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Talk - Tone

15

No. 11

April, 1938



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APRIL 1938

TALK-A-TONE

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You may not agree what we say
But you will believe your eyes

THEN SEE

TALK - A - TONE

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GRIHA LAKSHMI

(TELUGU TALKIE)



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But allow us —



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GAGIAH · RAJAMMA · K. SATYANARAYANA
& OTHERS,

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SONGS BY
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B. LAKSHMIKANTAM KAVI



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IN

ANDHRA DESA

India's Irreparable Loss!

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PASSES AWAY



BORN Sep. 15th 1876

::

DIED 1938

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*Commenced writing Novels of absorbing interest from 1922
and his important works are*

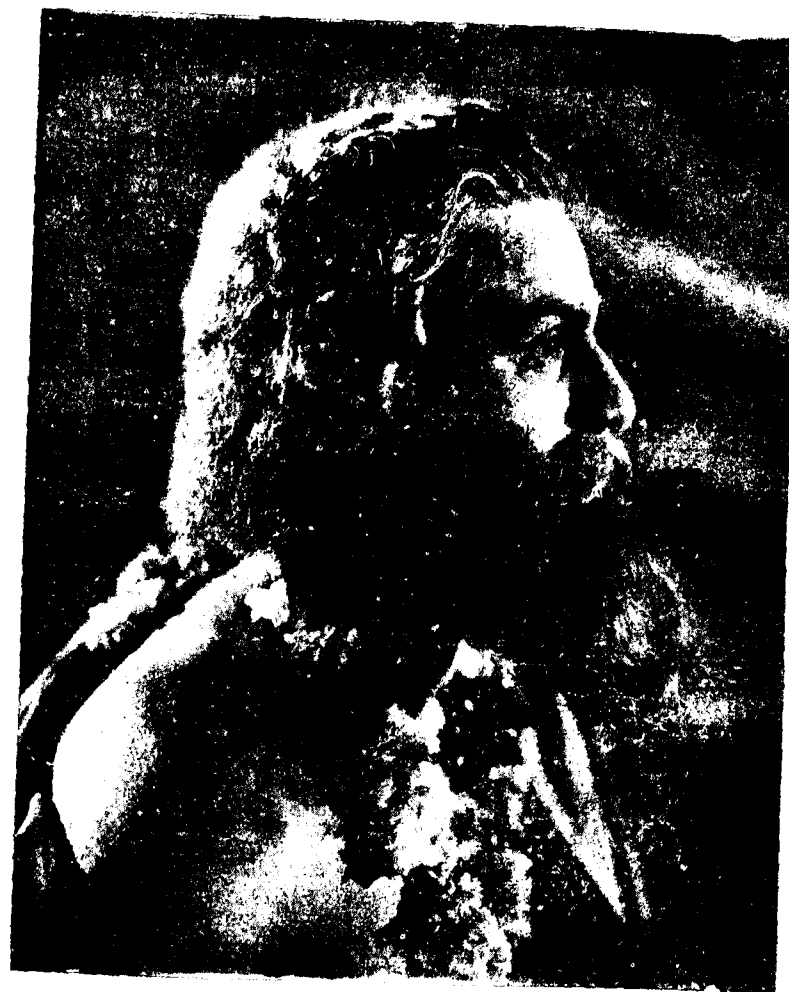
ANDHARE ALO, CHANDRANATH, DEVDAS
SRIKANTA, CHARITRAHIN Etc.



SCREEN PLAYS BASED ON HIS NOVELS:

DENA PAONA, PUJARIN, PALLI SAMAJ, BIJOYA,
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MAY HIS SOUL REST IN PEACE



VIJAYA KUMAR

The young Artiste with a silvery voice
after "Soneh-Sansar"
appears in "Hari Kirtan"
Film Corporation of India's test Picture
The wonderful make up making him
a high priest is noteworthy!



Ye Citizens of Madras!

NOTE

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GOLDEN SARADAMBAL
C. PADMAVATHI
& A Host of Others

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(SALEM)

SUPER-MYTHOLOGICAL HIT

TALK A ONE

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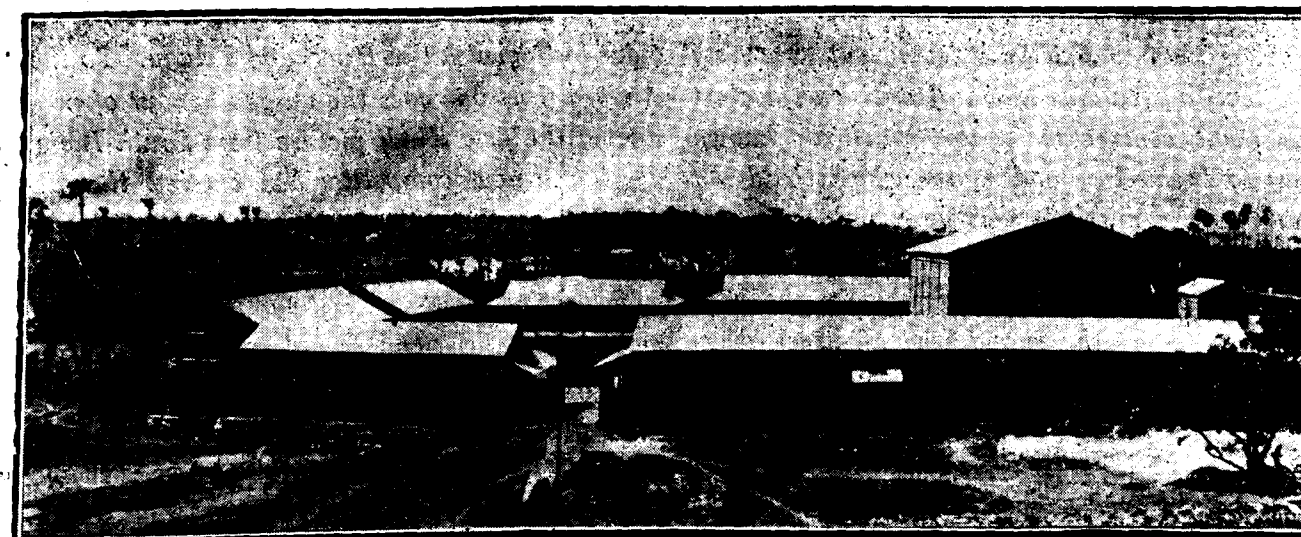
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A BIRD'S EYE VIEW OF "ANDHRA CINETONE STUDIOS" VIZAGAPATAM.

APRIL 1938

TALK-A-TONE

VOL. 2 No. 11

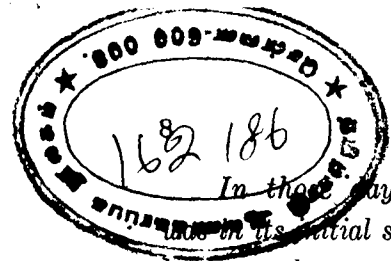
The Andhra Cinetone Ltd.

VIZAGAPATAM.

THE establishment of a Cinetone with a pleasing plan of the Studio while as for the technical equipments you have both Automatic and Sound-Proof Studio at Vizag marks an ERA in the advancement of the Film Industry hand laboratories (a convenience which premier studios have recognised) Debie S. U. Printer, in South India.

For such of those who have imagined themselves that the Andhra Cinetone has built a so-called Studio, with commonplace machinery, a brief description of the same is given so that they may not any more suffer from such illusions. The Studio stands in the centre of a beautiful film colony. Surrounding it, you have the various departmental buildings planned delightfully. The right wing consists of the office, artistes section with separate room for each, rehearsal hall and rooms for the technicians. The left wing contains the Projection room, the Laboratories, the Camera room, the Printing and Editing departments and the Sound Truck shed. The centre behind the Studio accommodates the Art section. So much about the

pleasing plan of the Studio while as for the technical equipments you have both Automatic and hand laboratories (a convenience which premier studios have recognised) Debie S. U. Printer, Union Editing Table, latest improved B. A. F. Sound system and three Cameras (Debie-Super-Parvo, Mitchell and Eyemo)—all latest and best equipments which all up-to-date Studios should necessarily have. Added to these advantages, the buildings stand on ideal natural surrounding of charm so that the entire buildings as they stand to-day and as complete by the Andhra Cinetone, could stand successfully the hardest test by any reputed technician of Europe. Thus every pie they could get, every intelligent technical labour that could be obtained were well devoted on this Film Studio at Vizag which stands towering majestically to the pride of every patriotic Andhra.



TALK-A-TONE

APRIL 1938

In those days when the Andhra Cinetone in its initial stages critics who have no other business than to find fault, came out swarming and levelling various kinds of criticisms against this noble venture for causes which are known only to themselves and causes which could not stand even a minute's sensible examination. At best these criticisms are from interested folks coming from political and business rivals who have chosen to select the wrong kind of attack when they could not find any strong argument or effective weapon of some consequence. We are least interested in these criticisms because they are both painful and vulgar and therefore refrain from recapitulating them again in the pages of this Journal, devoted as it is for art and film lovers of India. We would only request these critics to make a mass pilgrimage to the studio buildings now completed by the Andhra Cinetone and thus try gracefully to confess that their criticisms were but misguided and unjust ones.

The Andhra Cinetone Studios with its equipments, as it stands to-day is a capital expense. Every pie that has been spent is a pie well spent. The management has now a pucca studio which is capable of earning a handsome profit each year on the invested capital, if it is mainly hired for independent producers. But as the Andhra Cinetone is intent on producing pictures of class and quality themselves, both for All-India and the South, there is a possibility of their earning a fatter percentage of profit through their own pictures and meet the overhead expenses of maintaining the studio through the hire charges paid by some independent producer, who can be accommodated in limited numbers at stated intervals, as and when their own production is not in progress. Thus from every point of view the building of the studio is a remunerative enterprise and one that should pay the shareholders enough dividend in the years to come.

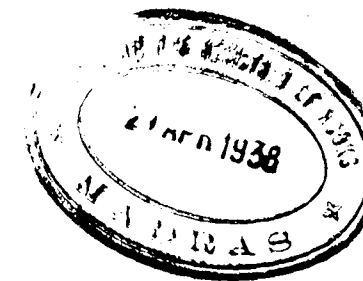
Even from the very first the Company has an ambitious programme unprecedented in the

history of the films in the South. The first picture now under production will be a Socio-Religious bi-lingual hit in Hindi and Telugu. To the Andhra Cinetone goes the unique honour of producing the first Hindi picture from South India. To-day a new competitor has entered the All-India field alongside of Bombay and Calcutta producers and we leave it for the future to say, how far the Andhra Cinetone successfully competes with other stronger and experienced brother producers in other places of India. But this much can be said in their favour, that they have both the facility and equipments to produce good pictures and it is for the management and technicians to rise higher in the estimation of the distributors, exhibitors and fans of North India, by at least producing pictures of equal calibre as those concerns which are popular in Bombay and Calcutta.

We would, however, strike a note of warning to the executives of the Andhra Cinetone in that, they should have perfect organisation should they aim on lofty and noble ideals. Division of labour under various departmental heads, guaranteeing a free hand to all of them and establishing a cordial brotherly atmosphere among all, will be half success achieved and the rest of the half depends on solid achievement on the screen. From what we have seen, the management has recruited the best of men to handle all the departments to a point of perfection that will amaze many and so the future is green and glorious for this new concern.

We will continue to watch the progress of the Andhra Cinetone with motherly care, praising them when they deserve praise and admonishing them when such admonishments are to their progress and advancement.

South India looks to the Andhra Cinetone for guidance and progress and it is now left to the Andhra Cinetone to live up to the noble expectations centred on them by film lovers and fans. Let us wait and see!



SUSHILA
A New Find of Imperial
IN
"MOTHER INDIA"
(Imperial's Second Colour Picture)



GOLDEN
SARADAMBALL
IN
BAKTHA NAMADEVAR
(Choudeswari Films)

RELEASED

ALL OVER SOUTH INDIA

& acclaimed as a wonder-picture of the year

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WITH
Kothamangalam
SRINIVASAN
Pullyur
DURASAMY
AIYAH
★



★
WITH
RAJA
SUNDARI BAI
&
others
★

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KANNAMBAL, DOMMETTI & SATYANARAYANA

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Hear Vipranarayana Songs in Odeon Records

Notes and Comments

VULGAR IMITATION OF NAMES :

Even before an artiste does something good on the screen he or she is dubbed a Greta Garbo, a Joan Crawford, a Paul Muni and a thousand other things. These self-imposed titles appear in the advertisements taking the public for a pack of fools and idiots. This is a very silly habit. Firstly it is harmful to the artistes themselves because the public think that they are trying to copy some great Hollywood personality but not possessing the requisite quality for such pretensions. Secondly, if they are described so, there is not the least similarity even in appearance. Thirdly, the stars lose their own individuality and at best remain satisfied by being someone rather than himself or herself. Honestly imitation names only go to enhance the fame of the imitated while the Indian artistes themselves write their own doom for ever and ever. Let our stars be Indian and let them not court cheap notoriety. We trust that there is at least enough commonsense still left among some Indian Producers to stop this calamity happening to any one of their stars at least in the future.



KIDDING AT TWO JOBS :

Some of our artistes have got another funny habit of being this and that. Some of them when they come to the screen from the stage still go to the stage when there is any time between the one and the other. One thing at a time and that well done should be the motto of each and every one of our artistes. This bad habit is more prominent in South India. Added to the recruitment from the stage we have recruitments from the musical field. Many well known musicians have been taken to the screen for the only virtue of his being a good singer. The latest of such elastic additions come from Musiri Subramanya

Aiyar who will to-morrow become a Thukaram. The time allowed for a musician to wander into the intricacies of the finer musicals are greater on a platform, while in the mike he should necessarily try to control his meanderings just up to a certain limit only. This restricts the genius of the man—the musician, and hence the failure of the great musician on the screen. The Producers in their eagerness to collect money at the gates might bring a musician on the screen but when once a man has attained eminence in one line he should never try to leap or make a long jump to other fields lest he loses his foothold and falls in the middle even as Thirisanu did. The time has, however come, when a distinctive class of artistes for the screen should be created. Young men and women should from the beginning take to the screen career as their main object in life.



GAUGING A STAR'S POPULARITY :

Hollywood's conventional rules have laid it down that the popularity of a Star can be measured in three ways :—

1. The nature of the Box-office returns which measures the popularity of a star according to its rise or fall. This is at best cold, impersonal and statistical. In India this is the best method by which the popularity of a star is measured.

2. The second is the fan-mail which is rather voluminous to a popular star. This makes the star more intimate to the general public and one that makes the star greater, provided the star is intelligent enough to satisfy the very modest questions and doubts of the fans. This is not up to much in India mainly because many of our stars have not the intelligence to carry on an intelligent correspondence. But still many of our popular ones do receive fan mails. It is

a pity that the South Indian Stars have practically no fan mail on account of their absolute ignorance of modern methods of publicity and on account of their crudity to answer even ordinary questions that come from even a press representative. However eager the press man may be, to get the best out of the star, the South Indian Star invariably has nothing to say about almost all things about which other stars have so much to say. It denotes only want of culture and their idea of screen career which means appearing on the sets and then disappearing into an oblivion.



NUDITY IN FILMS :

Nudity appeal has been misconstrued as a great filip to the collection of pictures at the Box-offices. Is it then to be understood that this nudity should come particularly from the female artistes? Fortunately for us in India the conventional codes of morality as dictated by Society is all against nudity. But unfortunately this nudity comes in another shape—in the shape of dance hits which have become a common feature in any film be it mythological, social or historical. Any picture without a dance is a film which refuses to be popular at the gates. That is the misconception established among all film distributors of India—even in the South. This standing menace to the Pictures should be put an end to and the day when film producers think of a picture without a dance, will be a day for improvement and progress. To our knowledge a prominent distributor asked for a particular dancer's dance hit in a film, because that dancer has a tendency to exhibit a larger part of her legs to the public. If this is not asking for nude variety what else is that in the name of decency and morality? Films are bad enough in India and why then court for somethings which make them still worse?



THE ESSENCE OF A MUSICAL :

Musicals have become more popular than the other types in the West. Since the beginning of the Talkies musicals have been the big

money getters. Though they were all very crude in the first in spite of bad stories they got better and better as the days advanced. The Producers have come to the ideal musical which is better these days. India is first and foremost music-minded and particularly South India is mad on music. But the conception of a musical picture is still in its crude form in India and it is better for them to adopt the happy ideal of the West should India ever think of adopting the musicals with advantage and benefit. Below we have given the various characteristics which have made the Musicals of the West first and foremost entertaining :—

1. They are all comedies. They no longer depend purely on their music. In the olden days every incident led to a song. To-day while you dislike singing of intense kind, you appreciate the musicals on account of the story, acting, characters and gags. Cary Grant comes out in an amusing characterisation as a non-chalant artiste in *For You Alone*, Jack Oakie fools you in *That Girl from Paris*, and so without sacrificing the music you are happily entertained, so that you can get entertained with these musicals without even caring for the music in the picture and for their other qualities.

2. Another commendable point is that there is no longer the singing hero and the singing heroine. Both of them need not necessarily be singers. As a rule the singing pictures have only one pre-eminent singer and the story revolves around them. Grace Moore was a singer while the hero Cary Grant is an artiste in *For You Alone*. Bing Crosby is a singer and Madge Evans is an authority on education in *Pennies from Heaven*.

3. The type of musicals with its bevy of beautiful girls—all chorus girls are very rare these days. The average musical is without a dancing at all in it.

4. Another great change is that producers no longer regard the music as something to be respected. They are not afraid of introducing something of an incident in the picture such as Cary Grant's scrap with two men while Grace

Moore sang in *For You Alone*. There are however two different kinds of opinions over this matter. One camp thinks that songs should never be interrupted. The other opposite camp thinks that incidental comic stuff keeps the story moving while singing singly and alone, slows down the tempo of the picture considerably. The Producers are therefore confronted with a great problem in this contention, but this can be overcome by relying on one's own judgment according to the general situation of the story. After all it is impossible to satisfy every one at the same time.

5. And then there was also an opinion that the actual introduction of songs should be made only when the singer appears on the stage. Another opinion by the opposite camp is that songsters could burst into singing without any warning and very suddenly. But a happy medium has been arrived at by making stars sing in all sorts of situations but the ultimate object of such singing should leave a happy impression in the minds of the picture-goer. A lot depends on the ingenuity of scenario writing which is believed to overcome this difficulty to a large extent.

6. There seems only one problem which has not been successfully overcome. The complete absence of any kind of animation in the faces of the listeners when the songster sings and which is considered to be a defect. This at best is a minor problem and can be overcome if the actors really have any acting abilities.

To conclude the musicals of India should not depend entirely on musicals and a happy intermingling of music plus acting will improve the films. The habit of many producers of the south to introduce pure musical like a musical performance in the middle of a film without reason should certainly go. Films are first and foremost intended for entertainment and this fact should always be remembered be it a musical, social or historical.

MADRAS UNIVERSITY LECTURE ON HISTORICAL FILMS :

Madras, Jan. 9.

"Sir P. S. Sivaswami Aiyer presided over a meeting at the University Departmental Buildings of the University Research Scholar's Association, last evening. Mr. K. J. Jacob spoke on "Indian History on the Screen."

In the course of his lecture Mr. Jacob opined that Historical films if taken in a continuous form will be of value both in India and in the International Market. There are also enough material from the Indian History to make interesting films. The pictures should be taken in Hindi and where the subject is of sufficient international importance, it is likely to command an international market. He suggested that an experienced board of experts, professors, leaders of thought and reputed historians should be in charge of production.

The President Sir P. S. Sivaswami Aiyer in the course of his presidential remarks pointed out the difficulties in filming Historical films. If a picture of the Nazi regime is to be taken only those events that contributed to the glory of the fatherland will be permitted to be filmed. Even in Indian History there are enough prejudices and misconceptions. The persecution of Aurangzeb is considered to be rather exaggerated by some. There are differences in Indian History from one author to another as he happens to be an Indian or a European. The object of history should be to inculcate a sense of national pride, the emotion of patriotism and a feeling of superiority to other nations and races. The speaker added that any producer who aimed at the catering of feelings of national pride without regard to truth, prostituted his profession for unworthy purposes. There is also the danger of stirring communal feelings by taking certain films and they should be avoided at all costs. He concluded that it is impossible to present truth in a form which should be absolutely unexceptionable to any person.

Much more than the lecturers address the President's remarks contain more truth. But we

are of opinion that a real historical film take perhaps a very long time for India to produce but such of those producers who think of these historical episodes might as well remember the words of Sir P. S. Sivaswami Aiyer.



FILM BALLOT, MADRAS

The Film Ballot held for pictures produced in 1937 the results were as follows after counting the ballot papers.

Only those who secured first places are mentioned below :—

Foreign Pictures

Film :—ROMEO AND JULIET

Actor :—PAUL MUNI

Actress :—GRETA GARBO

Northern India Pictures

Film :—UNEXPECTED

Actor :—SAIGAL

Actress :—SHANTA APTE.

Tamil Pictures

Film :—CHINTAMANI

Actor :—M. K. THYAGARAJA BAGAVATAR

Actress :—K. ASWATTAMMA

Telugu Pictures :

Film :—KANAKATARA

Actor :—V. GAGGAIAH

Actress :—P. KANNAMBA

We congratulate the producers and the artistes concerned for having won an honoured place.

STAR FILMS
PRESENTS
PUNJAB KESARI
(IN TAMIL)
WITH

Mr. K. P. KESAVAN	Miss A. K. RAJALAKSHMI
" Kali N. RATNAM	" T. N. MEENAKSHI &
" T. R. B. RAO	" C. PADMAVATHI BAI
" K. K. PERUMAL	
" CHINNAPPA	

being produced at
NATIONAL MOVIE TONE

Directed by : **FRAM SETHNA** Musical Director : **K. VENKATARAMIER & H. H. SARMA**

For Particulars Apply to

STAR FILMS
KILPAUK :: MADRAS

Kokilagana **M.S. SUBBULAKSHMI**



The star you have been dreaming about, the golden voice with its melody still lingering in your sweet memory. She comes on the silver screen again to capture and conquer the hearts of millions in South India with F. G. playing opposite M. S. S. portrays the role of 'SUMATI' in a manner that throws you into a spell.

★ IN

Seva Sadan

A
Madras
United Artists
Corporation
Picture

Directed by
K. SUBRAHMANYAM, B.A., B.L.

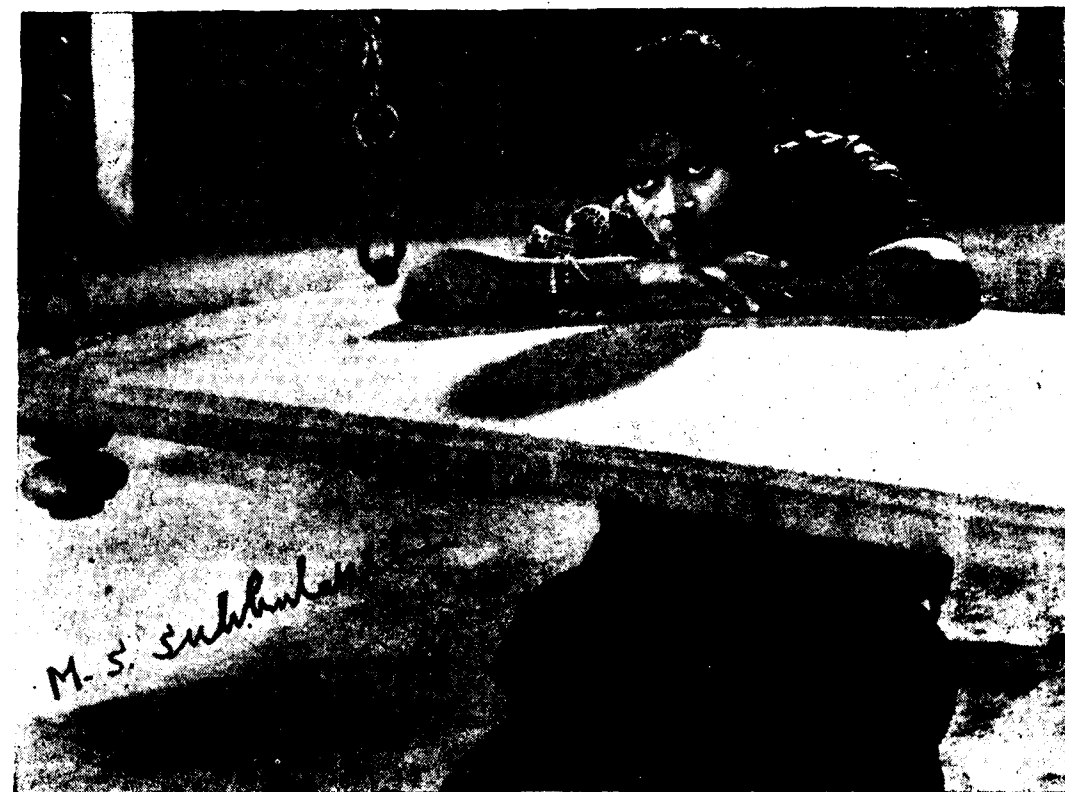


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Kokilagana
M. S. SUBBULAKSHMI
in
"SEVA SADAN"
(Chandra Prabha Cinetone)



M. K. RADHA
&
I. A. SUNDARAMBAI
in
"ORPHAN GIRL"
(Jupiter Pictures)



Once again New Theatres give
their best to the Gala World!

But this time it is unique entertain-
ment with an elevating theme which
sinks into your hearts and stays there
inspite of yourself.

Director Nitin Bose glorifies the
frown of Mother Earth and frames
the Anger of the Gods in an un-
forgettable spectacle in

THE MOTHERLAND

(DHARATI-MATA)

Starring old favourites

- * SAIGAL
- * UMA
- * NAWAB
- * KAMLESH KUMARI
- * AMAR MULLICK
- and others

Music By:

PANKAJ MULLICK

who draws his tunes from
Nature to bewitch Humanity
with their eternal melody.

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50, Armenian Street, G. T., MADRAS.

H. O. BOMBAY

Branch:—CALCUTTA

who released DEVDAS, DHUPCHHAON, MILLIONAIRE, MAYA & THE PRESIDENT

Watch the date of release in your town

Is Bengal Provincial?

(A Bombay Contemporary Runs Amok)

BY

N. Srinivas M. A.

It amused me not a little to go through the observations of a Bombay contemporary, on account of its unhealthy, unwarranted and irresponsible nature of the attacks made in an article entitled, "This Demon of Provincialism". The article under reference is full of contradictions and assertions which could come only from an unbalanced mind and exhibits the irresponsibility of the film press of a certain kind. I have long been observing the attitude of this journal of Bombay notorious for its pompousness of mutual admiration and I am sincerely glad that an opportunity has now been given to me to reveal the true identity of this journal to art and film lovers of India.

Proofs of Provincialism Funny

The reasons attributed to Bengal being Provincial are rather funny. Instances which are purely of an administrative character have been brought as proofs and how far a journal is justified in poking its nose into the inner working of a concern is a matter which needs no comment. That certain officials and artistes of New Theatres should have been asked to go out of the concern or have left the concern themselves, are to be taken as evidence of Bengal Provincialism, it is then an assertion of impertinence not warranted by facts. A producing unit should never be mistaken for a charitable institution and therefore it is not obligatory for them to maintain any number of artistes whether they are wanted or not. The selection of the artistes depends on

the type of the pictures produced and it is for the executives and the directors to decide as to who should feature in each of them. It is not the journal that suffers from mishandled productions but the producing unit, which to save their coffers

Leela Desai, the Gujarati Star.....
"Kicked".



should do the best to get a good return from the box-offices. As such, a picture may feature a Saigal this time or a somebody next time. As such it may feature a Leela Desai this time or a somebody next time.

The regular failure of pictures featured with the same hero and the heroine needs no pointing out. To see every time Madhuri and Billimoria, to see every time Sulochana and Billimoria, to see everytime Moti and Sabita, to see everytime Gohar and so on in inseparable pairs made the pictures of Bombay concerns, as failures from the public and Box-office points of view. This Bombay contemporary with no fixed ideas of a perfect picture or possessing any iota

of the methods by which pictures could be made popular, advocates as it were, the same star-fea-



Gohar who retired for sometime on account of waning popularity.

tured pictures. It therefore vainly labours on its self-imposed task of advocating the cause of some stars on the imaginary grievance that the stars engaged by the New Theatres are not featured in each and every picture produced by them and therefore Bengal is provincialistic. New Theatres caters to variety, both in story as well as in cast and the success of their pictures are in a large measure due to this judicious handling of their star stock. A blue-blooded Bengali star like Uma Sashi featured only in Anath Ashram in 1937 and this brings out the falsity of the arguments of the Bombay journal that non-Bengalies are ignored. Jamuna featured in Maya and Manzil in 1937. Merely because a star is engaged in a concern, does not entitle a star to feature in each and every picture or that he or she should be hero and heroine always. If they are to feature in all pictures as heroes and heroines Bombay is the place for them and not Bengal. Even in the case of Prabhat they do not feature every time their Shanta Apte. Where is Shanta Apte in that triumphant picture of Prabhat's

Tukaram? Does her omission mean that she is ignored? This Bombay journal in trying to sell coal in Newcastle, unfortunately exhibited its utter incapacity to pronounce judgment on things that are vital to the advancement of the film industry.

Substitutes for N. T.'s Stars!

I am again more than astonished at the assertion of this wonderful Bombay contemporary that Saigal, Prithviraj and Nawab would have long ago lost their crown of distinction had people been able to substitute some one else of similar calibre in their places. This sounds almost absurd. These stars would have lost their popularity provided and only when they are substituted by some one of a similar calibre. Why should a substitute have a similar talent? Why not then have the original itself and why bother yourself with substitutes? Can this Editor suggest any substitute? But then substitutes can be discovered only from fresh talents. Since the Editor wants to have the same Leela Desai, the same Rajkumari, and the some others, how is one to justify his suggestion for substitutes when he is against new stars. Some people, it is really a pity, don't know what they speak about and it is a height of callousness for them to come out with long purposeless sermons simply because



Saigal would have lost his crown if substituted, but got first place in Madras Film Ballot 1937.

they have a paper which should be filled up with all nonsense.

It is not the business of any journal to enquire why so and so is not featured, but only to see every picture that comes out on the screen and judge how far they satisfy the public taste and artistic requirements. In enquiring why certain artistes have left Bengal and why certain artistes are not featured regularly, the Bombay contemporary has overstepped its limits of decency and Journalistic etiquette.

The "But" for Sircar

Mr. B. N. Sircar is approved to be above this sort of Provincial complex but there is an inexplicable BUT even to him. It seems he is a beguiled saint. This is just stating that a good



B. N. Sircar
has a "But"

man is bad and if it is so, all good men are bad and all bad men are good, a conclusion that could be reached only by a Bombay contemporary of the sort which is capable of blowing both hot and cold in one breath.

Bombay's Dues to Artistes

Lastly in an attempt to defend Hafisjee he even goes to the length of attributing to him the success of such pictures like *Puran Bakt*, *Rajrani Mira*, *Yahoodhi Larki*, *Chandidas* and others. Is it to be assumed that the New Theatres failed to produce such good pictures after Hafisjee left the New Theatres? What about *Devdas*, *Dhoopchaon*, the *President* and a score of others which have thrilled the public? Hafisjee is known to me much more intimately than to the Editor of the Bombay journal and I have an equally great appreciation of his talents, probably a truer appreciation of the man and his work. By bringing out untenable instances this journal had not in any way advanced the cause of the Ex-Publi-

city Manager of the New Theatres and to my mind has only made things worse by dragging his name in the bargain even perhaps without the knowledge of Mr. Hafisjee. After all it does not require the advocacy of an inexperienced Editor of a Bombay journal to advocate the cause of Mr. Hafisjee because the latter is capable of looking after his interests much better than all the journals of India put together. At any rate Mr. Hafisjee should have received all his pay to the last pie from the New Theatres and if the Editor of the Bombay Journal is really sincere about his intentions to help Mr. Hafisjee, it will do an immense good were it gets for him all the arrears of pay that are still due to him from concerns where he worked after he alighted on the Bombay soil. It is no use for Artistes from Bengal to get themselves imported in Bombay unless their salaries are paid without any arrears and without making the artistes resort to legal means to recover the dues from the defaulting producers. This unhappy state of affairs existing in the Bombay studios will provide the Bombay journalist enough work in the home soil before a cry is raised against other provinces on imaginary grounds.

Bengal Journals Attacked

On the top of this comes, even an indictment against Bengal journals that they kept mum over



Gul Hamid,
A Block sent by
East India after
his death.

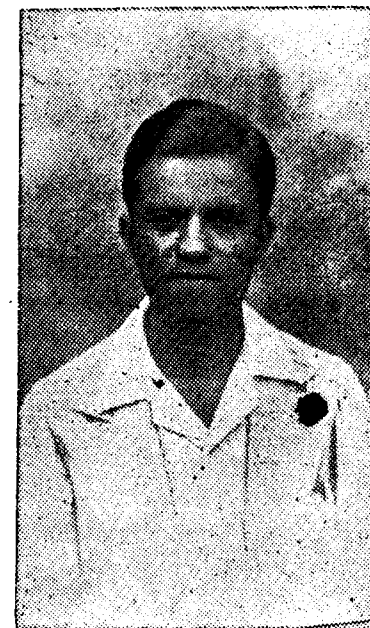
the death of Gul Hamid. The Editor calls himself a friend of the late Gul Hamid and were I

to enquire the nature of the friendship with the late star, I am sure some funny things will come out of this so-called intimacy. Merely speaking to a star for sometime or knowing the star for some reason or other does not make one a friend, as this term is understood and as it should be understood. This Editor of the Bombay journal pretends to shed crocodile tears about the alleged desecration of the sacred memory of the late star on the plea that the journals of Calcutta kept mum, while he wrote glorious things about him in his journal. This learned editor thinks that he is in the film journalism to lead others and the sooner he dispels this idea the better for him. It now remains for me to point out that soon after the death of Gul Hamid, the East India Film Company—a producing unit of a Provincialistic Bengal—sent to each and every journal throughout India a block of the star as well as the news of his death with a suitable write up. If it were assumed that Bengal treats non-Bengali stars as Achuts, why should East India Company be so generous as to send special publicity of the star to all journals even after he is dead except to pay some homage to the departed soul. To my memory every Calcutta journal did write up about Gul Hamid though not in so pompous a style as the Bombay Editor under reference. Stark and unpardonable ignorance on the part of this Editor is the only possible explanation for this intentional insult to Bengal for which, should he have any idea of compensation, he should immediately tender an apology and get vanquished at least gracefully.

Why not Advertise in Madras?

This particular edition again seems to be devoted entirely against Bengalis because there are instances of other attacks. The Editor wonders and is at a loss to understand what is meant by selecting Madras as the venue for starting the publicity campaign of the Film Corporation of India. There are certain things which the Bombay contemporary will never understand, because it is incapable of this understanding ability. I have been intimately connected with the starting of the Film Corporation of India and many

a night spent my time with the present General Manager of the concern, drafting the scheme which should receive ready response from the public. In those days the Editor of the Bombay journal scoffed our idea and even went to the length of taking these attempts as bluffs. When however things began to take practical shape and when the General Manager visited Bombay off and on, the Editor of the Bombay contemporary went out of his way to be courteous to him and even bored him with his long, long useless con-



N. Srinivas,
The Editor of
Talk-a-Tone

versations. I have worked for the concern for an ideal and if to-day the advertisements are given to my journal it is only a fitting reward for my services for the advancement of the Industry. I am not ashamed to own it. Furthermore, *Talk-a-tone* is an All-India Journal in as much as it devotes its pages for the news of the entire India even while being published in Bombay. Being a trade paper it even to-day maintains its trade connections by keeping in touch with all the leading lights of the Industry and also by the Editor's travel to Bombay and Calcutta often. People who do advertise in the *Talk-a-tone* realise the value of the advertisements in my journal which the Editor of the Bombay contemporary will never be able to understand, even were I to take great pains in explaining them to him. Furthermore, when in Bombay, *Talk-a-tone* had not its legitimate

share of advertisements from people who were advertising in other trade papers of Bombay I never questioned them why the advertisements were given to other journals and denied to me. After all it is the sweet will and pleasure of the Advertisers to advertise or not to advertise in a journal, and I have never for one moment questioned the decision of any producer so far in this deferential treatment. So then, this pompous contemporary's soul revolts in an unbecoming wrath worthy of a person without principles, objects and views.

Is the Bombay Editor A Custodian of Artiste's Jewellery ?

Again there is another hit against a Bengali. This is directed against Hiren Bose and his marriage with an artiste of Bombay, Krishnakumari. Both the director and the artiste are my friends. The Editor of the Bombay paper, merely because he is in possession of thick moustache thinks himself to be the champion of the weaker-sex but in a moment of weakness makes allegations which if taken higher, will land him in hot-waters. Long ago, I have come to know of the facts of this marriage. I have seen the full correspondence between the parties. If I have not discussed this subject in my journal it is because here is a matter that should be decided by the courts so as to have an impartial judgment, so that the real culprit is punished and



Director
Hiren Bose
in a Romantic
mood ?

exposed to the public. As if the Bombay Editor counted the jewels of the artiste, he pronounces a statement which cannot stand the test of a cross examination. "Her actually haggard appearance

when she returned to Bombay deprived of all that she possessed (even her jewellery) was enough to bring tears of compassion for those eyes that saw her", sounds highly melodramatic. The Bombay Editor might well have wept till his eyes were red, but then he cried on a purpose which had not much cause for crying at all. It is at best a foolish cry. The Editor in another moment of weakness assumes the role of the keeper and custodian of the jewels of the artiste and found the missing ones too, as if he knew what jewels she had before she left Bombay. Funny that an Editor should descend to the level of a safekeeper of an artiste's jewels without knowing what she possessed and how much she possessed. We refrain from making any further observations on the subject, because it is again a matter for the Law Courts and not for a journalist to fool about.

A Sad Case of A Misguided Soul

In conclusion I am sorry to confess that I know this Bombay Editor rather intimately for a long time. After his becoming the Editor he seems to have developed certain tendencies which are undignified to any journal. That there should be self Advertisement in a paper is nothing short of a boast. The paper it seems is "read and respected." In another page it seems to aim at "independent thought without fear or favour." It looks as though that such bombastic words could come only from a village quack. If a paper is respected, there is no need for its advertising the same in large capitals in its own pages. If it aims on independent thought, it is for the public to appreciate it and not for the journal to advertise itself in its own pages. Surely, film journalism seems to have descended to base levels by such sort of pompousness and self admiration. I am myself sickened in going over the entire subject of this journal's barkings over Provincialism and other things as cited above and with a pious wish that the Bombay Editor might yet have some self respect, I close this article with a sincere prayer to the Almighty that better sense may dawn on this misguided soul.



Director RAJA SANDOW
after
"MENAKA"
"VASANTASENA"
"CHANDRAKANTHA"
and
"MINOR RAJAMANEE"
directs ORR'S TALKIES
"VISHNU LEELA"

162186



A Scene from

"RANGILA MAZDOOR"

Featuring:

HARISCHANDRA RAO

and

COMEDIAN AGAH

(Wadia.)



Director HIREN BOSE
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Music and Tempo

BY

T. K. Jayarama Aiyer

[Mr. T. K. Jayarama Aiyer is a well-known musician in South India. He has been in the film field from *Baktha Nandanar* as its Musical Director. His second picture was *Baktha Thulasidas*. He is now engaged as the Musical Director for Orr's Talkies mythological extravaganza *Vishnu Leela*. His article should therefore be read with interest as coming from one who have had some experience in film music.—Editor.]

SOME pictures linger in our memory for a long time while some other fade out soon after we leave the theatre. The impressionable picture should have a good photography, clear recording, magnificent settings, fine costumes, memorable stories, crisp dialogues, enchanting music and last but not the least, real portrayal



of the roles. All these together or any one of them might make the picture impressionable and unforgettable.

But much more than all the above qualities, the TEMPO of the picture is the main and vital force for a picture to remain unforgettable. It is the Tempo that makes any picture live with

life and blood. We might have noticed several magnificent setting, good photography, sound recording and so on, but the picture can live only when you have a tempo suited to the type of the story it represents. This Tempo is depicted by the quick or slow succession of events or incidents coupled with the emotional acting by the several artistes that appear in a picture.

With the advent of the Talkies, the dialogues began to play an important part enriching the total effects of any scene. But dialogues are only the articulate expression of a language which can be understood and enjoyed only by a certain percentage of the world population which knows that particular language in which the picture has been taken. But we hear of some pictures catering even to the taste of an international audience and if this is so, how is this done? The language need not necessarily be intelligible and understandable but International pictures have won many hearts in spite of the language handicap. The cause is not far to seek. As mentioned above, the technical perfection of a picture with the combination of its unique tempo command the appreciation of even any kind of audience existing in the world, even though the picture is in a language least known to all.

And here we come to know the value of Music. Everybody knows that Music is a Universal language. Be it in any language, Music of whatever country it may be, if well sung has

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captured any heart anywhere in the entire world. This truth needs no elaboration and amplification. Added to this, Music enriches the tempo of any picture manifold in a manner that could make any film-fan remember the picture for years and years. Just as the proper adjustments of lights give depth to photography, so also the timber of the various musical instruments adds depth and emotion in varying degrees to each and every situation created in the story of the screen picture. The Music adds depth to the emotions and this means so much when it comes to a matter of tempo as well.

It would be seen how the gloomy solemnity of a cave or a dense forest or the slow majestic march of a herd of Elephants can be intensified by playing on the base notes of the violin or the rhythmic beats of a big drum. *Vice versa*, a gay scene is made the richer, by playing the warblings notes of birds in the higher octaves of a violin or a flute.

Coming to the emotional actions apart from scenic effects, we have the modes or Ragas with their Rasas to amplify the emotions. These ragas are formed by the succession of certain specified notes both ways in any musical instruments and as they say in "Arohan" or "Avarohan." Though it is claimed that each Raga represents a particular rasa, it is found possible in many of the "Bashanga" ragas to create more than one Rasa. Further, in Kinematic background music, one need not and ought not be over-orthodox in maintaining and continuing the same Raga never caring for the sudden and contrasting emotions that are depicted in the sequences. The music

has perforce to change in order to suit the circumstances even as the chameleon changes its colour to suit the colour of the foliage under which it takes shelter.

The most important factor that binds music and the tempo of action is "Kalapramana." It is this kalapramana of the music that accelerates, maintains or slackens the tempo and action of a picture. Just conceive for a moment how inappropriate will it be, if there is a music in "Thrikala" when the hero is asleep or taking rest or slowly makes overtures to the heroine. So also music in "Vilambhakala" or slow and steady notes when a sword fight goes on, or when there is a motor chase.

Many pictures of Northern India, as those of the New Theatres and Prabhat give unforgettable impressions in the minds of the audience in any part of the world. We in South India with little knowledge of Hindi do go and see these pictures in numbers and crowds, only on account of its unforgettable and appropriate intelligent music. It is mostly on account of the spicy background music given in the shape of interludes, preludes and concludes to the songs sung by golden voiced artistes and elsewhere in the shape of background music that make them again unforgettable in the minds of one and all from Cape Comorin to the Himalayas and from India to Europe.

Is it not high time for us to see the dawn of this kind of musical improvisations in South Indian Pictures too?

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LORD ERSKINE

THE GOVERNOR OF
 MADRAS

AT THE

Andhra Cinetone, Vizag.



Maharaja Sahab of Jeypore garlanding His Excellency on arrival.

THE management of Messrs. ANDHRA CINETONE, LTD., Vizag availed themselves of the golden opportunity of His Excellency's visit to Vizag by inviting him to pay a visit to their studios.

Punctually at 11-5 a.m., on the 19th February 1938, His Excellency arrived and was received warmly by the Board of Directors, the Maharajah Sahib of Jeypore, The Rajah Sahib of Kir-lampudi, Rao Bahadur G. Jagannadha Raju Garu, K. Ramabrahmam Garu, and G. B. Raju Garu.

His Excellency was garlanded by the Maharajah of Jeypore and then introduced to the Directors who were present as mentioned above.

His Excellency then witnessed the shooting of their Maiden Musical Mythological super-hit. A scene was enacted and a song recorded to the interest of His Excellency by the Film Director—Mr. Hiren Bose.

From the sets, they all moved to the various departments of the studio. The Art Section was the first to receive His Excellency's attention. All mythological sets ably prepared by the company's Art Director Mr. T. S. Monie were admired and appreciated by His Excellency.

In the Laboratory section His Excellency was all attention. Mr. Quiribet of Messrs. Kodak Ltd., Bombay who has come down here specially for the occasion along with Mr. K. Roy, the Laboratory-in-chief demonstrated the working of the Automatic Laboratory which evoked keen interest from His Excellency.

Particular mention should be made of the filming of His Excellency's visit to the studio as a Movie. On arrival a battery of these cameras clicked, following His Excellency's route minutely and with care. Due praise should be given to the company's Sound Engineer, Mr. S. Chatterjee and G. Singh, the Cameraman, for their ability to rise equal to the occasion since in such a short space of twenty minutes of His Excellency's visit, not even one single episode was omitted.

His Excellency was much impressed by the magnificence of the studio, its excellent equipment and its good organisation. More than once he was seen appreciating openly in mono-syllables "Splendid", "Excellent" and it can safely be claimed that the twenty minutes spent by His Excellency were thoroughly enjoyed, bringing out incidentally the artistic and cultural sides of His Excellency which found outward manifestations by suitable appreciative words as and when he proceeded through the visit in its various stages.

Sex in Films

BY

Sheikh Iftekhar Rasool

THE movie was born in the laboratory and reared in the counting house. Filthy hands taught it to walk. Since then it has been obsessed with sex not in the manner of O'Neill or Shaw, but of the E. M. Hull, Elinor Glyn and Faith Baldwin and a penny arcade peep-show. That is the counting-house influence. The movie expanded enormously as an industry during the past two decades, but its potentialities as an art form, though astonishingly great, were never realised at its parturition, hence it never enjoyed a healthy youth, substituting for this a gawky period of adolescence. Lacking normal childhood, symbolised by the mellow growth of primitive music, sculpture and painting, the movie passed from pucking infancy to smart-alecky adolescence. When it found it had voice grafted to it by the laboratory, it began to talk. But it was the voice of televex and it gave forth sterile blabberings. Back to infancy! Then to the counting-house again! And now that the 'talkies' have reached their gawky period of adolescence, we are back where we were a decade ago. But the round is not finished. The laboratory has colour and the three-dimensions to graft to it yet. The same cycle will be repeated in both these advents. And when we shall finally be vouchsafed the rather dubious enjoyment of three-dimensional-colour-talking-films on the television-screens in our homes, a new height in ineptitude will have been reached for future generations to aim at.

Role of the Cinema

To-day, the movie industry is an imbecile giant possessed of a miraculous toy. It is as if

the invention of the microscope was arrived at for the sole purpose of enlarging anatomical details of smutty post-cards. The movie's role in education, science, sociology and aesthetic principles has become so minimised as to be recognised only by a few. Aesthetically it is on a par with that other miraculous toy, the radio, the latter representing, in America, at any rate, the most flagrant misuse of a medium for the dissemination of culture in our time. And so it has set a bad example for other countries to follow.

The Hollywood of the voluptuous musical extravaganza in which the cameras revel like satyrs among nymphs, the eye of the camera leering among flying legs, torsos and dentific smiles, this organistic ballet of irises and flowers composed of breasts and hair, in the midst of which a junoesque brunette sings a torch song, very sentimental, about love, to the cascades of augmented tin-pan-alley or orchestrations... swooning ecstasies, gushing tonal shudders, a rolling-mail operating full blast for the amusement of vacuous audiences. Sculptured things with dimpled knees brush the camera lens, whilst a bevy of girls, who have stripped themselves to the Tropic of Cancer and the Equator for a small sum per day, drop their lovely shoulders each after the other, so that the camera may catch the erotic shadow between their breasts but only their ultimate collapse will show this, until the logical conclusion of the orgiastic display is the sub-conscious foray of rapine which the spectators commit with their eyes, leaving the set a shambles of lions, bruised and empty, tired bodies wanting only to sleep... this is the condition in which the conclusion of the film finds them. This

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stimulation of postcoitus animal triste is the narcotic that dulls the sensibility of frustration. Imagination has triumphed over matter! Another of this series of exhibitionistic displays is well on its way to earn a fortune for its producers, which is, no doubt, as it should be, since the movie is an 'entertainment for the masses,' and these masses are quick to recognise the screen's peculiar and undeniable genius for erotic stimulation.

There are myriads of tendencies in this genre. From the street walker invitation to 'come up and see me sometime,' appropriated with the several accompanying gestures and inflections from the province of the burlesque show and the bawdy-house which Mae West has adopted, to the lowest, the American movie has run the gamut of the sex-lexicon from A to B, which is saying the least. Pinned down and examined under the microscope, Love itself is rarely their subject; they do not 'treat it,' they only use it.

Censorship Problems.

Of course, there are exceptions. The film is too sensitive a medium not to have influenced a few directors who brought a worldly intelligence to it, such as Lubistch, King Vidor, Malcom St. Claire, Erich Von Storeheim, Rene Clair, Dupont, De Groot, Fedor Ozep, Murnau, Stiller, and some others. But the fake morality tutored by Hays organisation in Hollywood and the insane confusions and inconsistencies of the various censorship bodies have served to stifle all but these few isolated examples of a sophisticated approach to 'dat ole debbil' sex in the movie. As an authority once pointed out, that censorship was enforced upon the artiste, to his and the public's own advantage. But this same censorship has also nipped many intelligent films in the bud, so to speak, and has sent the scales down heavily weighed with hypocritic oaths, righteous indignations, and 'holier-than-thou' attitudes.

The recent 'Encyclical Vigilanti Cura' which His Holiness the Pope has recently circulated throws much light on the effect of such films on our morals. It says at one place, 'The essential

purpose of art, its *raison d'etre* is to assist in the perfection of the moral personality, which is man, and for this reason it must itself be moral. And we concluded amid the manifest approval of that elect body—the memory is still dear to us—by recommending to them the necessity of making the motion picture 'moral,'—an influence for good morals, an educator.'

There is no denying the fact that even the crudest and most primitive minds which have neither the capacity nor the desire to make the efforts necessary for abstraction or deductive reasoning are captivated by the cinema. In place of the effort which reading or listening demands there is the continued pleasure of a succession of concrete and, so to speak living pictures.

Power of the Movies.

This power is still greater in the talking picture, for the reason that interpretation becomes even easier and the charm of music is added to the action of the drama.

Everyone knows that damage is done to the soul by bad motion pictures. They are occasions of sin; they seduce young people along the ways of evil by glorifying the passions; they show life under a false light; they cloud ideals; they destroy pure love, respect for marriage, affection for the family. They are capable of creating prejudices among individuals and misunderstandings among nations, among social classes, among entire races.

On the other hand, good motion pictures are capable of exercising a profoundly moral influence upon those who see them. In addition to affording recreation, they are able to arouse noble ideals of life, to communicate valuable conceptions, to impart a better knowledge of the history and of the beauties of the Mother country and of other countries, to present truth and virtue under attractive forms, to create, or at least, to favour understanding among nations, social classes and races, to champion the cause of justice, to give new life to the claim of virtue and

(Continued on Page 42.)

(FILM STORY)

GRIHALAKSHMI

(IN TELUGU)

Wealthy Dr. Krishna Rao is happy with his wife Radha. Gopinath the brother of Radha invites him to attend a dance performance by Madhuri in aid of Harijan Seva Sangh. The dancer spreads her net around Dr. Krishna Rao with the help of the family purohit—Sastri. Later Madhuri feigns illness and compels the Doctor to visit her at home and eventually the Doctor succumbs to her charms and viles. The happy home is over-shadowed by Satan.

Radha discovers also the erring ways of her husband. He is drunk on the night of his daughter's birthday. Penitent Doctor vows not to touch liquor any more. He is also not to see Madhuri any more. Will he keep his word? But alas, he is again cajoled by the artifices of Madhuri. He goes headlong and runs into debt as well.

Misfortunes follow. Gopinath advises the Doctor to go straight. But the Doctor slaps him. The Hospital authorities also dismiss him for his immoral conduct. But Krishna Rao is more happier now in his waywardness, now he is free. He even beats his good wife one day, which compels his father Rama Rao to drive his own son out of the house. Later when the father dies he disinherits his son and leaves the property in trust to his Office Manager—Viswas Rao.

Marwari Ramlal and Sastri get alarmed at the disinheritance and meets the Doctor in Madhuri's house to demand the payment

Produced by The Rohini Pictures, Ltd., at the Karthikeya Films, Adyar, Madras.
Directed by H. M. Reddy.
Ftg.—Ramanujachari—Dr. Krishna Rao
Kannamba—Rada
Kanchanamala—Madhuri
Subba Rao—Seth Ramlal
Gouripati—Sastri

of the money immediately. Viswas Rao is also there to persuade the Doctor to return back to house and be good.

A first class crisis develops. Hot words between the Doctor and Viswas Rao develop into a quarrel and instigated by Sastri the Marwari shoots even Viswas Rao dead.

What is more natural than for the Marwari and the Sastri to foist the crime on the Doctor? The Doctor realises his foolhardiness and repents. He rushes to his wife for forgiveness. Later he makes a flight which strengthens his guilt in the eye of the police. He is arrested and committed to the Sessions.

Rohini is now driven away from home by the creditors by the Doctor. Gopinath however gives them shelter in the Ashram, Radha as a true wife tries to

elicit the truth from Madhuri about her husband's innocence but meets with rebuffs.

In the trial Dr. Krishna Rao is found guilty. But the hand of providence intervenes in that Madhuri on the day of judgment sustains serious and fatal injuries. She realises that her death is near at hand and confesses the truth. She is rushed to the court while the judge was delivering the judgment. Her confession releases the Doctor.

Dr. Krishna Rao is united with Radha again in a happy home and the Doctor is now a worker for Govinath's Harijan Ashram.



Prabhat And New Theatres

A Contrast

BY

P. Deb

PRABHAT and New Theatres are by common consent leaders of film-craft in India. Their contribution to screen art, technique and entertainment shines in an array of magnificent motion pictures—*Duniya Na Mane*, *Tukaram*, *Dev-Das*, *Mukti*, *Mahatma*, *Puran Bhagat*. But which of the two takes the palm? Who breasts the tape in the thrilling race for supremacy? Or do they run neck to neck?

These, are intriguing questions; breathes there a film fan whose mind is not exercised over them? In every well-bred drawing room the talk inevitably comes round to pictures—people air their preferences, enthuse over their favourites and then almost gratuitously some one starts picking the plums. Once the issue has propped up, the fur begins to fly; the atmosphere is surcharged with heat and not unoften with fireworks. Shantaram! Barua!! Prabhat! New Theatres!! *Duniya Na Mane*?! *Mukti*!! Sez you! Sez I!! The wrangling goes on.

The feud is futile yet it is difficult to deny its fascination. I am not entering the lists as a partisan—to decry one at the expense of the other—but merely to appraise the respective ideas and ideals that inspire their art.

Shantaram, the man behind Prabhat, is no believer in Art—for Art's sake. He is one with Bernard Shaw and other great connoisseurs of art—values in regarding it as a decadent doctrine. Shaw, as is well known, has dubbed it as a meaningless and idiotic axiom. All art is coloured by the perceptions and prejudices of the artist. One does not create drama, fiction or poetry out of a

void but they are a part and parcel of one's spiritual, emotional and mental life. Although primarily an artist, Shantaram has consecrated his art to the service of his country and fellowmen. The confusion, pain and cruelty of contemporary life has cut into his heart; he is aghast at the spectacle of this ancient land in the grip of ignorance, superstition and social injustice. If he were a soldier, he would have been at the head of an army, if he were a scholar, he would be a militant reformer. But he is an artist and his weapon is celluloid. No wonder each Shantaram picture is a blow for liberty, for revolutionary thought and for enrichment of life. In *Mahatma* he exposed the evils of organised faith and through the mouth and unsophisticated actions of a Harijan waif, he shamed the upholders of untouchability and other vested interests in religion. *Mahatma*, I am inclined to believe, did greater service to the cause of Harijan welfare than a few hundred preachers put together.

In *Beyond the Horizon* Shantaram pilloried political subjection and made a memorable contribution towards mass awakening in India. In *Duniya Na Mane*? he went even further and openly flouted that sacred and time honoured tradition of Hindu society—the concept of “Pativrat Dharma”, a husband is his wife's over Lord and is her unquestioned and unquestionable master. Shantaram opposed this amazingly unjust imposition and set a rational ideal for women.

Every Prabhat picture is in fact a clarion call and an inspiration for progressive thought.

But Shantaram is not great merely in the ideological content of his creations. In the domain of film technique some of the most radical innovations on the Indian screen had their birth in his brain. Take the case of background music. In our films the hero—even the New Theatres' hero—may be stranded in a wood, a storm-struck boat or a snow capped mountain peak, but when he sings a whole orchestra supplements the song. It is a well-worn tradition and no one has paused to think how absurd it is. No one, except Shantaram. In "Duniya Na Mane" when Vasanti sings it is not an invisible orchestra but Shanta Apte's one-person band that accompanies her. When Shanta Apte sings in the privacy of her room the gramophone comes handy as purveyor of melody. Come to think of it, almost every department of movie-making bears the stamp of Prabhat.

The solitary challenger to Prabhat's bid for top honours is New Theatres. Only a purblind partisan could think of belittling New Theatres' sterling contribution to India's film progress. *Puran Bhagat*, *Devdas*, *Mukti*—each of them marked a mile stone on the road onward. In the realm of music Boral stands unique. Barua's grasp of film technique, his sensitive appreciation of beauty, his scintillating treatment of the

theme and his skill as writer of scenario marked him out as a director and artist of rare genius. Who has not thrilled to his creations again and again? No, as far as artistry is concerned the difference between the Prabhat's chief and Barua is of half a dozen and six. But Shantaram outshines the New Theatres' ace in the loftiness of his perceptions. Barua is, first and last, an artist of the art-for-art's sake school. If he can translate a slice of real life into reel life, he is content. He does not take cognisance of moral values. The finished whole may point to a questionable moral or even to no moral at all; he is not worried. All he wants is authenticity, and sincerity of feeling and action. Shantaram too wants—and achieves—all this, but he does not rest there. He goes forward and makes his films harbingers of a richer, happier and free-er life.

India needs poets who sing of her poverty to abolish it; writers who dwell on her ignorance to eliminate it; and film directors who portray her degeneration and misery in order to make this once great land an abode of justice, virtue and liberty.

Prabhat or New Theatres? Shantaram or Barua? *Duniya Na Mane*? or *Mukti*? Decide it for yourself!

(Continued from Page 39.)

to contribute positively to the genesis of a just social order in the world.

These considerations take on greater seriousness from the fact that the cinema speaks not to individuals but to multitudes and that it does so in circumstances of time and place and surroundings which are most apt to arouse unusual enthusiasm for the good as well as for the bad and to conduce to that collective exultation which,

as experience teaches, may assume the most morbid forms.

Thus at the very age when the moral sense is being formed and when the notions and sentiments of justice and rectitude of duty and obligation and of ideals of life are being developed, the motion picture, the picture that is free from sex, with its direct propaganda assumes a position of commanding influence.



Scenes from

JALAJA

OR

THE GLORY OF DANCE

STORY

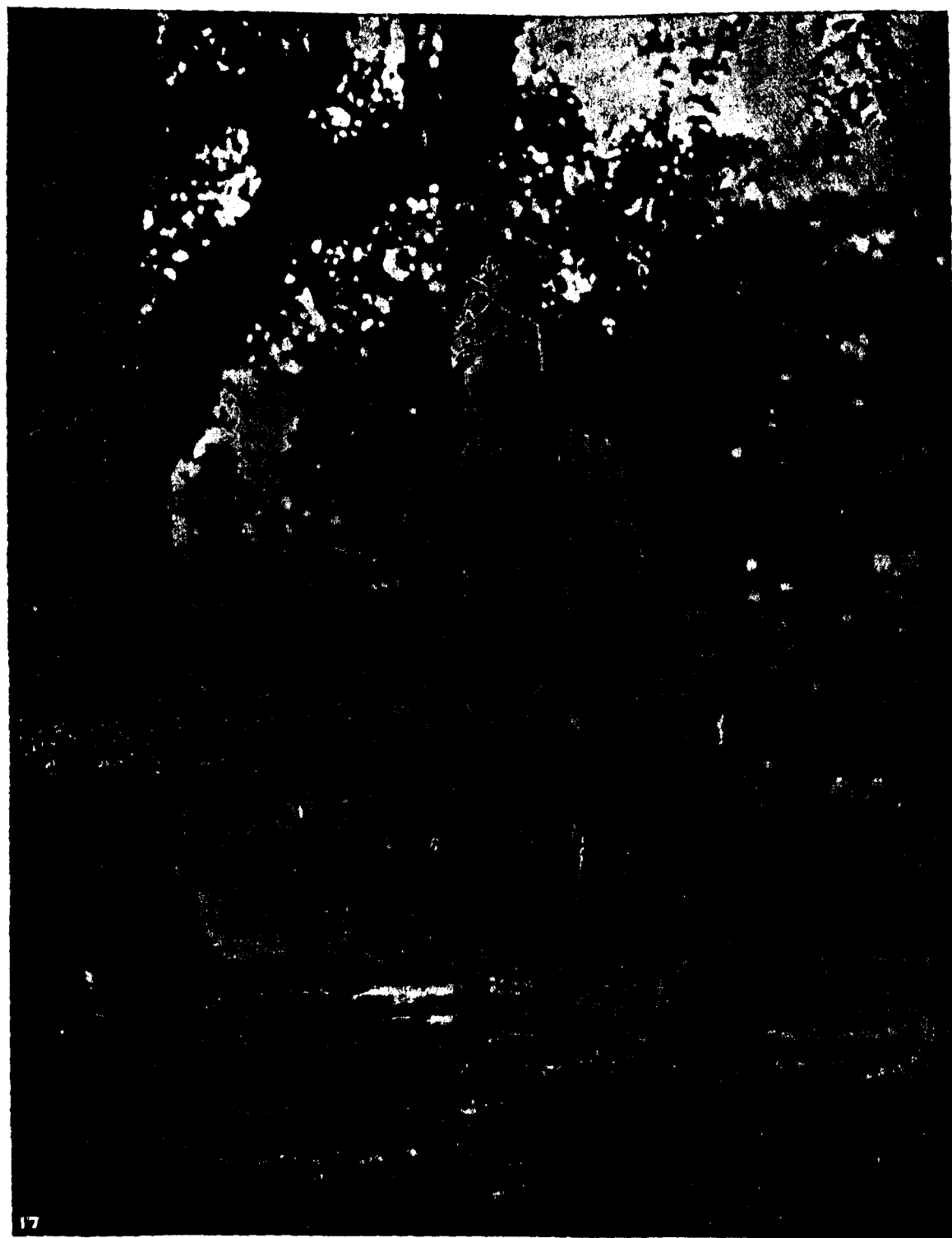
Jalaja is a born dancer, an expert in Bharat Natya. Kalingopalan from the city resolves to take her to Madras and present her to the public. He seeks the help of the priest who is willing to help him but there is an impediment in the mother of Jalaja and with her the trustees of the temple, the Mudaliar and a Mirasdar. What happens?

Jalaja is having finishing touches at

BOMBAY SAGAR STUDIOS

The distributor Mr. Patel is sure of the picture making a great hit in South India





Y. V. RAO & VASUNDARA DEVI
as Krishna & Meera
in
" BAKTHA MEERA "
•(Chintamani Pictures)

Editor's Evening with the Pictures

VIDYAPATHI

(13, 708 feet)

Produced by the New Theatres Ltd., Calcutta.

Directed by Devaki Bose

Photographed by Yusuf Mulji

Recorded by Loken Bose

Music direction by R. C. Borai

Featuring: Prithviraj, Chayya Devi, Pahari Sanyal, Kannan Devi, Lila Desai, K. C. Dey and others.

Released at the Star Talkies, Triplicane, Madras on 12th February 1938

Class.....A

Here is a picture which will appeal to higher intellects of the country in a manner which should reflect credit to the director and the producers. The colossal settings, the artistic finish and the technique are enough to make you go raving over the picture.

Among the artistes Kannan Devi as Anuradha gives a role which is a tremendous achievement. Hers is a role which should thrill you, which should give you some comic doses and at the same time brings to your mind the modesty of a Hindu Woman. It is a complex and eccentric role played to a perfect finish. All credit to her. Prithviraj as Shiva Singha has given not only life to that role but an ease and grace of a perfect Royal personage as he is in that character and he has also acted the role in a commendable manner. Pahari Sanyal looks dreamy and even though he is a dreamy sort of person in the picture itself, I think he is a misfit for mythological portrayals. Chayya Devi looks mud and claylike and I do not think she has understood her part properly. Leela Desai's dance-hit has given an artistic touch to this artistic picture.

The picture's main defect is its absence of tempo. The picture moves very slowly and even when the crisis comes it refuses to move quicker.

It becomes dull after the interval and this is on account of too much of philosophy and discussion between Love which is a Sin and Love which is good. This is a purposeless discussion and has affected an otherwise beautiful picture. The direction though commendable has harboured on idealism and therefore failed to reach that high practical entertainment standard of a Barua or a Shantaram.

The Photography, recording and other technical aspects of the picture are highly praiseworthy. Such of those students who desire to learn things from a technical point of view will find very many lessons in this great picture.

Here is a picture which though not going to prove a great Box-office draw should be seen by all for the excellent acting of Kannan Bala as Anuradha and the graceful acting of Prithviraj. Both together have made this picture entertaining in parts and therefore should be seen for the skilful manner in which these two artistes acquit themselves.

KISAN KANYA

(India's first colour talkie)

Produced by the Imperial Film Co., Bombay

Directed by Moti B. Gidwani

Photographed by Rustom M. Irani

Recorded by Jehangir Munshi

Featuring: Padma Devi, Gulam Mohamad, Zillo, Nissar, Sayed Ahmed and others

Released at the Select Talkies, Madras on the 25th Feb. 1938

Class.....B

But for the fact that this is India's first colour picture I would have put this picture in Class C. Excepting for the fact that this is a Cine Colour picture there is nothing attractive about it. Even the colour is bordering more on yellow in many places and I am led to think that per-

fection has not been attained in the colour process as far as India is concerned. As for the story there is no story at all, as for acting there is nothing of acting at all, and as for direction there is again a big Zero to boost about. It is sad that this picture—the first cine colour picture should prove so sad and disappointing from an entertainment point of view. In conclusion the less said about the picture the better for one and all. We hope to have a better cine colour picture next time at least.

● AMBIKAPATHI

(Tamil)

Produced by the Salem Shanker Films Ltd., at the East India Film Co., Calcutta

Directed by Ellis R. Duncan

Photography by Messers : Krishna Gopal, Paul Briquet and Drona.

Recorded by A. R. Bradburn and Hirani

Songs by Papanasam Sivan

Featuring : M. K. Thyagaraja Bagavathar, Serukalathur Sama, P.B. Rangachari, T.S. Baliah, M. R. Santhana Lakshmi, T.A. Maduram and others

Released at the Gaiety, Madras.

Class.....A

Here is a picture which it is impossible to describe as very good, but at the same time it is not possible to class it as bad. The main defect of the picture comes in the inclusion of various unnecessary episodes which could have been omitted without feeling any the least necessity for their presence. Just omit the Senapathi Rudrasenan and you won't feel his omission at all. The plot develops with the inimical attitude of the King himself and there is no necessity for any other villain in the story. You have again the comic portion which is both vulgar and unnecessary. Of all the comics it is impossible to imagine for a moment, why the producers of this picture should go in for a low kind of stuff. That a gay-affair is made over another man's wife is not much of polished comic. It is again highly immoral. In the closing stages I am surprised to find Ambikapathi surviving the death-stroke

at the scaffold by a miracle. If he had been saved, such a miracle is justifiable but then he is made to die at the hands of the King himself. If the story is to end in a tragedy why then delay death when it should happen. When miracles happen, they happen owing to the intervention of God who disapproves the punishment. If God himself disapproves the punishment imposed on Ambikapathi as He seems to have been by changing the axe into a garland, how is it He failed to intervene when the King himself stabbed Ambikapathi? People never die twice and in death-matters I have never seen such a clumsy display in all my life, as in this picture.

As for acting, I should give credit to the girl who played as a maid to Amaravathi. I think her name is Maduram. She has an inclination to be natural and by this she has succeeded in coming out gloriously from this picture in an unexpected manner. Hers was a small role, but yet the vigour and the force she gave to her role, made her part live with life and blood. Second comes Serukulathur Sama as Kambar. He has been right through very silent and in this silent dignified role he attained much prominence. But in the end when his son is being taken to the scaffold he begins to get showy and therefore failed to finish this otherwise good part to a flawless end. Anyway he has done his best in the picture. Third comes Santhana Lakshmi with a sex-appeal and a powerful personality. She has talents which has not been revealed so far and her first successful screen portrayal as Amaravathi should take her higher up in the screen horizon ere long. It is however unfortunate that M. K. Thyagaraja Bhagavathar still remains a child in acting his part. His love episodes were prominent for their absence of Love. Here was a chance for him to become immemorable, but he failed to bring the part of Ambikapathi as it should have been done. It is a pity that this star with so much of singing popularity has not yet learnt to put pep in his roles. The future is not bright for this young man unless he improves his acting side soon.

In spite of the defects, I claim that the direction is commendable. In spite of the inordi-

nate length, the picture is never dull at even in one place. This is in itself a credit to the director. In so far as he has brought two new actors in this picture, in Santhanalakshmi who has hitherto a so and so, and in making a comparatively minor role of a maid in Sundari a telling affair, he should be congratulated. His skilful editing and technical knowledge of films have made the picture the success it is. I am sure that if the director had been given a free hand he would have rectified the defects of the picture as detailed above, but then the South Indian producer is after all a queer person with his own ideas of what is good and what is bad. The director should certainly be congratulated heartily for making this picture entertaining and good from a technical point as well.

Photography is defective. This defect is visible when long-shots are made. I could not see the person in the balcony clearly, when the hero and the heroine meet for the first time. Santhanalakshmi looked misty and watery. This may be due to lack of powerful lens. Barring these minor defects the photography is tolerably good. Recording though not commendable is not bad. Processing is well done.

South India again has box-office hit in Ambikapathi in spite of its defects. It is a picture that should not be missed by students of technique the excellence of which are mainly due to directorial ability and skill. Director Duncan is a great asset for South Indian pictures.

● BAKTHA NAMADEVAR

(Tamil)

Produced by the Chowdeswari Films Ltd., at the Modern Theatres Ltd., Selem.

Directed by Drupad Roy

Photographed by B. C. Mitra

Recorded by Ishar Singh

Featuring : Vidwan Srinivasiah, Golden Sarambal and others.

Released at the Paragon, Madras on 26-2-38

Class.....B.

This picture should prove to be a good one, for its faithful portrayal of a Marathe Saint.

Everything about Maratha Life, costumes and settings have been carefully done in a commendable manner. The picture itself moves slowly and gradually without attempting to reach higher points of excellences of film making and in this method it has scored a successful presentation from a mass point of view. It has entertainment value in plenty and should therefore prove to be a very popular-hit in South India.

The best acting comes from Golden Sarambal who has done her part commendably. Her force while attacking God is a real treat to watch. Her singing is good. Master Kannapan as Bala Namadevar has also done his part well. But the second Namadevar in Vidwan Srinivasiah is a little serious instead of that great shanta swarupi as all saints are reported to be. The comic elements have been happily blended along with the story.

Direction is good. He has taken great pains to make a faithful portrayal of a good picture and he has succeeded in his purpose to a large extent. Drupad Roy will prove an acquisition to the Tamil pictures with this picture.

Photography is highly commendable in that, the light and shade have been well balanced and the entire picture is without any flaw. Recording is also very good. Editing is excellent as also processing.

A good picture of a great saint well directed and fairly acted and therefore bound to be popular and financially successful.

● TUKARAM

(Telugu)

Produced by the Central Studios, Ltd., Coimbatore.

Directed by.....?

Featuring : C. S. R. Anjaneyalu, Surabhi Kamalabai, Bala Saraswathi and others.

Released at the Crown, Madras on 25th Febry 38

Class.....C

After eleven months for producing this picture, and after seeing Prabhat's *Tukaram* that

we should see a mangled and distorted version of a Saint's picture augurs something calamitous to picture making in the South.

The picture itself is an apology in various respects. There is no continuity, no good direction, no good action and no good technical excellences. The inexperienced production of this picture is visible reels after reels. Another picture like this from the Central Studios, will force the studios to face a grave financial situation.

As for flaws in the picture there are plenty of them from start to finish. Calamity begins with two wives to Tukaram. That a saint should have two wives takes off from the saint all his saintliness. Further when the omission of the first wife does not affect in any way the interest of the story, why should there be two wives to the Saint?

Secondly, we have seen in Prabhat's *Tukaram* the relationship between Shivaji and the Saint in a beautiful manner. Here we are asked to suppose that Shivaji admires Tukaram. Without showing and developing that portion in a cogent form, we are suddenly treated to presents from the King to the family of Tukaram. One wonders wherefrom they all came without bringing in Shivaji in the picture prior to the presentation. In the hunt of the Moguls for Shivaji we are again treated to some funny surprises. Shivaji again is prominent by his absence. But then the Moguls are supposed to hunt for Shivaji. Fortunately for the Central Studios the *Tukaram* of Prabhat had imbibed the story in the minds of the picture-goer to such an extent, that these omissions can be supplied by the audience themselves by painting in their mind imaginary things which could connect such unconnected episodes.

To cut short the many calamities which this picture presented to the great disgust of the picture-goer, the crisis in the story has been misplaced. The Shivaji hunt is verily the crisis in the story. This heightens the tempo of the story in the closing stages. In Telugu *Tukaram* this incident comes before and the incident of Tukaram throwing the songs in the river comes after,

thus affecting the tempo considerably and misplacing the crisis in a wrong spot. It looks like a man attempting to put his coat in the legs and to put in one word, the whole picture reflects no credit to the producers and the director.

Lastly *Tukaram's* flight to the heavens is a tame show. He looks like a dummy and contrast for an instance the grand flight by Vishnupant Pagnis in Prabhat's *Tukaram* and the *Tukaram* of the Central Studios making a similar flight in an apologetic manner. If you have any tear to shed you should shed plenty of it for C. S. R. Anjaneyalu for this sorry show.

C. S. R. Anjaneyalu as Tukaram with a reputation as a great singer sings nothing commendable. His actions were of a poor variety. Of course he does something good when he becomes mad but then this is a piece of misdirection by the director since it is a wonder how Tukaram could be painted as mad-cap. It is only when trials and tribulations come to the great soul that he should exhibit his greatness and remain unruffled but to make him mad is a height of folly, which should be condemned in strong words. Excepting for the fact that his make-up and dress is imitative of Vishnupant Pagnis, this Tukaram portrayed by Anjaneyalu could not approach the great actor even to the extent of one per cent.

Kamalabhai Surabhi as Jijabhai is a little better. She has at least tried to do something better. But then she has been again mishandled by the director to such an extent that she is also killed as it were alive. Her singing is also none too good. Her singular address of her husband as "Meevu" and beating Tukaram with a sugar-cane are intolerable and inappropriate.

The others walked in this picture like dummies in a puppet show.

Direction in one word, is hopeless. But then you will wonder who is the director behind this colossal wastage of raw film. Recording and photography are bad. Editing is hopeless. Can we expect something better next time?

ORPHAN GIRL

(FILM STORY)

Indrani is a beautiful orphan girl, who is supported by her grandmother who worked in a Thasildhar's house. Indrani falls in love with Dorairaj, a world champion in Hockey. He reciprocates her love and they were meeting daily.

One day, Thasildhar's son, Dhandapani sees the lovers and resolves to get her at any cost. When the lovers parted, Indrani went to temple when Dhandapani also followed her. While returning Dhandapani molested her, when Dorairaj came to her rescue.

Indrani went to work in the Thasildhar's house in place of her grandmother after her death where Dhandapani was troubling Indrani daily. She reported to his wife and asked her to save. Knowing this, Dhandapani gave false rumour on her to his mother and sent her out of his house.

Thasildhar's sister-in-law, Sundari who is a widow joins with a studio Chettiar and gets a job for Indrani

where also she is troubled by Dhandapani with the help of Sundari.

Dorairaj returns from London and hears the news of Indrani. He goes to the Studio where he finds that Dhandapani and Indrani come out of a room and Chettiar going inside with jewels. Hearing that Dorairaj has come, Indrani goes to see him when Dorairaj kicks her. In the meantime, Sundari and Dhandapani steal the jewels and the blame is thrown upon Indrani.

Indrani goes mad and wants to fall in a tank when Dhandapani throws a boy of his lover in the same tank.

The police comes to the spot and charges the case on her when she was lying unconscious.

Dorairaj comes to Court knowing that her lover is innocent and he proves the same. See! How it is proved on the screen.

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A Queen of chastity. She loved but one whom she regarded as Gods

All in **ORPHAN GIRL**

Starring:

M. K. RADHA

T. A. SUNDARAMBAL

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Story By
**SRIMATHI V. M.
KOTHANAYAKI AMMAL**

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**MOTION PICTURE
COMBINE S**

Hear the songs of
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on "ODEON" Records

Direction :
P. PRAKASH



Photography :
KAMAL GHOSH

Audiography :
VISWANATH

Songs :
PAPANASAM SIVAN

Dialogues :
SOMAYAJULU

Music : [1]
**V. S. P. SARATHI
BROTHERS**

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PADMA DEVI &
ASHIQ HUSSAIN
IN
"ACTRESS"
(Imperial)



RATAN BAI
W. M. Khan & Zilloo
IN
"DULHAN"
(Imperial)

On The Sets

BOMBAY

Motion Picture Society of India : Ever since its establishment the society has been striving for the amelioration of the industry in various ways and means. Due to its persistent efforts the following concessions were granted to the industry by the Government and other public bodies.

1. Sea Customs Act of 1878 amended in the Customs Notification issued in 1936 prohibiting rebates allowed on the re-exportation of exposed films.
2. Reduction of duty on raw-film by 10%.
3. In assessment of Income-tax, depreciation allowance of machinery was raised from 5 to 15%.
4. Recognition by the Provincial Governments of the claims of the Society to have one of its members in the Board of Censors.
5. Allowing Film Parcels to be carried on Mail Trains.
6. Withdrawal of the Import Tax of Rs. 10 per box of film by the Nagpur Municipality.
7. The formation of the film group in the Central and Provincial Legislatures.

The Society is now issuing a Year Book which will be the first authoritative guide for the Industry. It is a huge task in India to accomplish and therefore the book is eagerly awaited by one and all connected with the film industry with interest and great expectations.

Wadia Movietone : The Wadias have gone up in the film horizon by the inauguration of regular News Reels. The move is a move in the right direction. The very first of this news reel will be about the Haripura Congress momentous in the annals of Indian Political History from various respects and therefore bound to be very popular and entertaining from the public point of view. This service will be known as the *Indian Screen Gazette*.

As for the picture "Lotaroo Lalna," is released at the Lamington Talkies, Bombay on 22nd March. This is another thriller of the popular Wadia type and yet another in "Rangila Mazdoor", is in the making.

They also intend to produce a Tamil picture of absorbing interest and news about this is awaited with considerable interest in South India.

Imperial : The first colour talkie of India "Kisan Kanya" was released at the Majestic, Bombay, and was considered to be a good picture from a colour point of view. "Kisan Kanya" the first colour picture was also released at Madras with due honours.

"Mother India", directed by Gunjal will be the next colour picture. Shariffa, Pramilla, Sushil, Asiq Husain Asujee, Anant Marathe, Gulam Mohamad are featured in it.

Imperial will also launch a mythological picture in "Karna", a page from the golden leaf of the Mahabharatha.

Hafisjee is busy with his next. Ratan Bai with W. M. Khan are in the leading roles. There is also another new girl in this picture with the same name—Ratan Bai. The name of the picture is yet to be announced.

G. R. Sethy is directing the "Actress" with Padma Devi, Usha, Lakshmi, Jamna, Ashiq Hussain, Gaznavi, W. M. Khan, Gulam Mohamed and others. The life of stage and its allurements are pictured in this film and you may be rest assured of a good treat from Sethy.

Aspi has finished "Vasant Bengali" and reports of its release in the north are glorious. It looks as though a winner. He will start work on "Sword to Sword", and "Jai Swadeshi" shortly.

Gidwani is busy with a colour picture. "Khan the Magnificent" will be its name. Gulam Mohamad leads in this picture.

Sagar Movietone : The most absorbing news is the entry of Sjt. Harindranath Chattapadhyaya in the Sagar fold. His first will be entitled "They will not Rest". The scenario is completed. The second will be "Mahatma Kabirdas," in which Chattapadhyaya will himself role as Kabir.

"Three Hundred Days and After", is released at the West End from the 19th March. This is Sabita's latest vehicle.

Bombay Talkies : "Nirmala" their next is due this month. It will be a social subject of a type which has not been hitherto tackled by the Bombay Talkies. There will be Devika Rani and Ashok Kumar in leading roles. The 1938 programme will be a series of six pictures while the possibility of produc-

ing colour films is being tackled by the Company's representatives abroad.

Ranjit Movietone : Ranjit is through and through with re-organisation. Everything is overhauled to such an extent that the studio is most modern. There is a revolving studio plus a crane while new additions to machinery has made it still greater.

Various productions are in full swing. Jayant Desai is busy with a Mythological Opus in "Pritivi Putra," featuring the adorable Madhuri and E. Billimoria. There is also Mazar Khan, Kalyani and Khattoon. The music by Kantilal and Kalyani will be simply superb. His next will be the "Queen of India," which will be both spectacular and will have an all-star cast.

Manibhai Vyas is busy with another mythological subject in "Tulasidas." The tilting music of Ramayana haunts the studio walls. The dialogues come from the pen of Shriyut Prabhulal Dwivedi while the songs come from "Santosh". Manibhai has finished already "Bazigar" which depicts that all things that appear good are not good. Anis Khattoon, Trilok Kapoor, Charlie, Illa Devi and Khattoon are in the picture.

Shah is busy with "Bharati Maya" and this will feature Gohar and Rajkumari. It will be a stunning picture as all Shah's pictures are.

Chatturbuj Doshi is busy with "Gorakh Ayah". It tells that good things are not good after all. It is all about a dazzling illusion. Written by Gujarati Shriyut Gunavantri Acharya it features Rajkumari, Trilok Kapoor, Kalyani, Sarla etc.

Krishna Gopal the veteran cameraman is busy with his colour photography experiments and if he succeeds you will be happy to see many of the Ranjit pictures in colour ere long.

Bhavani Productions : "Amar-Prem" or "Himalaya-Ki-Beti" is ready. Besides the scenic beauty of Kashmir, sacred cave of Amarnath, the historic peak of Nanga Prabhat you have the charming music of Pt. Badri Prasad. Walter Kaufman gives the background music in a commendable manner. A special cameraman has been deputed by Mr. Bhavnani the director of this picture to get some horrible shots of Valcano under eruption and some earthquake scenes. This features Enakshi Rama Rao the popular South Indian Star.

His next will be a romantic adventure picture for which preparations are already complete.

General Films: They have decided to exploit "Chandra Rao Moore" throughout All-India on account of its unique success in Bombay where it is running over 8th week at the Royal Opera House, Bombay.

A. R. Kardar is busy with "Baghban" with Bimal Kumari in the feminine lead. The story relates to the lot of a child widow.

P. Atorthy is busy with the "Educated Fool". Shobana Devi Samarth is in the lead. The film relates to what constitutes contentment among human beings.

They have also taken two films relating to visual education. One is entitled "Stree Yagna" relating to the tragedy due to Stoves and educates as to the proper use of them. The other is called "Tandav Nritya" which deals with Oriental dancing.

CALCUTTA

Film Corporation of India: They have commenced the shooting of their test film "Hari Kritan" which deals about the ancient temple of Dwaraka in Jamnagar with all its architectural wonders. An early morning scene, just the hours for devotion, the priest is immersed in a devotional song touching the inner heart of the assembled in a manner that will wring tears out of even stones. After the test film is over their feature film "Asha" or "Hope" will start in right earnest.

Metropolitan Pictures: B. L. Kemka is again in the thick of film production. His first will be "Hal-Bangla", a satirical sketch of modern social life and sweet romance. You have Chayya Devi, Chandrika Devi, a new find and the picture is released at the Rupbani on the 12th March.

New Theatres Ltd: After four years Saigal and Uma Sashi again team together as lovers in "Dharti Mata" or "Motherland." In one word the theme centres round back to the land idea. It depicts about the evils of industrialism usually associated with modern civilisation. Saigal plays the lead as Ashok—a city man and educated. He goes to the village with a batch of young men to uplift the villagers and living the hard and simple life of the villagers. He comes across Gouri played by Umasashi who inspires the hero in his mission. Though a village girl she has progressive out-look and this encouragement helps the hero to achieve his mission against heavy odds. The picture is thus full of educative value. Motherland is due to be released at the Minerva, Bombay shortly.

Motimahal Theatres: Jyotish Bannerjee is busy with "Beker Nashon." Susil Roy and Rani Bala are in the lead. Director Hari Bhanja has completed the script of "Jakher Dhon" and is busy with the casting.

Radha Film Coy: K. P. Ghosh the veteran director has finished the shooting of "Purushottam" with Ahindra Choudhri, Robi Roy, Dhiraj Bhattacharjee, Jhar Ganguli, Sheila Haldar and others.

POONA

Prabhat : The yearly Prabhat Convention has been held on the 4th March at Poona when all the Exhibitors of Prabhat Pictures attended the gathering. "Gopal Krishna", their mythological picture will shortly be released.

KOLHAPUR

Shalini Cinetone : "Kanohpatra" the devotional epic was released at the Majestic, Bombay on the 26th of February. Bhal G. Pendharker has written the story and dialogues besides directing the piece. Leela, G. M. Londhe, Kolhatkar, Comedian Dinkar Dhare, are all there in the picture. The picture has been well-received by the public.

"Dhruvakumar" in Marathi and Hindi is almost ready. With Indira Wadker, Rohini, Prabhaker, Manohar, Vaishampayan, Paranjyep, Vidyadhar and others, the picture is expected to create a sensation. K. P. Bhavne directs the picture.

Huns Pictures : "Jwala" their super gorgeous picture featuring Ratnaprabha, Chandramohan, Vinayak, Ashalata is speeding ahead with full steam. The picture will in all ways set up a high standard on the screen as all Huns pictures has done. Vinayak directs the picture.

A social written by Khandekar is in the anvil. Baburao Pendharker acts in the main role and directs as well. It touches the vital problem of the day and has beautiful Goa in the background.

And then you have Principal Atre's mightier comedy also to be filmed.

And last but not the least "Othello" is also ready for work. With Baburao Pendharker and Chandramohan facing each other in opposition you will have a society celebrity as Desdemona.

Verily 1938 for the Huns promises to be a quite interesting year.

LUCKNOW

Ideal Films : The shooting of their bi-version "Bhooli-Hui-Yad" has commenced. It is a story by

the famous novelist Dr. K. Mukerjee and will be produced both in Hindi and Bengali. The artistes have all been recruited from class society. The cast includes Dolly Dutt (of Taruni and Bidrohee), Rani Bala (of Suhag-Ka-Dan and Pap-ki-Nagri), Miss Benjamin, a society-girl in leading female roles while the male roles come from Shukla, Sen, B.Sc., Qaisae Mizra and others. Raj Huns directs the picture while the Production Manager Srivastava and J. D. Sah are leaving no stone unturned to make the picture a unique success.

"Adarsh Mahila," their first picture has had a good run wherever it was released.

MADRAS

Andhra Cinetone Ltd: If you go to Andhra Cinetone you will find all of them busy with their forthcoming maiden-musical hit. For the first time in the History of South India the first Hindi Picture that is to come from the Madras Presidency is in the anvil. There is also a telugu version and thus the first one will be a bi-lingual hit. The management deserves hearty congratulations on its lofty ideals and aims.

The picture is a socio-religious one. The title will be announced later. They have evidently something sensational in their sleeves. Director Hiren Bose is busy with the shooting of the picture with S. Chatterjee and G. Singh the sound engineer and photographer respectively doing their job with vigour and enthusiasm. All things considered, it can safely be expected that Andhra Cinetone will come out with their first picture gloriously.

The Automatic and Hand Laboratories are in full swing. K. Roy who had been in the East India for over 16 years as their Laboratory-in-chief, handles this side of work here in Andhra Cinetone. Who does not know Roy? He has to his credit many pictures which had won admiration from the technicians. His "Seeta" was sent to the Venice International Exhibition and "Sonera Sansar," was highly commended for its laboratory work. Here is the best man for the job and South Indian producers will find in Andhra Cinetone a first-class laboratory for developing and printing their films. Already several orders are rushing to the Laboratory and the Laboratory staff is working overtime to cope with the heavy orders from independent producers.

Rohini Pictures Ltd: A brilliant cast, a great story combines to make their hit "Grihalakshmi" in Telugu, a super-hit of the year. With Kannamba in the lead and ably supported by Kanchanamala, Guripathi, Raghavan, and lastly but not the least Rama-

nujachari coming out in the male lead, you have a chosen cast which will evoke admiration.

The picture was produced at the Karthikeya Film Studio at Adyar. Ramanath handled the camera with commendable skill. Sekar has done good work both in sound and settings. The furnishing has been done by Messrs. Spencer and Co., in keeping with a modern fashionable house.

Direction has been done by H. M. Reddy, a veteran in the field for several years. He has put his life blood in the picture. The script was done by Samudrala Venkata Raghavacharya familiarly



A Scene from Rohini Picture's "Grihalakshmi".

known to the Andhra public as "Prajamitra Achari". The music has been handled by Prabhala Satyanarayana. He is well-versed both in the Hindi and Carnatic music.

And the picture has been released at the Broadway Talkies from the 12th inst. There is already such a huge crowd in front of the theatre everyday that only with the help of the Police the crowd could be controlled. The picture has also been released at the Sagar Talkies, Bangalore, Durga Kala Mandir, Bezwada, and Cinema Majestic, Cocanada, where also the picture has been appreciated by all.

Sarathi Films Ltd: "Mala Pilla" or "the Harijan Girl" is their hit. The megaphone is being handled by G. Ramabrahmmam the ace-director who directed "Kanakatara" which obtained the first place in the last film ballot. The musical director is B. Narasimha Rao, while the picture is being featured Kanchanamala and G. Venkateswara Rao in the leading roles. The shooting has already commenced at the Motion Picture Combines Studio, Madras on the 19th February. The picture deals with temple entry in Travancore and Congress activities.

Madras United Artistes: "Seva Sadhan" is already nearing completion. For story value, it has no equal coming from the brilliant pen of the great Hindi writer Munshi Premchand. The cast is equally brilliant in that you have the most popular nightingale of South India, Miss M. S. Subbulakshmi. And then you have that veteran dramatist Mr. F. G. Natesa Aiyer. Both together should make this picture great if not greater. Directed by K. Subramanyam, the ace-director of South India you have here a picture which should break all box-offices in South India. Be prepared for mammoth entertainment ere long.

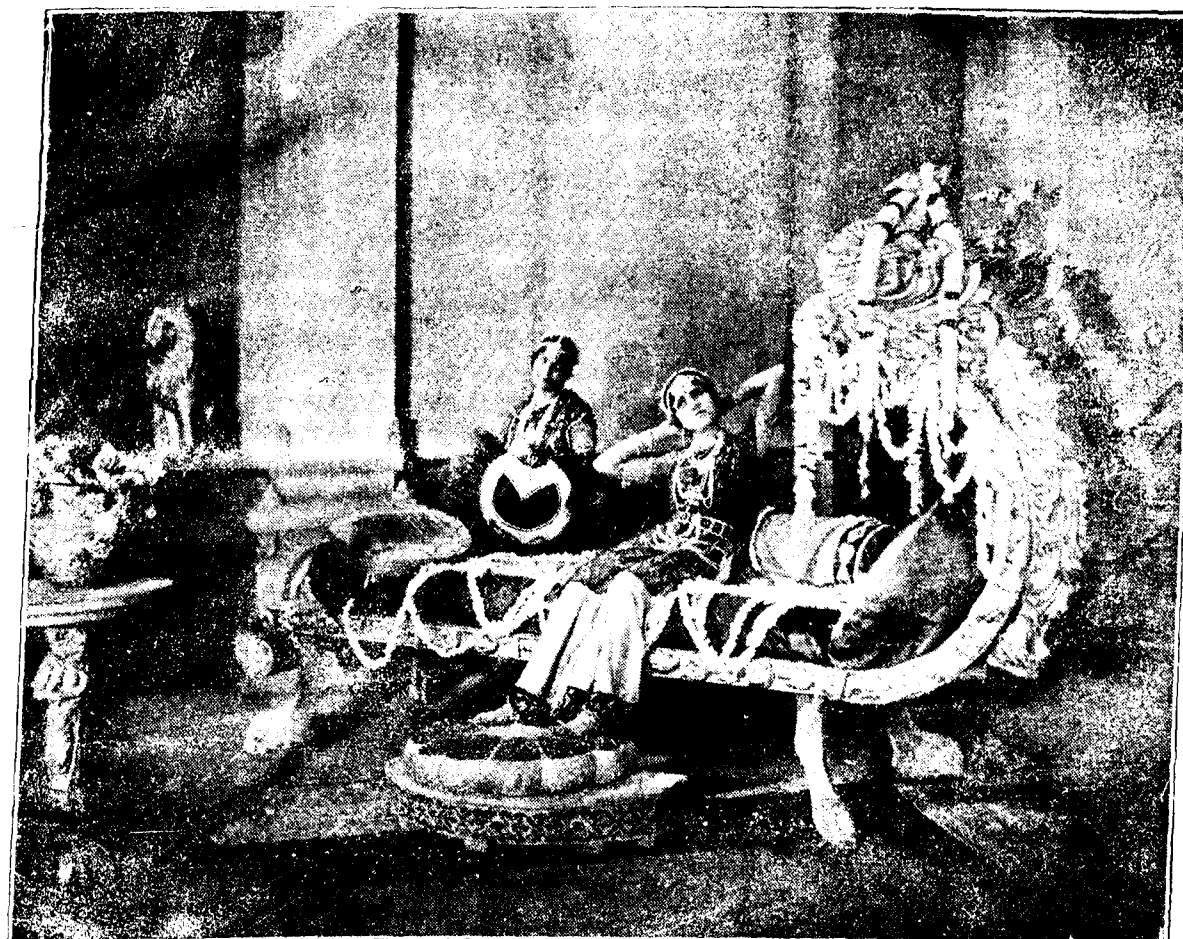
First Dance Picture: "Jalaja" the first Indian dance picture awaits release in various places of South India. With the skill of the artistes of the Renaissance Theatre combined with the technical ability of the Sagar Movietone where the picture was filmed here is another screen sensation of 1938. Much more than all this the distribution of the picture is in the capable hands of Mr. Patel of General Film Distributing Co., Madras, whose skill in exploiting pictures are too well known to need elucidation.

Chintamani Pictures: "Meera is mad, send for the State Physician," so says the Rana of Merwar. Ministers resign. Mob rushes to the Palace. The Ministers will have nothing of violence. They take the lead of the mob and take them to Jamuna where the Rana has gone after Meera. All this to perform a great message—to teach the King a lesson and save Meera from his injustice.

I saw the actual shooting of the above scene in an actual palace with 200 extras. Director Y. V. Rao emerged out of this mob scene with the triumph of a born statesman. He has exploited the mob to the full advantage of the picture with a directorial skill so inborn in him. Jiten Bannerjee and Dinshaw Tehrani the cameraman and recordist respectively did good work in this scene.

"Baktha Meera," is coming and make a note of the picture in your diary because it is a picture which but once comes in a life-time.

Orrs Gramophone and Talkies Ltd: The brilliant picturisation of three great Avatars of Lord Vishnu, with an all star-cast and with Raja Sandow, the popular director of South India himself in three great roles in the picture, you have verily a gold-mine in this picture of Orr's Talkies—"Vishnu Leela." Directed by P. K. Raja Sandow it has the essentials of a good entertainment and he is spending sleepless



A Scene from
"KRISHNA JARASANDA"
(IN TELUGU)
(Jaya Films)

APRIL 1938

**P. M. SAMY**

Born in 1908, he went with Raja Sandow his uncle who was then at Bombay. Learnt Laboratory work in Bombay in 1924 and later became as Asst. Laboratorian when Raja came to the Associated Films in 1928. Back again in Bombay in 1930 he acted in Kovalan and Ramdoss, directed by Raja. He then was asst. editor in the Imperial. In 1936 he followed Raja to Madras and recently acted the role of Padayachi in Minor Rajamani with praise. He is now appearing as Thanthavakra in Orr's Talkies Vishnu Leela.

nights over the picture. The troupe had been to Thirukazukunram, where many beautiful out-door shots have been taken successfully. The picture is being produced at the Motion Picture Combines Studio, Madras, with all their technicians doing their best to make the picture highly successful. Mr. Venkataraman the Production Manager works like a giant while Mr. K. Srinivasan the Business Manager is all interest over this picture. Orr's Gramophone and Talkies Ltd., have a triumphant hit in this great picture. Remember the name—"Vishnu Leela" for you cannot afford to forget such a great picture.

Jaya Films: "Krishna Jarasanda," has already been released. A mythological picture with abiding interest it has the essentials of a good picture destined to delight the Andhra Desa to intoxication. Here is a telugu picture bound to crash any box-office. The picture has already been completed and awaits release. Their next is in Tamil entitled "Madurai Veeran". The shooting has already commenced in their own studios.

Chowdeswar Films: "Baktha Namadevar," in Tamil with Vidwan Srinivasiah and Golden Saradamball has been released at the Paragon, Madras with success. The picture has been widely appreciated by the public.

Kanaka Films: "Vipranarayana" in Tamil has been released at Madras and proved to be a very popular hit of the year. The picture is having a successful run in the Madras city while in the interior it is having a good bit of luck at various places.

Vel Pictures Ltd: Their new studio at Guindy is functioning. The studio was opened by the Hon.



Dr. T. S. S. Rajan who praised the studios highly. Their immediate production is "Kambar" in Tamil

featuring the veteran stage actor—S. V. Subbiah Baghavathar. The far-sighted proprietor of the concern. Mr. M. T. Rajan himself is directing this picture. We hope to see something great in Mr. Rajan as a director of merit and excellence.

Lakshmi Cinetone Ltd: Mr. Guptha, the Managing Director had been to Bombay and fixed the Huns Studios at Kolhapur as the studio for their forthcoming bilingual hit in Telugu and Tamil. The studio has one of the best cameraman of India in Pandurang Naik whose work has been praised all over India. As for settings, the Studio again lacks nothing. Director A. P. Kapoor who has been in the line for over 16 years directs the picture. Scenes of Gokul, Brindhaban, Mathura, Goardhan, Haridwar, River Jamuna will also be taken in this picture to preserve interest. Added to this, you will have that great event of Kumbha Mela which but happens once in twelve years to add entertainment value to this picture. All things considered you have something very good in their forthcoming hits "Shyam Sunder" in Tamil and "Radha Krishna" in Telugu. Mr. G. Joshua handles the Telugu story while the Tamil side is in the hands of P. Hanumantha Rao. The music side will be conducted by Bangalore H. R. Padmanabha Sastri and party. The troupe left for Kolhapur on 4-4-1938. Among the prominent actors mention should be made of Sthanam Narasimha Rao and Baby Sulochana.

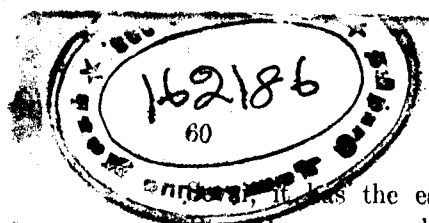
Ramniklal Mohanal: At Bombay Mohan Studios "Bagya Leela" featuring K. T. Rukmani, Baby Rukmani, S. R. Padma, Janaki, Srinivasarao and others is progressing well.

Metropolitan Pictures: "Daksha Yagna" in Tamil directed by Raja Chandrasekar will be the next attraction at the Gaiety, Madras. The picture is a mythological opus with absorbing interest. Featured in it are V. S. Chellappa, Radha Bai, C. S. Selvaratnam and M. G. Nataraja Pillai in the leading roles. The distribution is being handled by Messrs. Continental Pictures Corporation, Bangalore.

Majestic Pictures: "Tenali Raman" directed by C. V. Raman is progressing well. With Joker Ramudu, M. S. Murugesan, T. M. Kamalaveni, Raja-lakshmi sisters of Trichur, the picture will have a great pull in South India.

Jothi Pictures Ltd: They have announced "Sri Ramalinga Swami" in Tamil as their maiden production.

Yessel Films: "Sri Ramanuja" is almost complete. With men who had spent their blood in Desa



Recently a scene relating to the Conjeevaram temple has been taken. The picture will be completed in a month by which time the editing will be completed.

Mohini Pictures: This new concern at Salem will take "Buddha" with the veteran musician Chittur Subramanyam in the lead.

Inbasakaran in Tamil and Hindi: The popular drama of Nawab Rajamanickam has gone to the screen both in Hindi and Tamil. Rampyari will be in the lead for the Hindi version while Santhanalakshmi will lead the Tamil version with the troupe of Rajamanickam taking the other male roles.

Star Films: "Punjab Kesari" the popular drama will be coming out shortly on the screen. With K. P. Kesavan in the lead, the picture will be excellent. It is being produced at the National Movietone and directed by Fram Sethna.

Jupiter Pictures: 'Orphan Girl' is in the editing room. M. K. Radha is in the lead. The director R. Prakash is trying his best to bring the picture as A 1. They are adding some of the London scenes to give real atmosphere.

Newtone Studios: The opening function of the above studio was done by Mr. V. V. Giri, Minister for Labour, on 11th March, 1938.

A WEDDING



The wedding of Mr. T. C. Nagalingam & Miss Kanakavallithayarammal, daughter of Mr. T. Kannan, took place on 20th Feb., 1938.

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