Extra

Book your orders with :

Kino Publishing Co.

6, NISBET ROAD
LAHORE

Coming—DAKSHA-YAGNA in Tamil.

Coming
Shortly!

TO BREAK ALL PREVIOUS RECORDS

Coming
Shortly!

THE PICTURE
HAT IS GOING
TO BE FAR ABOVE
THE EXPECTATIONS OF
THE LOVERS OF CINE ART

★ BHAKTHA ★

NAMA DEVAR

(IN TAMIL)

★

Sours to dizzy heights of screen achievements
as portrayed by a Rostrum of Glittering Stars
like

Vidvan SREENIVASAYYA
NARASU
Master KANNAPPAN
K. K. PARVATHI
Golden P. SARADAMBAL
C. PADMAVATHI

Await Release

at

YOUR THEATRE

JEWEL PRODUCTION OF ALL TIMES

Screen Play &

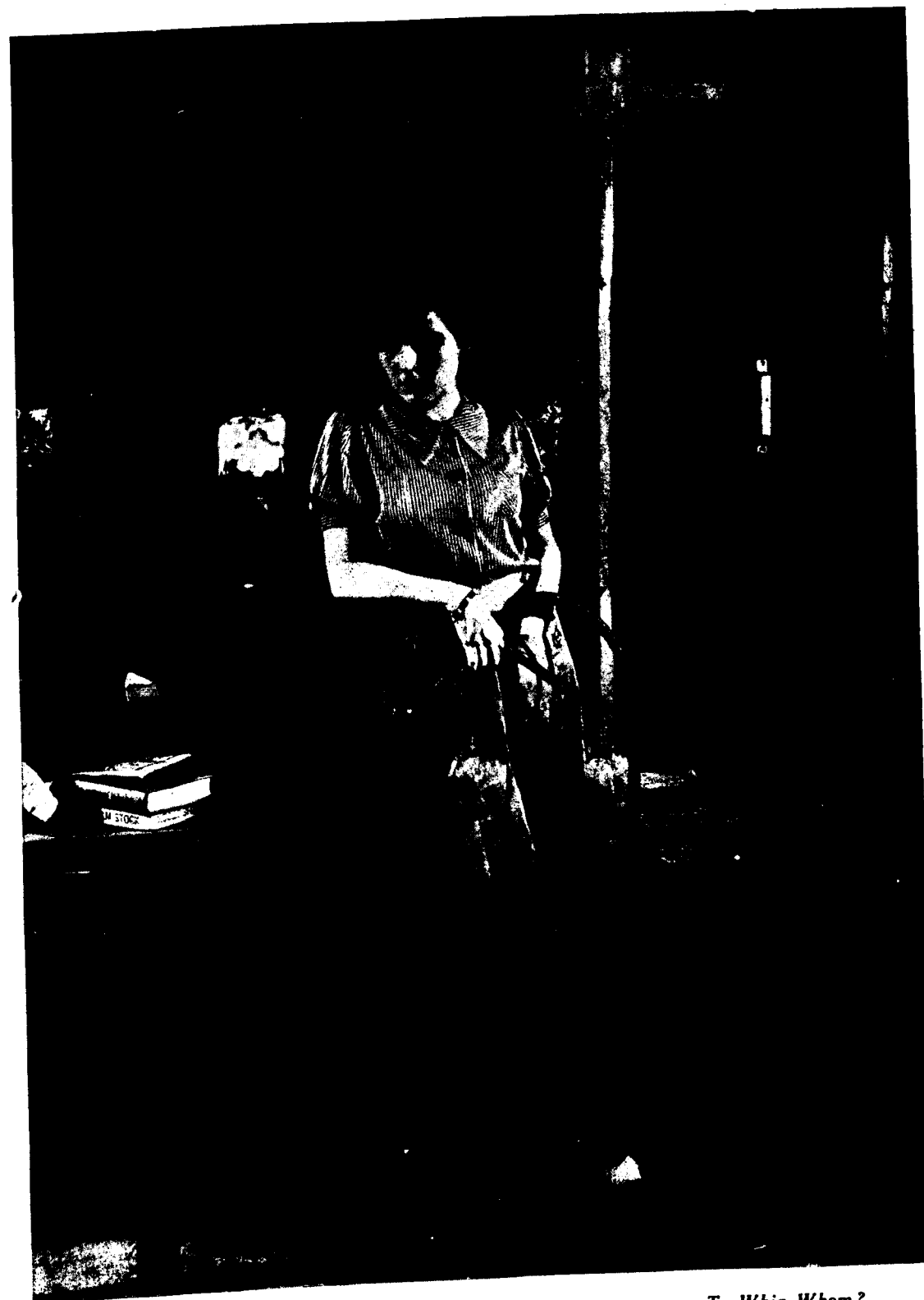
Direction
by

DRUPAD ROY

For Bookings Apply :

SREE SOWDESWARI FILMS, LTD.

SALEM JUNCTION



To Whip Whom?
VIOLET COOPER
IN WADIA'S
"RANGILA MAZDOOR"



Swinging or Singing?
PRAMILA
THE RISING STAR OF IMPERIAL
in "MERE LAL"



Woman vs. Man
A scene from
WADIA'S
"LOOTARU LALNA"

162185

7L
NOV 22, 1946
NCS. 9-10



Straight from Paris!
NADIA
with the umbrella meeting
probably some country folks
IN WADIA'S
"LOOTARU LALNA"

Neither have you heard such Music
Nor have you seen such Acting!



PRA BHAT'S

"THE UNEXPECTED"



WITH

SHANTA APTE
&
VASANTEE



Directed by:

MR. V. SHANTARAM



AT

BROADWAY TALKIES

FROM
FRIDAY
17TH
DECEMBER

DAILY
3
SHOWS

Constant Speed in Sound Recording Camera

By

S. Chatterjee, M. Sc., (Andhra Cinetone Ltd.)

THE processes by which the discoveries of pure science and their final correlation into a compact theory, result in the growth of an industry, comprise a formidable list. The evolution of thoughts from the mathematical symbols of Maxwell and Helmboltz though seemed to be vague and abstract at one time, yet decades later, they developed into numerous commercial applications, which still now employ millions of people and play an important role in the economic life of the world. Sound-on-film recording is only one instance. It is no exaggeration to mention that in recording sound-on-film, applied science has achieved one of its complex and delicate forms.

In the art of sound recording, in which so many factors are involved to produce an overall satisfactory result, it is difficult to attain perfection in one factor till there is shortcomings in the other. When numerous fundamental problems of sound recording were engaging the attention of Engineers, it was realised that the recorder fell seriously short of an adequate standard of constant speed. Constant speed in recording means that the film should travel past the recording beam of light uniformly as well as there should be no relative movements of the film, sprockets, rollers etc.

In most of the earlier attempts to build a recorder that would be less subject to speed fluctuation, the film was made to travel past the modulating beam by means of a sprocket. In order to avoid the irregularities due to the sprocket teeth, a mechanical filter was employed by mounting a heavy flywheel upon the sprocket shaft and supplying power through an elastic connection from a driving gear. But no sprocket, no matter how accurately it is designed, is able to move a film at a perfectly uniform rate

of speed. Everytime that a tooth engages or disengages perforation, it imparts a tiny jerk to the film. In addition to this, the film slips backward or forward according as the pitch of the perforation is greater or less than that of the tooth pitch. In consequence, a type of pulsation of intensity in reproduced sound, is perceived. Some of the high frequencies are lost and the sound appears to be fuzzy and raspy.

In order to avoid this fluttering due to the sprocket action, recorder has been designed, in which the film tension drives a drum, on the shaft of which, is mounted a heavy flywheel, to provide for the uniform rotation of the drum. The flexibility of the loops between the sprocket and the drum, combined with the effective mass at the drum, eliminates fluttering due to the sprocket, to a great extent. This system has two drawbacks. Firstly, there is no provision for damping out oscillations and secondly, the tension between the driving sprocket and the drum is so tight, as to provide very little flexibility in the loop, so that it becomes almost impossible to design the system to have a low cut-off frequency. The application of this principle to the design of the commercial recorder, has been adopted in the "Fidelytone" system.

The difficulties outlined above have been eliminated, to a great deal in the design of the British Accoustic L.P. 3 S recorder, by introducing a friction drum in between the driving sprocket and the recording skid, and also by introducing another roller (called the rough roller) which is filtered by mounting a heavy flywheel on its shaft. A loop of about three inches is left between the friction drum and the driving sprocket, in order to allow for any slight difference that may arise in their speeds. The friction drum acts as a constant load on the filter and in addi-

tion, ensures the film being drawn smoothly over the recording skid.

Incessant research work, to eliminate the slightest irregularities in the film travel has led to the discovery and commercial design of RCA PR4 magnetic drive recorder, in which the film is made to travel past the recording light beam, by a filtered drum. On the flywheel, mounted on the drum shaft, there is a copper flange, in which eddy currents are induced due to a circular electromagnet on the sprocket shaft. This foucoult current damps out any oscillation set up in the drum speed and eliminates all tendency towards hunting.

It also supplies sufficient torque to overcome friction. So it is evident that there cannot be any relative slippage between the drum and film. The consequence is that the film runs with

decided loops on both the sides of the drum. This loop absorbs almost all the ripple imparted to the film due to the film shrinkage or sprocket action. The principle of working of such a type of recorder depends upon the fact that the reaction of a magnet upon a conducting disc of non-magnetic material is proportional to the relative velocity. Moreover, the damping properties of such an arrangements bears a direct relation to the slope of the curve of torque vs. relative speed. Consequently the damping is independent of the continuous torque resulting from any constant difference in speed. This means that the exposed film is modulated only by the modulating beam, from the galvanometer and not by any fluctuating mechanical oscillations of operating elements in the recorder, which means little distortion from fluttering, wow-wows, or gargle.

What the Press Proprietors Dream About

Honesty and security for sales amount.
Enthusiasm and sincerity in sales of copies.
Increasing sales by the exhibition of slides in prominent Theatres.
Inserting advert of the Newspaper in the bottom of theatre notices.
Inserting advertisements in the Newspaper conducted by the theatres and distributed by them freely.
Taking extra care to boost special issues of the respective Newspapers.
Exhibiting wall posters through special carts which run around the city.
Advertising in important newspapers of the city at least twice a week.
Appointing industrious sub-agents.
Pasting wall posters in prominent places.
To conduct agent's own paper and to publish the advertisement of the papers for which he is an agent.
All these are being done without the omission of a single detail.

INDIAN NATIONAL NEWS MART,

143, Church Street, Slave Island, Colombo.

N.B.—Copies of *Talk-a-Tone* available for Ceylon at the above place.

A BOOK STALL AT MADURA!

ENTERTAINING BOOKS OF ABSORBING INTEREST IN
TAMIL

for you to read and enjoy. Here are a few of them

**MUSSOLINI, KING OF ABBYSSINIA, HITLER
SPANISH REVOLT**

and many other books appreciated by well known
personalities like

**C. Rajagopalachariar,
K. S. Venkataramani**

and others.

Sole Agent:—

KUMARAPPA SUBRAMANIYAN,

Khala Bhandar,

Jadamuni Koil Street, MADURA.

N.B.—Copies of *Talk-a-Tone* available at the
above place for Madura.

Coming—**DAKSHA-YAGNA** in Tamil.

LOOK



AWAIT

FOR

TWO SUPER-HITS FROM
NEW THEATRES

IN

MOTHER LAND

OR

DHARTI-MATA

A PICTURE OF PEASANT
vs. LAND LORD & DEALS
WITH NATIONAL UPLIFT
& RURAL RE-CON-
STRUCTION

WITH

SAIGAL - UMA
KAMLESH KUMARI
NAWAB - NEMO

Direction: NITIN BOSE



Direction: **BARUA**

A FULL-LENGTH COMEDY THAT WILL MAKE YOU
ROAR WITH LAUGHTER & SPLIT YOUR SIDES.



CALCUTTA FILM EXCHANGE

TRIBHUVAN ROAD
BOMBAY

50, ARMENIAN ST.
G. T., MADRAS

FROM THE WEST

SEA FILMS

Samuel Goldwyn is a stickler for realism and when the "Hurricane" was shot he ordered Basevi for an actual staging of a Hurricane artificially. Two islands and four lagoons were constructed by Basevi in the studios. Coconut Palms and Parau trees made from plaster from casts of tree trunks from the South seas, fringed the lagoons on which floated a fleet of outrigger canoes and two schooners. The largest lagoon contained 981,250 gallons of water. He also installed an intricate system of tanks, hydraulic pumps, to which were attached 30 fire hoses, four big chutes and nine wind-machines each capable of producing a 90 miles an hour gale. Thousands of gallons of soapsuds represented the creamy-foam peculiar to the churning of salt water. A hurricane of a terrible nature was then made and staged for the screen.

CECIL DE MILLE'S COLOSSAL STAGINGS

Everything connected with Cecil should be grand. Once a visitor who was on the sets noticed in the distance an enormous fire with flames leaping a hundred feet into the air. "Are they filming the great fire of London?" asked the visitor. "Certainly not," replied the studio official. "somebody asked Cecil, for a match." What others consider small, should always be on a big scale for Cecil. That's the man.

REALISTIC STUNTS:

Once a director was instructing a part for the actor, "You and the horse fall 100 feet into the river below and finally swept in the water-fall." The actor was stunned and replied, "I have done some stunts but this is certain suicide." "Don't you mind that anyway as this is the last scene" replied the Director. Indeed last scene and last of the actor too!

SCRIPTWRITER'S HISTORICAL KNOWLEDGE

"You must get well acquainted with the subject," instructed the Producer handing over the story to the scriptwriter, "and now to begin with, have you read, the fall of the Roman Empire?" "I have not seen to-day's paper at all Sir," was the ignorant reply.

STORY WRITER'S FATE:

Piles and piles of stories assemble generally on the desks of every studio in Hollywood. "Take this away, it contains many characters anyway" said the scenario-chief to his asst., throwing one book from the pile. "But, boss, this is the telephone directory" was the amazing reply.

CENSORIAL STRICTURES IN HOLLYWOOD:

A young stars skirts may be flapping in breeze, but if the same lady stands normally under normal conditions and lifts her skirts above the knee, it is not "Art" and considered to be immoral and censored.

Even stills are subjected to censorial strictures and could not be published unless there is official stamp of approval behind them. Nude pictures are not generally approved. "The fact that the nude or semi-nude body may be beautiful does not make its use moral. For, in addition to its beauty, its effect on the normal individual must be noted," says the censor.

In one year, they generally examine at least about 160,000 stills.

Stars can photograph in a bathing suit, but they cannot be dressed with her feet in high heeled sandals. They cannot also fasten a pretty garter to her dainty thigh.

"It killed a picture of Janet Gaynor covered by a large towel, emerging from a shower. But they passed with a photo-

Coming—**DAKSHA-YAGNA** in Tamil.

graphic retouching—a photo of Maxine Jemings taking a tub bath. Many other actresses have been photographed in a bath. But the censors insist that only the shoulders—and perhaps the knees—should be peeping out of the water, which must be so soapy that it is not transparent."

Some inconsistencies of the censorial clippings are visible in that sometimes scenes which are shown in films are not in many instances allowed in Photographs. Probably it all depends on the meaning and general impression created in the film while a photograph conveys but one idea.

Rejected pictures cannot be renovated under a penalty of £ 1,000 fine.

Censorial laws are far more stricter in Hollywood than the world generally believes them to be.

HOW STARS ARE GUARDED IN BRITAIN:

Stars when they arrive are under strict-guard. At all hours, at all seasons, there is a special man appointed both on the docks and on Rly. stations specially to look after the stars. He should act as their courier. To see to their baggages, see that they are not much troubled by the authorities, attend to their train and arrange their accommodation, carry their jewel cases and sometimes give them the benefit of an encyclopaedic knowledge of every thing the visitor wants to know. Verily stars are slaves and have no individuality of their own.

CHARM OF STARS A CREATION:

Stars are no doubt lovely. But they have, all the same, their beauty faults. Unlike the generality of common-folks they know just how to camouflage those faults, so that the complete result is very lovely. It all depends on the knowledge of make-up or arranging your hair in a certain way.

THE BRIDE WORE RED:

(M.G.M.) A Cinderella-like legend in which Joan Crawford a cabaret girl poses as a lady impressing Francot Tone—a passionate Postman) and (a play boy)—Robert Young.

FIRT LADY:

(Warners). With gay situations and dialogues, it is a satire on Washington intrigue and should amuse all. Kay Francis multigowned is the wife of a politician-Preston Foster and Veera Teasdale is Kay's adversary over the teacups.

LIFE OF EMILIE ZOLA:

(Warners) A combination of fascinating biography with dramatic entertainment. Paul Muni does the epochal acting as the French Writer, champion of the underdog, who risks his life and career to fight for Captain Dreyfus, unjustly condemned to Devil's Island. Joseph Schildkraut as Dreyfus is superlative. It is one of the year's worthiest pictures.

NEW FACES OF 1937:

(R.K.O.) Variety, Laughter with plenty of music and it is exactly your idea of an amusing cinema.

VICTORIA THE GREAT:

(R.K.O.) An epic of English History, the story of one of its greatest Queens, it has been made into a beautiful and moving chronicle of a woman and an empire. Anna Neagle and Anton Walbrook are excellent in title roles. It is a honest and dignified entertainment, having been acclaimed universally throughout the entire world.

PRISONER OF ZENDA:

(United Artists). Anthony Hope's second screen story this will thrill you with its colourful drama beautiful settings, realistic acting of Ronald Colman as King and commoner. Madeleine Carroll as Princess Falvaia, Rayland Massey as the King's Machiavellian Brother and Doug. Fairbanks Jr. as a deep-eyed villain, they all combine into something of a high entertaining nature in this screen play. It is a picture not to be missed at all cost.

BOOK YOUR SPACE:

FOR OUR NEXT

TAMIL & TELUGU NEW YEAR'S EXTRA

Coming—DAKSHA-YAGNA in Tamil.

EDITOR'S EVENING WITH PICTURES

THE UNEXPECTED

Produced by the Prabhat Film Co., Poona.
Directed by V. Shantaram.

Featuring: Shanta Apte, Keshavrao Date,
Vimalabai Vasishta, Vasantee, Shakuntala Paranjpye and others.

Released at the Broadway Talkies, Madras
on 17-12-1937.

Class.....A.

Here is a magnificent picture which should make Indian art lovers clamour and acclaim the pictures as a screen entertainment of the highest order. After all the story is simple enough coming from every-day life and with the much oft-repeated widow marriage question and forceful marriage of young girls with elderly and aged men, but the treatment of the story and its presentation leaves a mark deeper than a sharp knife.

Shanta Apte gets the biggest role of her life-time in this picture and comes out superbly playing every inch of the picture with action, emotion and sorrow. At one time gay, at another time revolting, at another time submissive and yet with a consistency that is sure to make her still more and more popular from the Himalayas to the Cape Comorin. She sings delightfully with an English song too, which latter should certainly beat even the best songs of the reputed Hollywood star. Great has been her glory in Indian screen and greater will be her glory after this picture.

Yet another notable performance comes from Keshavrao Date, who as the Vakil Saheb gives a role which should make every heart pity him rather than sympathise him. A man of the old order of things he gives pep to his role with the eccentricities of a Sir Roger de Coverly. He has done an act with realism and should be praised for his performance.

Vasantee has been side-tracked just perhaps to add only a star value. Vimalabai Vasishta as the aunt is tolerable. But I do not subscribe to the many praiseworthy words that were showered on Shakuntala Paranjpye because her part is a veritable clay and not at all impressive. The other minor roles in the mama and the aunt of Nirmala were well done.

Direction is good though not very excellent. The picture has its flaws as well. It has not much of crisis in the story and the picture is also too lengthy. Mounting could have been better. But for Shanta Apte and Keshavrao Date the picture could easily have failed. To them goes the credit of the success of the picture rather than to Shantaram.

It is also impossible to believe that how so clever and educated lady as Nirmala could be forced to marry an elderly man like a fool. The scene of the marriage, where even though every one is supposed to imagine force on the bride lacks force. I think that a force similar to the one I saw in *Vengeance is Mine* where Sabita Devi is forced to marry should have been used. Nirmala's revolt and hatred even against her husband's Aunt is meaningless, since the Aunt is a good soul and she had not done any harm to her and there is no reason why she should be hated by Nirmala for the fault of the Vakil Saheb. If by merely rubbing the Tilak on the wife's face, a wife could be made free to marry another, why then the Vakil Saheb is made to commit suicide? This portion of the story could have been omitted and it will also shorten the length and justify the end of the story. Even if there had been no daughter to the Vakil Saheb in Shakuntala Paranjpye the picture would not have suffered in its story value. There is no reason why a character should be introduced in a film when she had no business at all in the development of the story. Vasantee too had been sacrificed for a similar mass-appeal.

Coming—DAKSHA-YAGNA in Tamil.

The minor touches as the characterisation of the mama and the Aunt of Nirmala, their antiques, their dialogues give wit and humour to the story. The watch affair of the Vakil Sahib stressed very often is again indicative of the eccentric nature of the man and delightfully done. The settings the lesser characters have all been carefully looked to and well presented on the screen. The inclusion of the English Song and the use of the vessel as a background effect for music are both novel and commendable.

The photography and recording are very good. It is a picture with potential Box-office value and one that should not be missed by art lovers of India.



MINOR RAJAMANEE

Produced by the Olympic Pictures at the National Movietone.

Directed by Raja Sandow.

Photographed by Boman D. Irani.

Recorded by N. L. Rangiah.

Featuring: T. K. Sampangi, P. M. Sami, S. M. Subramanyam. A. S. Rukmani, P. S. Gnanam and others.

Press shown at the Minerva.

Class.....C.

Here is a picture which could not have proved a great loss to the Films in South India if it had not been produced. The story is no story at all brimming with inaccuracies and vulgarities and very badly presented and directed.

S. M. Subramanyam as Pappu Chetty gives a splendid role in this picture. He has performed the part with commendable intelligence and sincerity. Then comes P. M. Sami as the Padayachi with an emotional role to his credit. And then you have P. S. Gnanam as Valli which is true to life and well drawn. A. S. Rukmani as Bangaru has possibilities but these were not exploited fully by the director. The others came and went like dolls.

That an England returned Barrister should descend to very foul language and abuse his aunt is a slur on every educated man. The beating of the Pappu Chetty by his concubine Panchali has been drawn to the extent of vulgarity. The mischief of the girls in the Ruthusnanam festival is absurd and too long. The very portrayal of the characters breathed a nauseating air.

Direction has erred again and again. Situations which should not have been given importance were given more time. The Ruthusnanam scene drags and drags with all sorts of undignified acts till you get suffocated of them. That a presiding Judge should weep and make speeches in the open court after he discovers that the girl on the docks is his wife, is against all accepted rules of court dignity and respect. The Judge could very well have adjourned his sittings in open court and made his speeches in a private room. The fire scene looks a tame affair and it is a wonder how the children of the Minor are expected to perish in this puppet show. The last scene where the Minor's family meet and weep as if there is one dead in the house is awful and disgusting. Not even one single song is good. Photography is tolerable but recording shows bad synchronisation at places and not much of good in other places.

If the cine-going public are taken for a pack of fools this picture has a bright future. For the improvement of the Industry in this Tamil Nad we pray that *Minor Rajamani* may be the last picture of its kind which we may have the misfortune to see. Oh, God! spare us at least in the future.



JEEVAN PRABHAT

Produced by the Bombay Talkies Ltd., Bombay.

Directed by Franz Osten.

Photographed by Josef Wirsching.

Recorded by S. Mukerji.

(Contd on P. 35)

Coming—DAKSHA-YAGNA in Tamil.



STHANAM
NARASIMHA RAO
to appear as
NARADA

IN
LAKSHMI CINETONE'S
SHYAM-SUNDER &
RADHA-KRISHNA.



CHAYA DEVI (Queen)
is enchanted
WITH
LEELA DESAI'S Dance
IN
VIDYAPATHI
(New Theatres)

JANUARY 1938

TALK-A-TONE

Featuring: Devika Rani, Mumtaz Ali,
Maya Devi, Renuka Devi etc.
**Released at the Minerva on Nov. 2nd
1937.**

Class A.

Here is a picture which will rank as one of the best films that has ever come out from the Bombay Talkies. It reveals the immense acting potentialities of the Star Devika Rani besides bringing Mumtaz Ali the dancer as an artiste of equal ability even in acting a role which requires talent and ability.

Devika Rani looks younger and younger just not a day over fifteen sweet summers with all the charm and grace of an young apple. Care-free, gay and singing in the woods like a bird disregarding conventions, because they are against her convictions she presents in the beginning a sparkling girl of wit and mischief in an artistical manner. Once married she develops the serious sides of a wife and gets more balanced in her behaviour. Later, in the pathos she is again brilliant. She gets shocked when her husband suspects her chastity and transforms herself as a statue walking and dreaming as it were in profound sleep. She comes again to consciousness and matters of life slowly and gradually, and in one word gives a sustained interesting role bound to satisfy many fans of hers and the educated gentries of India. She has shown her supremacy as an artiste of brilliant calibre and the picture offers only a great testimony to her flawless acting. Mumtaz Ali comes out in a role in which we have not seen him. If there is an instance of a Star becoming famous overnight, here is a specific instance of that kind in the inimitable acting of Mumtaz. Restrained and convincing he gives the role of an idealist, lover and slave to Uma. Maya Devi as Sonia gives a good time with a natural pose and sincerity. Kishore Sahu as Nandlal was not up to much and he failed rather miserably.

The song hits of Devika and other dance hits were of a high standard. The usual photographic standard of the Bombay Talkies is maintained on a high level. So is the recording. The Boat scene in which Uma and Nandlal rove happily in the river speaks of the glory of Bombay Talkies, triumph in technique.

Direction has improved from the good olden days. If with every picture Franz Osten maintains this standard of improvement he will easily beat any Indian director ere long.

There is artistry about this film with moments of really good melodrama and it excellently mounted on the whole and well acted. This picture is even better than their triumphant picture "Achut Kanya" and is bound to carry every kind of audience before it, be they Guzerathi, Mohamedan or Tamilian.

SAINT ARUNAGIRI

Produced by Mayura Films Ltd., Madras
at Shalini Cinetone, Kolhapur.

Directed by S. D. S. Yogi.

Featuring: Sankaralingam, S. D. R. Chandran, R. K. Ramaswamy, T. N. Meenakshi, S. N. Vijayalakshmi, A. Sundari and others.

Released at the Paragon on 18th Dec. 37.

Class B.

While accepting the fact that this Arunagiri is better than what we saw sometimes back, it is no better as a picture. An attempt has been made to do the impossible since the aims of the producer is to do the best, but they failed in their attempt tragically.

Sankaralingam as Arunagiri is a poor portrayal. T. N. Meenakshi as Athi was better and she has given her best portrayal in this picture. S. D. R. Chandran is a poor imitation of Chaudra-mohan. A. Sundari as the Pujarini has very good looks and she could be made a good actress.

The picture has failed on account of the fact that attempts have been made to imitate instead of striking an original path and adhering to the puranic version of the story. Why should there be another Raja Guru in this picture just like Chandra Mohan in *Amrithmanthan*? Why should there be such long-long love-making by Arunagiri except to show the settings and technical qualities of Shalini Cinetone? Could not the various puranic temples be done at a sweep instead of showing them one by one in the same manner without showing even any characters of the story? Direction has failed hopelessly.

The picture has its excellences in its settings, in its photography and the technical work of Shalini Cinetone which deserves special mention. As a story of a well-known saint, this has every chance of having a tolerably good run in the south and if the producers make just the money they have invested in making it, they should congratulate themselves.

Coming—DAKSHA-YAGNA in Tamil.

17 YEARS of
Exhibitors
Service
and
Still Marching along
GVALANI BROS.
 Motion Picture Producers and Distributors
 KARACHI - BOMBAY - BANGALORE

SYCO

The most astounding screen spectacle ever seen

A screen triumph of the first water

IN

JAYA BHARATHI

* A story woven around real every
day life with

LOVE
PATHOS
ROMANCE
EMOTION
THRILLS
ENTERTAINMENT

★

ENACTED BY

A select set of Artistes whom you will adore
and worship for ever as

Sangeetha Vidvan Sjt. B. S. RAJA AIYANGAR
T. G. KANNAN

&

Master S. PEETHAMBARAM
Natya Visaradha S. SUNDARARAJAN

A SMASH HIT FROM START TO FINISH

★

THE MYSORE FOTOFONE STUDIOS, LTD.

Krishna Villa—Crescent Road

HIGH GROUNDS

BANGALORE

ON THE SETS



A Scene from "AMAR PREM" or "ETERNAL LOVE" with Enakshi Rama Rao in the lead. Block shows location scene shot at Himalayan region at Kashmir. (Bhavnani Productions)

BOMBAY

Imperial : With the coming of the "Kisan Kanya" in colour the Imperial have given a lead to this country towards the attainment of greater realism in films. After this picture is generally released all over India the demand for colour is bound to grow in India and it is not too much to say that many other premier studios in India will follow the footsteps of the Imperial. Cine colour above all other colour processes give a faithful representation of interior and exterior scenes in natural colours and has soft pleasing effect on the human eye and the mind. Another important advantage of this process is that from the same basic colour negative, black and white copies can also be obtained at will. Imperial's cine colour Laboratory is the one and the only of its kind in India barring Hollywood studios.

The glory of colour is never more greatly felt than when depiction of nature is concerned. With this object in view the Imperial carefully selected their theme amidst villages and Indian farmers. The *Kisan Kanya* is released at the Majestic, Bombay and will spread its wing in other places as well as the year 1938 advances.

Their second colour picture will be "Mother India" to be directed by Gunjal.

Minerva : Their next Social "Meetha Zahar" a gripping drama unmasking present day society evils with pathos, drama and comedy is progressing rapidly here. Shorab Modi, Naseem are in the lead with Jagirdar as the villain. Shanta Dutt a Bengali Society girl is their new find and will feature in this picture charming all.

Ranjit : Chandulal Shah is busy with "Cleopatra". New talents have been recruited for this masterpiece of Shah and every effort is being made to make this magnificent.

Chaturbhuj Joshi, the Publicity Officer of Ranjit so long is now a director and has commenced his "Gorakh Aya" written by Mr. Gunvantra Acharya a writer of Gujarat.

Jayant Desai is busy with "Pritvi Putra" a mythological drama with huge settings. Madhuri is in the female lead.

Manibhai Vyas another director of Ranjit has started "Bazigar" with Aniz Khatoon and Trilok Kapoor, brother of Prithviraj of New Theatres.

Rajkumari of "Devdas" fame has joined the Ranjitfold on the 5th January 1938 and will be seen along with Gohar in "Bharat Maiya" so named for the present.

Reckless Rogues the latest release of Ranjit is having a good run all over India.

Oriental Pictures Corporation : The International wrestling tournament which was displayed in Bombay on the 3rd of November and subsequently have been filmatised by this concern.

Sangeet : Their first Social Musical comedy "Moti-ka-har" is released. Featuring Mehtab, Akhtar Hussein, Baby Rani, Mirza, Aneeta Devi and Shamlal, has been released at the Imperial, Bombay, on 27th December and had a glorious run smashing box-offices at the Imperial. The picture from all reports is gathered to be the best of its kind.

General Films Limited : Their first hit in Marathee "Chandra Rao More", a historical picture dealing with the early exploits of Shivaji is now ready. Romance runs through the story and in spite of the

JANUARY 1938

TALK-A-TONE

39

CALCUTTA

efforts of the lovers to unify two warring countries into one without war, war ensues. Arolkar has directed this piece. Aundhkar plays the part of Chandrarao More, Nandrekar (Hero of Amar Jyoti) comes as Shivaji, Marutirao Pehelwan the good singer is there also. Dinkar Kamanna gives you enough laughing doses. Amina, Jayashree are the prominent female artistes in this picture.

Director Atorthy has joined this concern and will start a picture with Shobana Samarth, Amina, Nandrekar, Aundhkar and others in important roles.

The concern has secured the film rights of "Bagwan" a tentative title written by Begum Ansari the wife of the Sessions Judge of Cawnpore. This is the first time that a story of a Pardah Kishin Lady has been adapted to the screen. This picture will be directed by A. R. Kardar.

Wadia : Wadia's first Jungle Thriller "Toofani Tarzan" released in twenty eight stations during the Idd has proved to be a great hit. With several Jungle thrills, there are new thrills such as a human bridge between two peaks made by the hero of the picture John Cavas, the 100 feet jump of the Dog Moti, crossing a water-fall and so on and on. There



are also many laughs in this picture. The two songs sung by that famous Radio Qawaal Ahmed Dilawar are really inspiring and the background music by Walter Kaufmann is superb especially in the last climax when the mad mother of Tarzan breathes her last. It is directed by Homi Wadia who gives you always his best.

Film Corporation of India : See Naples and Die so says the Proverb but if you ever go to Calcutta you should see the Studio built by them and then prefer to die. The colossal scale in which it is built with all the latest improvements in the studio buildings, with latest machinery and with a design that has never been seen by anyone in India, you will gasp and have heart attack at once. Surrounded with a beautiful natural garden the studio stands towering and majestically covering an area of 180 by 60. It is absolutely sound proof and the best of its kind in India.

They have secured Parry Davies an experienced hand as may be seen elsewhere in these pages as their Director. Peter Brierley is the cameraman and also from London. He has been asst. cameraman in "Things to Come" which means so much to speak about his talents. C. S. Nigam the famous Sound Engineer who has been associated for long with Indian films of class and quality will handle the recording side. Babubhai Jani of the Jayant fame of Bombay is the Production Manager. Bishamdev Chatterji the divine musical director will be the musical man of this concern. All things considered there are greater signs of this concern doing things with a well laid out plan intent on producing pictures which will breath with intelligence and a new awakening in films. They are planning to produce a bi-lingual hit in Bengali and Hindi entitled *Hope* shortly for which the selection and artistes and other preparations are forging ahead.

New Theatres : On location "Motherland" is progressing splendidly. A caterpillar tractor has been photographed for the first time for this picture. The Hindi version of "Mukti" at Delhi is having a roaring success. "Vidyapathi" in Hindi has been released at the Roxy, Bombay with distinct success. Director Profulla Roy who had suspended the shooting temporarily on account of the marriage of the cameraman Bimal Roy has again commenced shooting of "Abhigyan." Molina is reported to have done her best in this picture as the heroine.

East India Film Coy : Their Tamil version which is a production of Metropolitan Pictures entitled "Daksha Yagna" is in its concluding stages. Magnificent and colossal settings, mass scenes and acting of the respective roles of the picture will mark this picture a super production. The songs which have been a nuisance in Tamil pictures on account of their profusion is just a twelve but selected to make you remember each one of them so that you may sing them day in and day out. V. S. Chel-

Coming—DAKSHA-YAGNA in Tamil.

Coming—DAKSHA-YAGNA in Tamil.

lappa comes as Siva, Natraja Pillay as Daksha, C. S. Selvaratnam as Narada and Radha Bai as Sati and so you have a cast which in all respects a super cast with favourites whom you will like and adore. The picture will be completed by the end of this month and will be released all over the South in January.

POONA

Prabhat : "Sant Thukaram" the pride picture of Prabhat completed its one year of continuous run at the Central Bombay which is considered to be a record run anywhere else in the world. All glory to Prabhat and Thukaram.



Durga Khote in "NANDA KUMAR"

Jayashree Films : "Nandkumar" in three versions, Marathi, Hindi and Tamil is well nigh

nearing the glorious end. Keshrao Dhaibar will appear Akrur in all the three versions and is also mastering the Tamil language. About 20,000 extras have been taken for the chariot scene. You have Durgabai Khote, Govindrao Tambe, and others in the cast to make the acting side a star cast. The distribution of the picture is in the able hands of the premier distributors of India—The Empire Talkie Distributors.

Nataraj Films : "Sathi" their maiden hit is complete. With Mrs. Khote, Mubarak and Nayampalli and directed by Altekar you have a picture of enthralling interest. They are planning to produce "Ram Rajya," "Tulasidas," one by one as their forthcoming hits.

KOLHAPUR

Huns Pictures : They celebrated the 41st birthday of H. H. the Chatrapati Maharaja of Kolhapur with great enthusiasm.

Jwala their forthcoming hit will be all splendour. With Ratnaprabha and Chandramohan you have a pair who will make you go any way to see the film.

With a new Bauer machine they have projection room of astounding merit. They have also made complete arrangements for re-recording and play-back arrangements which makes the studio complete in all its technical equipments.

KARACHI

Golden Eagle Movietone : A bon-fire of an air machine costing Rs. 10,000 is to be filmed to make the picture hair rising in its stunt aspects. Some of the actors have to be given aerial training to enable them to make the escape from the fired airplane through a parachute. Stunts and stunts, thrills and thrills are the watchword of this picture. You have Navin, Nazir, Benjamin, Hansa Wadker, Vidya among the cast—a super cast indeed.

OUR NEXT!

IS

TAMIL & TELUGU

NEW YEAR'S EXTRA

Book Your Spaces In Advance!

Coming—DAKSHA-YAGNA in Tamil.



THE ISLINGTON CORINTHIAN FOOT-BALL TEAM
on a visit to the

"DAKSHA YAGNA"

Set at EAST INDIA STUDIOS at Calcutta



A Scene from
"USNE-KYA-SOCHA"

(Imperial)

MADRAS

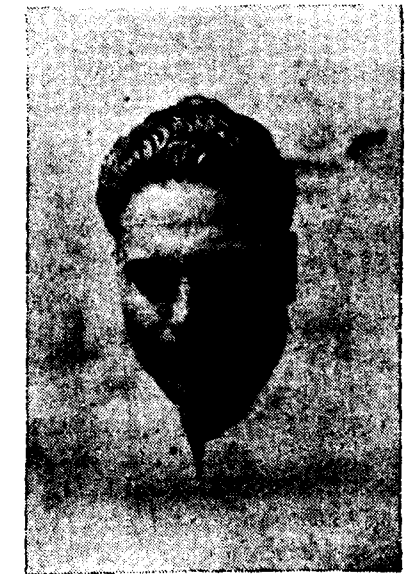
✓ **Andhra Cinetone :** If you had not heard anything from them so long, it is due to the fact that the concern has been doing its work as all established companies should do. They have built a marvel of a studio which South India cannot boast anywhere so far. A pucca sound studio, even the very design is novel. The accoustic arrangements in the studio are so designed that no other studio in India have such arrangements and so technically perfect is the studio that not even a single whisper could escape the mike at the same time shutting out all foreign elements which generally manage to creep in. The studio measures 120 by 60, solidly built with intelligence and with an eye to mechanical perfection. As for the equipments you have the British Accoustic Sound System, Debie-Super-Parvo and Mitchell Cameras, an Automatic Laboratory, all up-to-date appliances for printing, a beautiful projection room and everything that should go to make a studio perfect and self-contained. The technicians for this studio have all been selected with care. G. Singh of Calcutta fame is the Cameraman, Sisir Chatterjee, M.Sc., handles the Sound while the Art side is in the capable hands of T. S. Mani who is too well-known to need any introduction. Director Hiren Bose of Sagar and who should be remembered in South India because of *Eternal Music* now distributed by Mayura Films of Madras, has been selected to handle the Megaphone. K. Roy of East India Film Company is in charge of the Laboratory.

The Company has already started their bi-lingual bit in Hindi & Telugu—a Puranic story of absorbing interest and details about which news will be flashed from time to time as the picture takes a shape. This puranic story from what I heard and saw should

Director **HIREN BOSE**

trike a departure in Mythological hits in the south and I can safely predict a great future for this Company both financially and from the production of artistic pictures of quality and merit.

The management is in the efficient hands of Rao Bahadur Jagannatha Raju a great personality in Vizag as well as in the Telugu Districts. He has been for eleven years continuously President of the Dis-

Art Director **T. S. MANI**

trict Board which speaks for itself of his efficiency as a good administrator and his immense talents in political life is sure to guide the destinies of the company towards safe, sound and lofty ideals.

The Board is selected with care and forethought all of them coming from Andhra's best and well-known men while the chairman is none other than the Maharaja of Jeypur, whose love for art and artistic abilities are too well known to need any elucidation from us. The fact that he has been selected twice as the Chairman of the Board of Directors is a sufficient testimony of not only his popularity but also of his keen interest in the progress of the Company.

With a well equipped studio, with men of talent and experience to handle it and with a strong and intelligent directorate, the company has in itself all the essentials for unique success which will be proved to the hilt, even when the very first picture of the company is seen on the screen.

Orrs Talkies : *Vishnu Leela* is under production in the Motion Picture Combines Studios, Madras. It is directed by Raja Sandow, the veteran director with skill and ability. A super mammoth cast has been selected for the picture and when the picture is generally released there is sure to be a great sensation in the cine circles on account of its huge sets and brilliant entertainment.

Coming—**DAKSHA-YAGNA** in Tamil.



ANNA NEAGLE
as QUEEN VICTORIA
AND
ANTON WAL BROOK
as ALBERT
IN
"QUEEN VICTORIA"
(R. K. O.)

Jupiter Pictures : "Orphan Girl" has gone into production with all the glory that is always attached to a good social play. Written by V. M. Kothanayaki Ammall, the subject is full of every day interest to every S. Indian and as for cast they have the best S. India could possibly boast M. K. Radha, S. M. Subramanyam and many others which are names, every cine-fan in the south cherish and adore and they all appear at their best in this picture. Prakash directs this piece at the Madras Motion Pictures Comines Studios.

Lakshmi Cinetone : Sthanam Narasimha Rao has been booked for the role of Narada in their bilingual hit, "Radha-Krishna" and "Shyam Sunder". He has never been seen on the screen so far and in the role of Narada he is intent on giving something entirely different from the conventional routine kind with which we have all been familiarised and to attain this end, he is making wide research into the characteristics of Narad Maharishi. The artistes for both the versions have all been selected with care and the production will start any day.

Mysore Fotofone Studios Limited : Slowly but surely the plans of the Company are maturing into fruition. They are spreading their influence against the entire Exhibitor group in the south and thus they are intent on making themselves very strong both from a business and financial points of view. Their first production in Tamil entitled "Jayabharathi" goes into production with a distinguished and intelligent cast that will give a different but delightful

interpretation of the personalities which we meet every day and which come in plenty in this picture. It is an adaptation of that famous novel "Les Miserables" by that still more famous novelist Victor Hugo. Production may start soon.

Sree Soudeswari Films Ltd. : Drupad Roy is busy with *Baktha Namdevur* in Tamil at the Modern Theatres Ltd., Salem. A story from the golden pages of Maharashtra, it depicts a Maharashtra's great saint in true and realistic colours. Everything has been done to make the story adhere to every aspect of Maharashtra life as in costumes, settings which are brought realistically on the screen. To give the picture local colour the famous town of Pandharpur with its magnificent temple has been shot. The picture will be completed by January when the public will have the good fortune to see it in all places.

Chintamani Pictures : A company started by Y. V. Rao, the well-known director of the still better known *Chintamani* he has been shooting the first picture of the company entitled *Baktha Mira*, a mythological-historical story of All-India interest. Keen Director Y. V. Rao has made every attempt to make this picture gripping and true in its religious aspect. The songs are reported to be very devotional and emotional while the actions of the artistes are top-notchers in every respect. It is confidently expected that Mr. Rao will give his very best in this picture. The shooting was commenced on 10th in the newly built studios of Jitan and Dinshaw at Kilpauk.

BOOK REVIEWS

A Guide to Film Careers By D. P. Berry, M.A., Priced at Rs. 2 and available at the Kino Publishing Coy, 6, Nisbet Road, Lahore.

Book of Indian origin on the Film Literature are very rare and in publishing this book Mr. Berry has unconsciously given an impetus to the Film Literature in this country. The Book is a magnificent one, noted for its frank speaking and exposure of naked truth. It reads like a Novel never tiring the readers. It is interspersed with interesting and sparkling events of film life of India and should therefore be read all the more for its happy combination of facts with entertainment. Added to this there are good illustrations of many well-known personalities of the Indian screen, both connected with the trade and the screen. We have no doubt that the book will really be a guide to job-hunters who will see in it a LIGHT that will GUIDE them safely like a Man-of-War.

SAMALA:—A Tamil Drama. By S. Selva-nayagam, 44, Peradeniya Road, Kandy, CEYLON.

Here is a book which is a Tamil Drama probably intended for cine-adaptation as it is intermingled with villainy, robbery and probably some stunts as well. It devolves around the romance of Samala. It also has some portions about the fate of a faithless wife—Inbavathi. It gives some glimpses of villainy depicting the plans of two persons Jayam and Rajendran who descend to doubtful methods just to satisfy their lust for women who are noble and therefore not intended for them. On account of various diverse interests, which are not properly developed and therefore lacks sustained interest the drama needs retouching which if done, might prove to be useful for reading as well as picturisation.

Coming—DAKSHA-YAGNA in Tamil.