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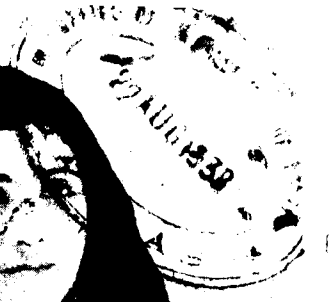
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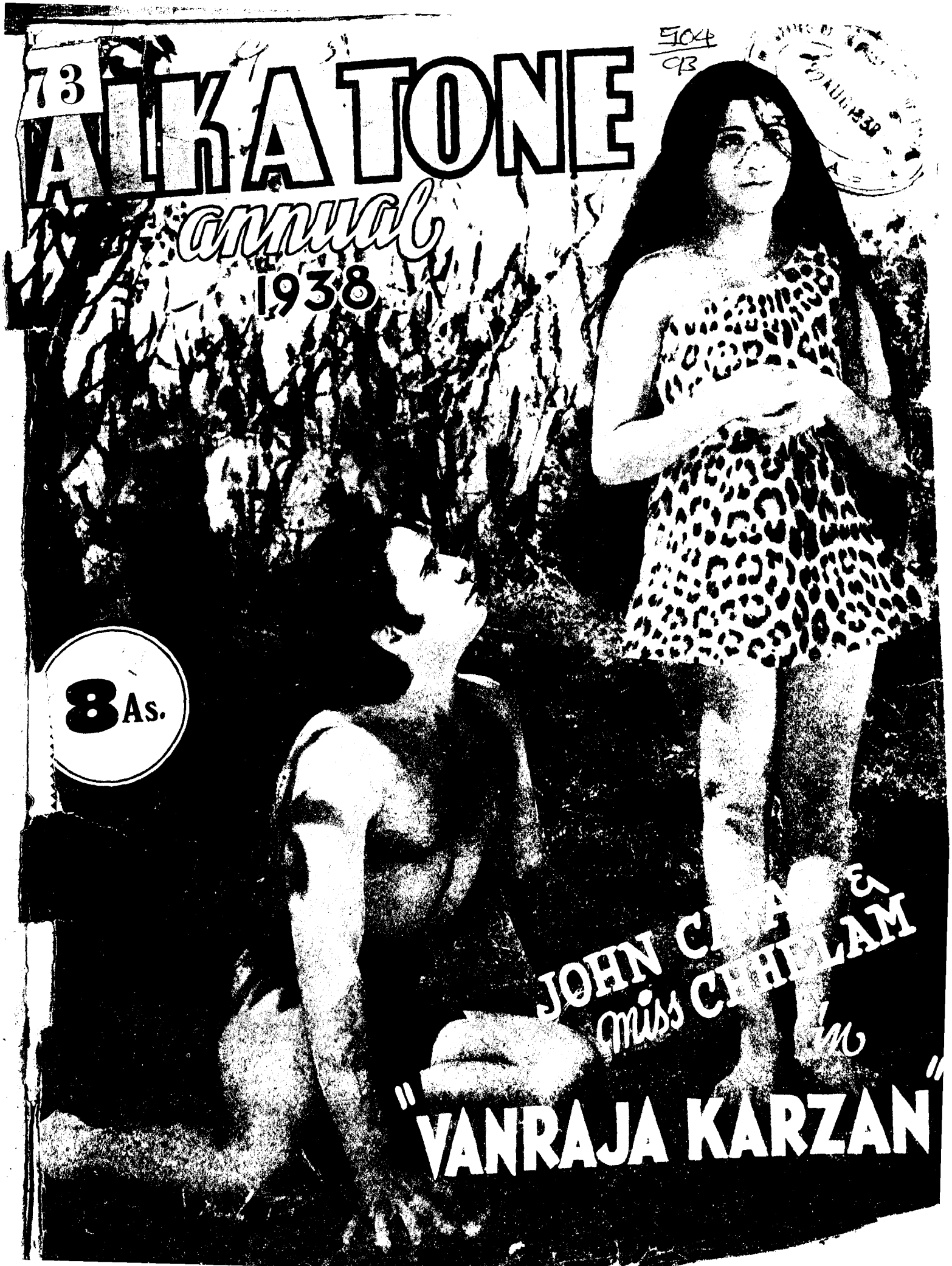
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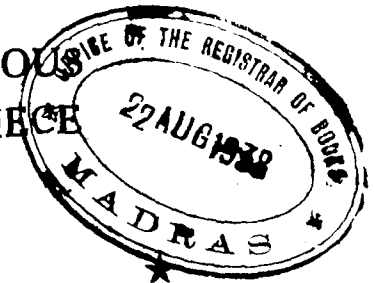
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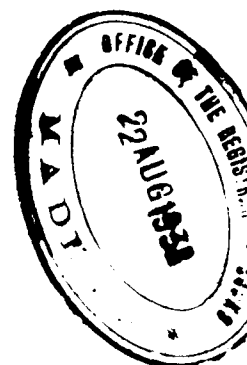
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TALK A TONE

JULY 1938

VOL. 2 No. 12



UMA

AND

SAIGAL



IN DHARTI-MATA

SIX BEST PICTURES' OF 1937

It is three years since Talk-a-Tone came to the Film horizon and each year we have paid our humble tribute to the best *Six Gems* of the preceding year. The selections may be dictatorial since it is not based on any popular devices of voting but we have based on purely cultural and artistical points of view. Scanning the year that has gone six months ago, we have just only the six, not one more not one less.

another by Mazar Khan were done with a polish and sincerity which are but rarely seen on the Indian screen. Mazar Khan is inimitable and unforgettable as Sir Sankernath.

Devaki Bose, has gone through the picture with a vengeance weaving a film fabric of a highly artistic quality which characteristic marks him as one of the pre-eminent directors of India.



SONERA SANSAR. (Produced by the East India Film Co., Calcutta and directed by Devaki Bose. Featuring Rampyari, Menaka, Azurie, Gulhamid, Mazar Khan, etc.)

Here is a picture which as a satire on the educated unemployed can beat anything of even Bernard Shaw's best. It is cynical too and makes a big laugh on the educated unemployed pathetic souls of India. Two outstanding performances, one by the late lamented Gul Hamid and



THE PRESIDENT. (Produced by the New Theatres, Calcutta and directed by Nitin Bose. Featuring: Kamlesh Kumari, Leela, Desai, Saigal, Nawab etc.)

The best test of a picture is the impression you have in your mind even after you leave the theatre. The impression created by the President is something like a deep cut in your heart when you think of Kamlesh, but just as the surgeon heals the wound, Leela Desai with a sweet personality and convincing acting balms the

heart, making you forget the world, and its sorrows. It is a sincere love story, not drawn up in a conventional manner, but with a dexterity which Nitin Bose alone is capable of. The picture in conclusion, depicts a psychological analyses of the human mind when affected with love.



JAGIRDAR. (Produced by Sagar Film Co., Bombay and directed by Mehboob. Featuring: Surendra, Motilal, Yakub, Biboo, Maya etc.)

After so many years of waiting to see one good picture from Sagar, this one was not only the best of their many indifferent productions, but easily ranks as one of the best pictures of 1937. Mehboob has given a lick to Badami by a daring directorial skill by producing a picture which was both entertaining and well acted. Yakub as the villain is just that polished law-breaker who could carry anything before him by silent acting. Villainy was more often wrongly mistaken for vulgarism and shout and it was left to Yakub to give a knock to this theory by an entirely different portrayal of a polished villain. It was a feast to see him in this picture. Maya ran a close second to him in this picture. A picture which is mainly intended for the mass it ascended to that high level of artistic merit which could please even the educated and the enlightened. It is further a powerful drama making you entirely forget your 2½ hours entertainment in a dreamy state of pleasure and delight.



THE UNEXPECTED. (Produced by Prabhat Film Co., Poona and directed by

V. Shantaram. Featuring: Shanta Apte, Kesharao Date etc.)

The first social of Prabhat sprang a surprise on the public. Prabhat has long been accused of carrying their flag by sheer lavishness in all their productions, but this one is not at all lavish and yet it did the trick of capturing many a heart in India. It is from its honesty, and sincerity that it derives its power. The story is just ordinary but one or two ideas are violent departures from the conventional conceptions of society. It is impossible to say who did the best work—Shanta Apte or Kesharao Date? Both did colossal work carrying the burden of the story on their shoulders to a glorious finish. Shantaram will long be remembered for his skill in this one picture which is one of India's best and therefore Shantaram's best.



JEEVAN PRABHAT. (Produced by the Bombay Talkies, Bombay and directed by Franz Osten. Featuring Devika Rani, Mumtaz Ali, Maya Devi etc.)

Even better than Achut Kanya, this picture is indeed a miraculous photoplay for its beautiful presentation and treatment. It is essentially a story of Devika Rani and Mumtaz Ali who both, acted, sang, moved and carried the picture to the success it proved to be. Young and reckless in the earlier stages, Devika in the later stages is modest and full of domestic responsibility, acting two contrasting roles with a balance which she and she alone could accomplish. Mumtaz, a dreamer from the first is a dreamer to the last. He loves.....not with that worldly sentimental lust but with a broader con-

ception of love—that of a brother to a sister. Franz Osten has come out with a Crown on his head in this picture, while the producers have earned a glory which will not be diminished even were they to produce half a dozen bad pictures, because have they not produced the one and only Jeevan Prabhat?



VIDYAPATHI. (Produced by the New Theatres, Calcutta and directed by Devaki Bose. Featuring: Kannan, Pahari Sanyal, Prithviraj, K. C. Dey and others).

Second only to Sonera Sansar, this picture borders on idealism and sentiment which ordinary folks hardly understand. The very atmosphere of the picture is dreamy, immersed as it were in the ocean of love and as a pictorial conception of the mentally unbalanced people who are struck with love, this one is supreme from start to finish. But for Kannan this picture would have gone to the rubbish and thank God, she did the trick of rescuing this picture in a masterly sweeping way, that will never be forgotten in the annals of the history of the Indian screen. A polished artiste, a powerful personality, with the sweetest voice, she alone did infuse the picture with blood and life. She has never acted so well as in this picture and reached as it were, the first place in the screen world by one stroke of artistic genius, from which it is impossible to shake her as long as she lives. And this picture helps one, to fathom the one weak spot of Devaki Bose as a director, his tendency to meander on idealism and philosophic nonsense instead of concentrating on practical facts. Yet the picture is great.....thanks a thousand times to great Kannan who made Anuradha greater.

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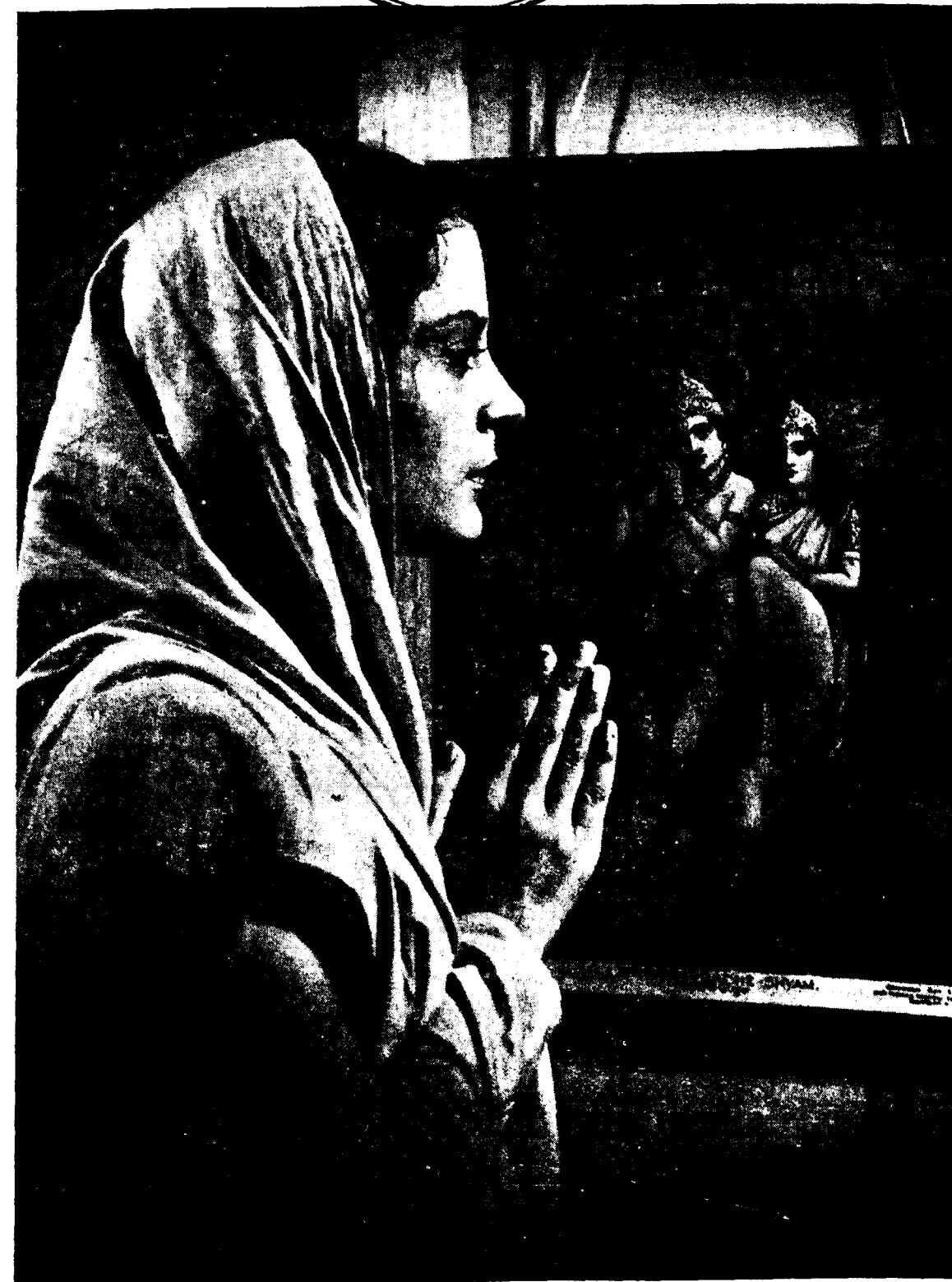
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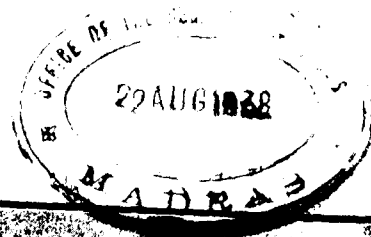
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Notes and Comments

Tragedy : The news of the fatal drowning of three actors at Powai lake near Vihar while the film of Mohan Movietone—"Veerbala," was being shot sent a note of tragedy all round film circles. The drowned men are stated to be K. G. Shastri—a distinctly South Indian name if we are not mistaken by the sound of it, Sheikh Abdulla and Abdul Zalam all said to be good swimmers, even though they got drowned and lost their lives. It is the lot of the few to get dead while on duty—a lot which falls only to the fortunate few—but because it overtook them while they were least prepared for it, death could not paint itself in more tragic colours than this. Inscrutable indeed are the ways of God!

Death : The news of the death of Sarla the heroine of "Zamboo" is yet another tragic event for one cannot imagine how so young a girl should have died so soon and is no more. When she appeared in the "Zamboo" she showed remarkable talents and with a voice that sounded very musical great hopes were therefore naturally centered around this budding star, though Fate snatched her away without any one even dreaming of it. After her death the picture "Zamboo" her best, has struck a tragic note and even in her death she has done some good, because we are sure that in her untimely death the picture has added publicity value and in seeing this picture the public will be paying their humble tribute to the dead young star, lamented, regretted by fans.

A Noted Departure : Mr. Revashanker Pancholi, Proprietor, Empire Talkie Distributors left India for Paris, London and New York and will attend R.K.O. Radio Pictures Yearly Convention. Mr. Revashanker's life is romantic rising from a humble position to the present position of eminence,

representing the R. K. O. pictures for India, Burma and Ceylon, besides distributing very many prominent Indian pictures and owning more than thirty theatres all over India. It is rumoured that he may on his return back to India start production of pictures on his own account and why should he not? He has talent and luck!

Shantaram's Cry in the Wilderness : "One thousand theatre for a population of 350 millions of India" is a legitimate grievance for any producer to cry. The progress of the film industry judged from this appalling poor figure of theatres is one that should take the Industry backwards, but moving backwards is not progress at all. Again he strikes a note of pathetic tragedy when he says that the importers of the Projectors and Machinery have been fleecing and bleeding the "infant," by inflating the price and making a huge profit themselves. We are not surprised at it, because leaving aside the price of projectors for a moment, even in the case of studio equipments our so-called Indian Importers have been making unreasonable profits. As Shantaram says, we also pity and cry with him, "What a pity that the personal gains of a few should halt the progress of an entire industry." He winds up the thoughts on the subject with a fervent hope that in the course of the next three years we should at least have three thousand more theatres and that producers should create more demand for Indian pictures by exploiting new and virgin fields. Well done Shantaram, but there is only one flaw in the whole thing and that is who is going to cater to the needs of these increased number of theatres when the quality of the pictures produced by our producers, barring a few notable ones, are very bad.

Even in these days when we have lesser theatres the existing theatres do not seem to have made much money by exhibiting the pictures of Indian-make. Economic law says that when the supply is less, demand should be greater. But theatres being less the crowd of theatre-goers have in no way increased which means the Economic Law for once failed to prove the theory it has propounded and proved years ago. The real cause to our mind lies elsewhere, the utter want of education on the part of the people, their poverty which makes the majority even not to afford the lowest gate fee for any picture and last but not the least the poor quality of our pictures. We should rightly claim that we have given something in return for Shantaram to think about.

And then Baburao Pai: Babu Rao Pai of the famous Pictures gave a Radio Talk in which he briefly analysed the makings of the picture by Indian producers. "It is easy to praise or condemn a picture when you like or dislike it, but let me tell you that to earn some sort of good opinion from an exacting public, the Producer has to sweat and worry for months without even a promise of reward for his labour." Well, business of every kind is so and film business is more so. But unlike other ventures, picture-making depends primarily on human sentiment which changing as it does from day to day, week to week, month to month and year to year it is found impossible for any producer to gauge correctly what the public rightly wants at a certain time. The producer thinks that the public fancy is after something, because the picture produced by so and so was a success. By the time he apes the successful picture the sentiment of the public undergoes a violent change and the producer in his turn gets a violent shock because when the aped picture is released, it is found to be yet another failure. But one thing is certain that producers with a Studio should go on producing pictures whether they are a success or not and while so producing, should tackle variety

of subjects so that the producers accidentally one day and in one of their picture find a subject which is liked by the public. Added to this, try to do your work honestly and sincerely and then you will have no cause to regret for you will win ultimately, even against odds.

Dividend for Bombay Talkies: At last you get a dividend from the Bombay Talkies, which has given the lie to the theory, that film making is no profitable business. After three years and after producing a dozen, they have stuck a gold-mine which is at any rate not surprising to us, because one picture like "Achut Kanya" and another like "Jeevan Prabhat" is bound to bring in the money. All congratulations to the Bombay Talkies, but if any lesson is to be learnt by other producers from this, it is this—that film production is not like selling vegetables and that it will take some years before any profit is made out of this Industry.

Motion Picture Association for Bengal: That the producers consisting of many strong and powerful heads of the Bengal film industry should gather together and find a necessity for an organisation for themselves is a good sign indeed. Now that the association has come into existence we look forward for concerted action and better pictures in the future. We will not certainly be looking for in vain because we know what Bengal could do. While congratulating the men behind this move, we await with patience for the results.

Stars, Stars and Stars. Sometime back the Independent Theatre Owners' Association of America, published a full page advertisement in the "Hollywood Reporter," that they were tired of losing money on the glamour stars detested by the public and they did mention some names too—such names as Greta Garbo, Marlene Dietrich, Mae West, Joan Crawford, Katherine Hepburn and Edward Arnold—all big names and considered to be big stars and under contract with some

of the biggest producing units of the world. The main question now is, are the stars worth the money you pay for them at the gates? Probably it was this same sickening idea that made that famous producer Alexander Korda on his return from America to say that he was going to concentrate on actors and stories instead of on STARS which we also think is the best solution for this star problem. In India also we have this problem to a considerable extent and many stars of yesterday are no longer stars of to-day and instead of paying huge amounts to these so-called stars it is better to follow the footpath of Korda as explained above.

The Madras Film Conference: The Coimbatore affair is not up to much. Beyond passing some pious routine resolutions they have not done much on this matter. Another funny thing about this conference is, that after the conference is over, you are sure not to hear anything over their efforts to bring their resolutions into anything solid, so that they may claim some achievements. But we are not in the least surprised over such a state of affairs, for how can one expect anything from a gathering which just happens to gather with the idea of giving some publicity once in a year like Deepavali or some other Indian festival? It is all so tragic that to comment more on this is sickening to all concerned and also to us. Let us leave the matter there and wait for the next annual fair. Where is it going to be held?

Madras Corporation's New Move: The way by which our City Corporation is moving to reinforce its depleted finances is something akin to a drowning man holding a straw when he is sure to get drowned. The tax on posters is a specific instance of this kind and in spite of the well meaning protests from Producers and later on, their move not to paste any posters at all even though their pictures were running in the city, has not made the Corporation alter its view on the matter. Economising their own budgets and finding other better sources of solid revenue,

will be far better than trying to squeeze water out of stones.

Trailers: Trailers can both be a nuisance and instructive. Some theatre-goers think, it is a waste of time to look at the trailers because they are so badly prepared. Most of the trailers in the South have been mishandled and primarily fail to give a glimpse of the picture to come and not in the least serve any good from advertisement point of view for which purpose they are always prepared. As an admirer of the cinema and as an Art, trailers have great possibilities, because they are and should be perfect cameos of skilful editorship and ingenuity. The trailers should first and foremost convince the public of the quality of the film to be released and unless this is done there is no good producing trailers. Above all, it should be remembered that it is a much more difficult job than even making a film.

Partnership Productions: The craze in the South is now to go after partnership productions. The studio where the picture is being produced and the producer share half and half the expenses and the income. This device they think will make the pictures speak of quality and that the studio will devote more attention in giving it the desirable technical excellences. Yet the partnership productions have not had much of quality at all. They are as usual rotten to the core. This craze started, rather originated by some of the Calcutta studios who have encouraged South Indian productions by offering partnership as a basis, though the real reason is that producers who have no reason to call themselves producers, because of the fact that have not enough funds, fall in with this idea with a couple of thousands. With about twenty thousands they go in for production and when the picture is half way they find themselves in hot waters for want of finance. The picture supposed to come now and soon, fail to come at all even after many months, while the actors and actresses undergo severe tests in starvation in a foreign place. Unless and

until you have enough money, it is no good starting production activities. If you think there is money in film-making, it is better to do it on your own account with sufficient funds and earn all the money yourself instead of going on partnership productions. Experience dictates that in nine cases out of ten, the partners under this scheme develop differences of opinion shortly after they combine themselves and never afterwards the same parties enter into any kind of partnerships at all. Let there be an end to this scheme at least hereafter.

Sirdar Akhtar : Sardar Akhtar, the well-known film star, now working with Prakash Pictures, has filed a suit in the Bombay High Court against Daryani Productions, her former employers, claiming Rs. 4,026 as salary and damages for wrongful dismissal.

The plaintiff's case was that she was a cinema star and as such had played a leading role in several cinema films. Prior to June 30, 1936, she was employed by the Eastern Arts Productions, Limited. At that date, there was due and payable to her by that company, a sum of Rs. 3,400. On June 30, 1936, her services were engaged by the defendants for a period of four months, from July 1 to October 1936, on a salary of Rs. 1,600 a month. The defendants also undertook to be responsible for the payment to her of Rs. 3,400 due from the Eastern Arts Production.

The plaintiff thereafter worked for four months and the defendants paid to her the salary and the sum of Rs. 3,400 as agreed. The plaintiff alleged that towards the end of October, 1936, the defendants requested her to continue in their service on the same

terms as before. The plaintiff agreed and continued to work in the month of November and December.

The plaintiff alleged that on December 31, 1926, the defendants wrote a letter to her suddenly terminating her employment. The plaintiff claimed that there was a sum of Rs. 497 due to her for the month of November and a sum of Rs. 1,600 for December and a further sum of Rs. 1,600 for wrongful termination of her service. She also claimed to recover a sum of Rs. 329-6-0 in respect of certain income-tax deductions.

The defendants denied that they requested the plaintiff to continue in their services on the same terms as before. They said that the period of the plaintiff's employment was extended in pursuance of a clause in the original agreement of service and that that period expired on December 6, 1936. They denied that by their letter of December 21, 1936, they had suddenly terminated her services. They stated that there was due to the plaintiff a sum of Rs. 776-9-6 only which they brought into court.

The defendants denied that they had wrongfully terminated the plaintiff's services or that they were liable to pay anything more than Rs. 776-9-6. They submitted that the suit should be dismissed with costs.

The hearing of the suit is proceeding.

We have to reserve our comments for a later date as the case happens to be sub-judice. We can only add that the case will be of a far-reaching interest than it is really believed to be at present. (Ed.)

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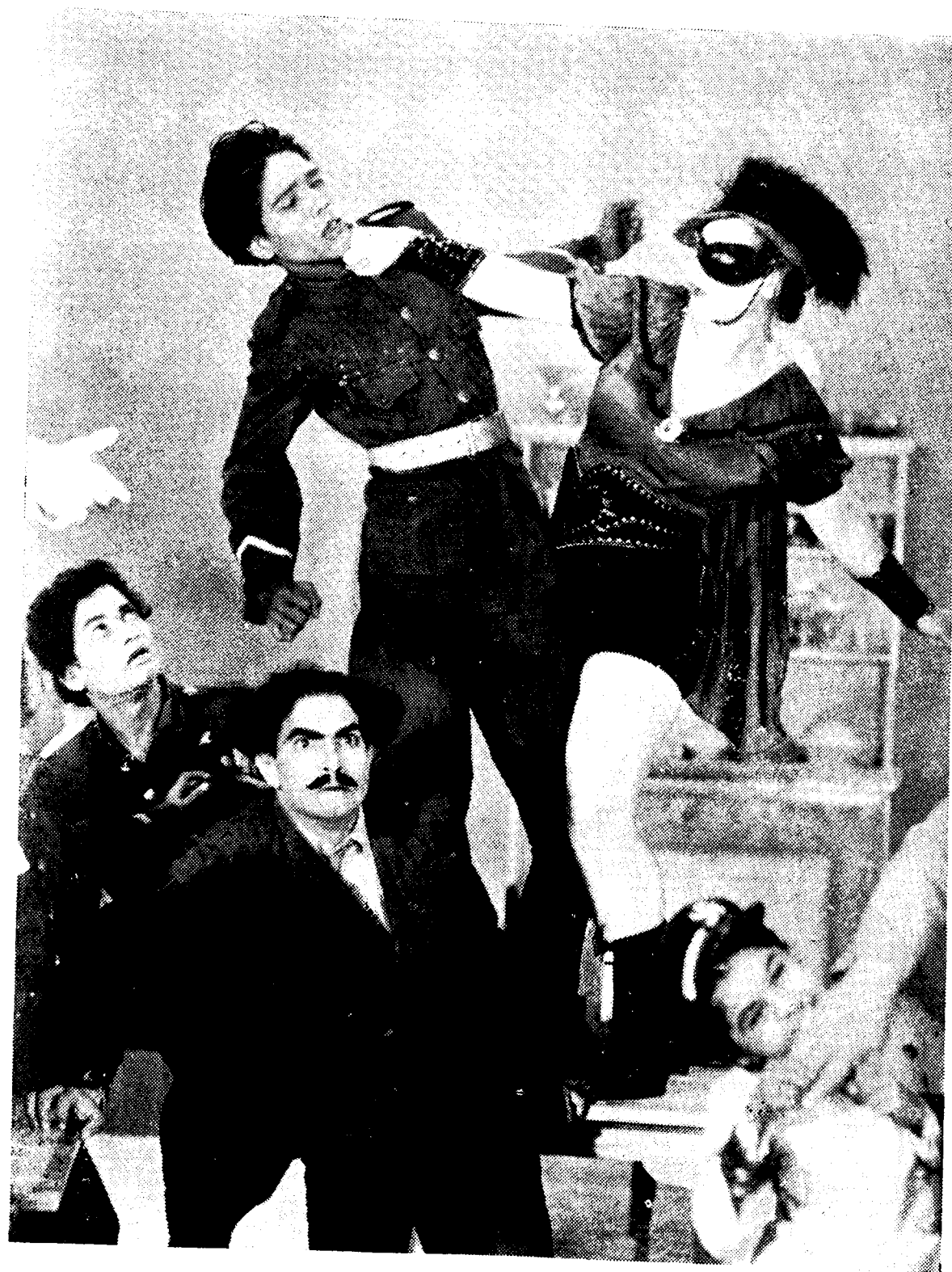
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Out to fight?
A scene from
"LOOTARU LALNA"
(Wadia)

During the past few years, there have been many technical improvements in Sound Recording. Frequency range, harmonic distortion, hum level of amplifiers have all been improved. Microphones and loudspeakers having many improvements were developed. It is perhaps no exaggeration to say that no branch of applied science leans more so heavily on physics as does Sound Recording. This is more so in the case of the recent work in the development of RCA U-V Recording.

Light is believed to consist of waves of an electro-magnetic nature like those employed in Radio Broadcasting, differing principally in wave length. The sensation of light is produced by such waves when they lie between 400 millimicrons to 740 millimicrons. On one side of this visible spectrum lie the invisible ultra-violet rays; on the other side lie the infra-red heat waves etc. The recording lamp used in the RCA recording emits enough of ultra-violet rays to record on some of the sound films available in the market. The lamp consists of a helical filament of 76 mils in diameter and 175 mils in length, working on 10 volt and 7.5 ampere. The glass envelope of the lamp is specially constructed to transmit most at 3650 $\text{\AA}$ Angstrom unit. The light source in RCA recording is of larger size than usually used in other systems. This affords a decided advantage since there is less chance of loss of illuminations due to accidental filament sag and mechanical vibration. In the design of the recording apparatus there is a growing tendency of increasing the amount of light concentration through the optical system on the film and on the other hand decreasing the slit width to increase the high frequency record. The galvanometer mirror size and the intensity of the beam on it are responsible for the candle power

Sound Recording

BY

S. Chatterjee, M. Sc.

of the light leaving the mirror. The quantity of light in lumens passing through the slit is equivalent to the product of the candle

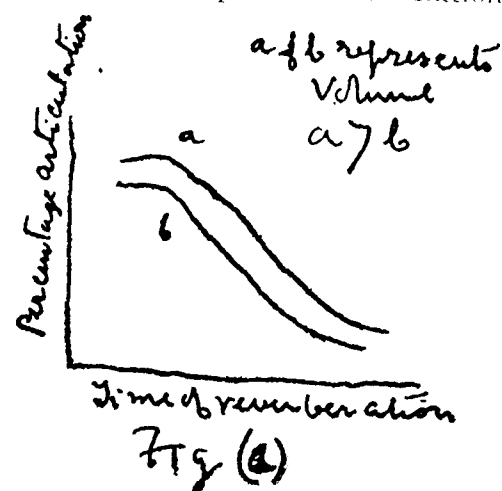
power of the mirror considered as source and the angle subtended by the slit. It should be pointed out, however, in this connection, that the efficiency of the optical system is independent of the size of the light source, so long as, the brightness and the image size on the mirror is preserved as stated above.

It is a fact that photographic materials show varying degrees of sensitivity to lights of different wavelengths. A sensitive emulsion for sound record must have very high degree of resolution in order that the structure which constitutes the sound record may be correctly reproduced. In variable area recording it is necessary to attain very high contrast between the transparent and the opaque portions and also it is desirable that the boundary line between the two should be very sharp. This demands the sound record to be absolutely free from halation and irradiation. It is known that lenses exhibit higher resolving power with light of shorter wavelength. This advantage has been utilised in RCA U-V recording by restricting the luminous energy to about 3650 $\text{\AA}$ Angstrom unit by employing No. 584 cornig filter in the path of the modulating beam. Moreover the optical system used, transmits most at this wavelength and the additional fact that the emulsion has got the property of highest absorption at this particular wavelength gives rise to a typical recording absolutely free from fog, halation and high contrast at the same time. Listening tests as well as critical examination under powerful microscope of the recording made by this system proves decisively the superiority of this system.

Recording sound of quality even with such a highly developed machine is not possible unless the sound Engineer has got a thorough insight as regards the distribution of the sound pattern in the set in which he is working; or in other words, to attain high quality in recording, it is not only sufficient to have a good quality equipment, but also the set must be erected inside a sound stage acoustically built. The factor that is mostly responsible for the rendition of natural speech inside a set is the time of reverberation which controls the articulation of speech to an enormous extent. Articulation of speech may be strictly speaking divided into two groups firstly a low frequency, one which is the cause for sound energy and secondly a high frequency group which contributes to the clarity of speech. The former is easily reinforced causing boominess whereas the latter suffers loss easily in reproduction and also in recording. During recording, therefore, preponderance of low notes should be avoided and attempt must be made to boostup the higher notes even exaggerating a little, rendering thereby more brilliancy in reproduction.

The acoustic merit of a sound stage depends primarily on the shape and size, noise level and lastly the most important factor, time of reverberation which in its turn depends on the volume of the space and also on the absorption due to the absorptive materials present in the space. The relation between the volume, time reverberation and its effect on speech articulation is shown in Fig. (b) where it will be seen that the peaks of the characteristics are flat which signifies that some concession can be allowed for the difference of the actual time of reverberation from the optimum time of reverberation without much impairing the quality of recording. But if the studio is designed such that the time of reverberation goes beyond this flat portion, there is every chance of overlapping and confusion of separate syllables which means loss of intelligibility. If the time of reverberation is such that the speech articulation is 75 per cent. the quality will be tolerable. It is also possible to understand the speech even when the percentage goes to such a low value as 65 per cent. but it requires strained attention and normal acuity of hearing. If 95 per cent. articulation is attained we can call the sound stage a perfect one.

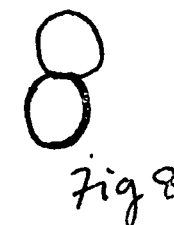
Of those factors which determine the acoustical condition of the studio, optimum time of reverberation is the more important. The proportion of the direct to random sound energy incident on the mike diaphragm is solely responsible for the reverberation of the studio. If the stage is too lively, the sound recorded will be blurred due to the monaural property of the mike which is unable to distinguish between the wanted and unwanted signal. For dialogue recording the stage should be dead acoustically, that is, the time of reverberation should be less than one second. To make the stage dead, the set walls should be free from resonance and reverberation and the studio walls should be treated with four inches of rock wool blanket. Also the architectural design of the studio should be such as that there should be no two hard similar surfaces opposite to each other; no two hard surfaces should be at right angles to each other and the walls and ceiling should be broken up in an irregular manner instead of making them hard flat surface. Also for avoiding floor reflexions carpets or jute bags should be placed between the mike and the



source. Rock wool is better than other absorptive materials such as celotex, Tritax, Rockustile since the former has got better absorption characteristic at the bass range, whereas latter absorbs more of medium and higher frequencies.

The above factors should be considered in detail before the sound stage construction, otherwise the component sounds striking the diaphragm of the mike will alternately produce pattern of interference and reinforcement due to the odd and even harmonics of the fundamental. These troublesome reflexive effect can also be eliminated to a certain extent by utilising the directional property the velocity ribbon mike. This type of mike possesses bi-directional property and response curve as shown in Fig. 8. Its frequency response is practically constant within its solid angle of reception insuring thereby a faithful facsimile of sound pattern. It is most efficient over a solid response angle of 90°; and the response decreases to zero at an axis normal to the ribbon.

The same directivity advantage is also taken of the inductor mike which consists of a metal or impregnated diaphragm in the form of a 'V' trough with which is attached a straight conductor which vibrates in a powerful magnetic field when actuated by sound wave. Of all the directional microphones, unidirectional microphone which is a combination of both velocity and pressure type ribbon mike or a combination of inductor type with velocity ribbon type, possesses a better directional characteristic as shown in the figure which is a cardioid of revolution. By changing the azimuth of the mike with reference to the artiste, the reflected sound can be cut off to a great extent.



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Film Directors Are Dead

BY

Alfred Hitchcock

(Courtesy the "Illustrated Weekly of India" dated the 20th March '38.)

Filmmakers are at last beginning to realise that producers and directors are entirely different screen species. In the past, the director has received all the publicity. The producer has been a vague behind-the-scenes man.

Apart from the late Irving Thalberg, Sam Goldwyn, and perhaps one or two others, producers used to be completely unknown by name, and most filmmakers have given director all the credit for the success of a picture.

A lot of people have criticised my recent declaration that the director was becoming less important and that the producer was really the man on whom pictures relied. I stick to my guns. And, let me remind you, I am still a director myself.

In the old days, it is true, the director was the man who mattered. The producer was merely concerned with the financial side of picture-making, and probably didn't know the difference between a long-shot and a close-up. But this type of producer is fast going out.

You have heard, of course, numerous fantastic-sounding stories of mismanagement in film production, many of them true. All the trouble could be traced to this splitting up of authority. But it is being realised to-day that there must be one man at the helm.

That man should be the producer. He should see the picture through from beginning to end. He must know all sides of the business and be a complete technician.

Writer-Producer Ideal.

One very prominent producer frankly says to his directors, when asking them to make a picture for him: "Do you think you could sink your individuality to suit me?" And every picture that bears his name is individualistic.

The ultimate ideal is the writer-producer (and that is already happening in America), a man who creates the story with the right material around him; in his case, the studio personnel, just as the painter has his brushes and canvas. And he can follow his story through right to the cutting-room.

Many a good script results in a mediocre picture. *Something* goes wrong before the film reaches the screen. With the author-producer watching every point, this sort of thing is far less likely to happen.

Pending this idea, the producer must be the man in control. There is no doubt that the story has become the most important thing in film production. And control of the story must be in the hands of a person who can most objectively see the finished effort.

The producer must be the man with this flair. Consider, for instance, David Selznick. He works closely on the story end of his picture, and follows them right through.

I consider Victor Saville a good example of the modern producer. His films all bear his imprint and are full of his ideas. Alexander Korda and Michael Balcon are other examples, and Samuel Goldwyn is an old-time producer who has kept pace with the times.

I shudder to think, too, of pictures that have never fulfilled their promise because of the old-time producer who cared for nothing but finance, and short-sightedly restricted production expenses quite unnecessarily, spoiling the ship for a barrel of tar.

What of the director? I seem to have been pretty hard on him. I want to make it clear that there are exceptions to every rule. There are a good many directors who are as important as the producer. In fact, they are almost producers themselves.

I am thinking more of the future than anything else. These brilliant directors of to-day are the producers of to-morrow; and the directors of to-morrow will be their successors.

This is going to mean more opportunities for younger and ambitious people in the film business. At the moment, the would-be director has a big uphill fight which is almost sufficient to kill his initiative. Studios refuse to entrust a picture to a new man.

So the newcomer has to start with cheap productions, the weakest of stories, the poorest of stars. It is a miracle if he can do anything with his material. It is like asking an architect to build a good house with inexperienced workmen, an insufficient number of bricks, and rubbish with which to make the finishing touches.

But the producer who is personally interested in every stage of a picture, can afford to experiment with his interpreters, and younger people are going to get chances they never have had.

Just because the director is no longer top dog doesn't mean that he is at all unimportant. Of course he is important. But in a different way from yesterday. The film industry is always changing. And this is one of its very necessary and very interesting changes.

Many film-goers can now discern the touch of Pandro S. Berman. He has produced all the Fred Astaire-Ginger Rogers pictures. Different directors have actually handled the films, but there has been that Pandro S. Berman shine on all of them.

Then, there are those elaborate M-G-M musicals, such as "Maytime," "The Great Ziegfeld" and "Rose Marie." All have been produced by the same man, Hunt Stromberg.

The producer may be a man with vision but without the actual ability to handle the technical task of putting a picture together. He needs a director to carry out his ideas, just as he needs the property men to build the scenery and the electricians to look after the lights.

But, in some cases, there are men who are equipped to be directors as well as producers. Thus we have such men as Ernst Lubitsch and Frank Capra. They have the right knowledge and capacity.

Short-sighted Directors.

I shudder to think of the pictures that have gone wrong through the old-time all-powerful director, without the right flair, who was allowed to do as he liked on the floor, and chopped and changed stories about until they were completely ruined.

(Editor.)

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The Art Director & Economy

By

T. S. MONY

(Mr. T. S. Mony is perhaps one of the old hands of the Film Industry coming into the Madras Film Industry ever since Mr. A. Narayan came to the films. From the very beginning he specialised in art direction and to-day he stands towering in South India in the realm of art unbeatable and unchallenged. Besides he has been so long in the Industry to speak with authority on any matter connected with the films and this article below will give an idea of the right methods which producers in south can follow with advantage and benefit. *Ed.*)



You ask any producer in India about the cost of a picture and almost nine out of ten will rub his eyes and will say about Rs. so and so. It is absolutely impossible to get the actual cost of a picture and the safe "ABOUT" is his evasive answer. Primarily this is due to the fact that producers as a rule do not care first to assess the cost that is involved in the production of a picture. As a matter of fact the very first job of a producer is to know how much he is to spend, how much of finance he requires, so that he may for his own good have such amount ready on hand with a view to finish his picture without any the least financial handicap. The history of many producers who start the production activity only to find themselves at a latter stage in hot waters, sometime starving the artistes without pay and sometime even stopping the production are too numerous and well known to elaborate in these pages.

The first business is therefore, to know how much is to be spent on a picture. For this one should know first.

(1) The footage that is required for the picture,

(2) The number of sets he requires to complete his picture,

(3) The special costumes and property that are required,

(4) The cost of outdoor-location as may be determined by the number of outdoor shots that are required for the picture,

(5) Raw Film copies, Publicity and Exploitation costs all these have to be measured in the office table, with the consultation of the technicians and the Director and unless this is done there will be no knowing what you are going to spend and how much.

As an Art Director, I will confine myself to that side of film production which relates to the erection of the sets leaving the other sides to other capable hands.

The Art Director is no small man. It is also better to understand his functions first, before coming to that side of question about cost of production as far as his department is concerned.

The Art Directors department is a wide one. He must be an architect, painter, designer, decorator and so on. It is better he knows something of photography also,

because he can economise the sets by the nature of the shots that are required in a picture. He should first know what portion is going to come in the actual picture and while he might have erected a huge set which to all may appear as very colossal and magnificent, the director might take only a corner shot of the picture which will include only a very insignificant portion of the set erected by the Art director. In other words there is no necessity to erect a huge set when the Director finds no utility of all the things that has been built by the Art director. Think of the colossal waste the Art director must have committed and a waste bordering on criminality. Secondly, the art director should first and foremost be an economist. The cost of the production of a picture as far as the sets are concerned should be kept low, but consistent with the effect in a picture. He should also be a tactful man holding perhaps a balance between a Director who will require costly sets and the Producer who will always clamour for cheap ones. He should therefore try to satisfy both the Producer and the Director and for this, he should be a great diplomat and when he satisfies both by not sacrificing the effect in the picture he is said to be a successful Art director. Lastly, he should be a well-read man. He should know the prevailing customs and conventions of each period, be it Mythological, or Historical or Social. If the period of the reign of Akbar is to be reproduced, he should know in actual details what were the nature of the Architecture that prevailed in that period so that the spirit of the age may reflect in the buildings he creates for that period and also the customs of the period so that the property and costumes are reflective of the age. The Art Director, therefore, besides being a very important man should be such as to put heart breaking amount of toil and care in any picture.

It should be remembered that the Art Director is eased in his job if there is a good

scenario. The scenario should consist in detail all the sets that are required with a brief requirement of the picture, with the details of the property and costumes that are required to make the picture effective. He should also, from the scenario, know the various characters that appear on each and every particular set so that he may determine the proportion of the set that is required, big or small and just to include that amount of persons that will include a particular set without disproportionating the artistic side of the set. A good scenario is always a right-hand to the Art Director. When this not forthcoming his job will be like that of a man fumbling in the dark.

I have known instances when on receipt of the scenario containing about twenty sets, I have discussed in detail with the Director, and invariably I was able to persuade the Director to agree to twelve sets which could give the same effect without sacrificing the quality of the picture in any way from the original scenarios submitted to me beforehand. But this is possible only and when an ideal scenario is placed in the hands of the Art Director. Economy is only possible then and not when Directors give the idea of the sets as and when they are required.

There is also another advantage in having the scenario beforehand. The Art Director will be able to speed Production without any delay. Supposing the picture requires a set of a big kind which will take perhaps about twenty days to be erected. If the Art Director knows this beforehand he will be able to ask the Director to go on with the shooting of the outdoor locations on these twenty days and in the meanwhile erect the sets in the studio. That means, production need not stop while the sets are being erected and the progress of the production is in no way affected or stopped, much to the discomfort of the producer. Timing of the shooting is another factor in the production of the picture, which the Art Director can

Continued on page 77



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BHAKTHA MEERA

FILM STORY (TAMIL)

Directed by Y. V. Rao.

Photographed by Jiten Bannerjee.

Recorded by Dinshaw Tehrani.

Produced at the Newtowne Studios, Madras.

Featuring : Y. V. Rao as Krishna

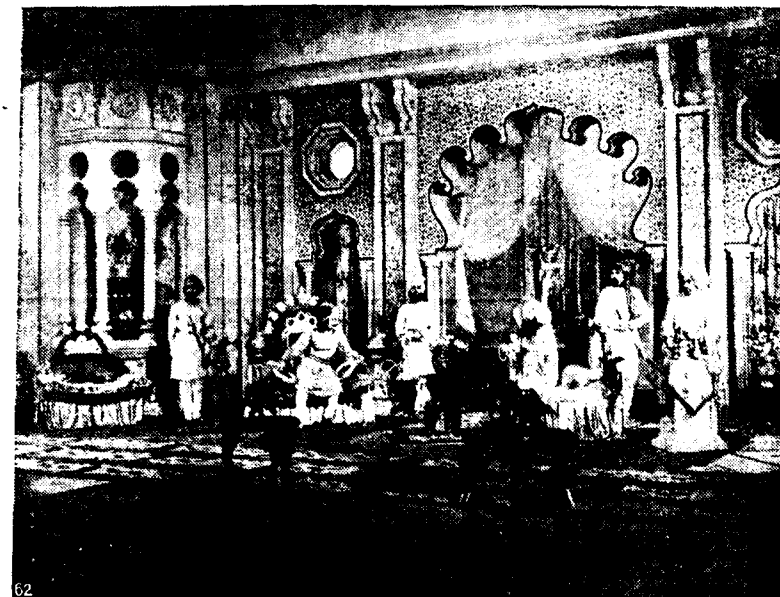
Vasundara Devi as Meera

Y. H. Rao as Rana

**A Chintamani Pictures,
Super Jewel**

When the Mogul Emperor Akbar ruled there was Kumbha Rana in Mewar a Rajput King whom even Akbar found a rival of no mean order. Rana had in Meera a loving wife. As the Royal couple lived in utter bliss living as if in a Golden age, the teaching of Caitanya Bhakti cult which was then the order of the day influenced Queen Meera who naturally drifted to it with an avidity of a hungry soul and so from a happy conjugal life she went on to a life of prayer and devotion much to the regret of the Rana.

Rana protested in vain. Later he treated the case as a kind of insanity and confined her into a cell. But the soul of Meera flew even beyond the closed walls of the cell for she gathered around her many devotees and worshippers. Such was the power of her spirituality that no less a person than Raja Mansing of Akbar's court became an ardent admirer of her teachings. Meera was a poet full of that devotion that comes from the innermost heart with a piety and force that it could not but make any man with a sense of common-sense to get converted and charmed with it. Raja Mansingh in the guise of a physician visited Meera, but immersed as she was in deep meditation she found them not, but Mansingh as a hero worshipper left an invaluable necklace as an offering to the idol of Krishna which Meera was worshipping. A maid of Meera stole that jewel for personal ends and when caught in this criminal act she betrayed the too noble Meera. Rana who was long time entertaining suspicion about Meera that she had fallen in love with Akbar saw in this jewel a proof and the suspicion so strengthened had its attendant tragic results. The valuable necklace appeared to the Rana as a token of gift from Akbar and his love to Meera. Circumstantial evidence though it may be, Rana's jealousy flamed into anger and Meera was sentenced to death. The whole court went into strike.



The Ministers resigned. The servants resigned. There was none to execute the sentence of death. But the Rana decided that Meera should decide her own death in whichever way she decided to have it.

Meera saw in this sentence a death to sooner than she expected—a death which will take her sooner to the Kingdom of Gods—to Krishna and proceeded to the Jamuna. Attended only by Ajit the faithful servant of the Rana Meera met Mansingh and Thanesan on her way to the river and what is more natural than to ask for the forgiveness of the noble soul of Meera for the innocent act they did though it was misconstrued to serve the will of the Rana. Ajit reported the matter at once to the Rana who thought that Akbar in disguise has sought Meera in disguise to quench his love and decided to kill Rana. He ordered Ajit to finish off Akbar at one stroke but after he went the Rana decided to kill Akbar himself. Strange are the ways of God and by a mistake Ajit killed the Rana himself whose presence there he had no reason to expect and later realising his mistake put an end to his life. The infuriated subjects also saw the Rana in the pitiable state while Mansingh and Rana revealed the truth and proved the innocence of the Godly Meera. The truth was revealed at last. Everyone pitied the Rana who needed all the pity situated as he was in a sorry plight.

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Miss KANCHANAMALA
in
"MALA PILLA"
(Sarathy Films)

Film Acting

BY

S. R. Meenakshisundaram



(S. R. Meenakshisundaram is a young man of intelligence and imagination. He has been for sometime in the film line having acted in a couple of Tamil pictures. Besides acting he has been observing with an intelligent eye as to how best acting could be improved. His observations below are thought provoking. Given chance this young man is sure to make a hit on the screen. *Ed.*)

A synthetical expression of a psychological analysis of any emotion is called acting. To revel in the art of acting without being unnatural and yet to conceal the art is art's aim. Character is the artist's canvas and vice and virtue are his paints.

Long long ago, acting was in the crudest form, *i.e.*, was the fashion of imitating someone, say mimicry. At that time, it was a novelty. In the days of mythology, the Vidushaka in the court used to imitate and caricature anybody.

In Vikramaditya's time, several dramatists changed this mere novelty into a beauty, by writing plays and staging them.

Kalidasa made this beauty into a great artistry. To-day we hear of the wonderful conception of Kalidasa's Sakuntala and how the play pleased the pomp as well as the peasant.

Generations have passed. We see in our modern 20th century many plays being staged. But even to-day the stage and its art are in its crudest form.

Film acting is only a step in the development of stage acting. The technical possibilities of films are so many that we should discard several traditions of the stage. But a mere filmatisation of a stage show does not

lead to any improvement in the development of film art. In other words, the possibilities of films cannot be exploited to the fullest advantage in this way.

The quality of performance of an actor also varies since a person can never maintain in a new theatre that degree of quality which he attained in some other theatre to which he is accustomed. Whereas in a film production, the degree of quality of an actor's performance is fixed once and for all, giving the possibility of simultaneous and uniform presentation in every conceivable corner of the Globe.

In a stage show, an artiste is compelled to exaggerate his expressions, gestures and voice so that the man in the last row may see and hear distinctly as well as others in the front rows. Naturally such exaggeration in acting tends to curb the great possibilities and fineness in acting in which, like the other arts, the finer shades must necessarily be clearly depicted. For example in painting a portrait, the artist has to paint it by shading here, highlighting there, or darkening some other portions to give solidity and realism to the portrait.

Therefore the depth and realism of the image that the actor creates tend to vary in-

versely with the size of the audience that sees his performance. The larger the audience, the wider and more exaggerated are his expressions, and the wider his expressions the lesser will be the depth and realism of his portrayal. Therefore his acting is bound to be still very crude.

But in cinema the artiste has to play for only one man. "The Camera" and only once. The nearer the shot the better he can act but he should be careful lest he descends even to slight exaggeration when the camera is near to him.

This camera is only a moveable photography apparatus, more or less a mechanically and technically perfected spectator's eye. This instrument can retreat, approach the tiniest detail, or concentrate upon a single thing or embrace the widest possible field of vision. This does not demand any special exertion on the part of the spectator. The mike is also an equally moveable instrument, capable of recording from a low whisper to the powerful sound of the sirens. What for are these instruments were invented? They are invented only to help the artiste in his creation of a new character and to improve his artistic abilities.

These mechanical perfections and contrivances lighten the actor's work in some respects and make it possible for the artiste to present his portrayal in an effective form to his audience.

Both in the film and in the stage the actor's job is to create a whole and lifetime image. From the very start the actor, should do some preparatory work so as to grasp and shape himself in a fitting manner. This can be done in the course of rehearsals.

To learn the lines, by heart and to repeat then like a parrot and without any intonation or modulation leads us nowhere in the realm of art. To gauge the ability of an actor by the volume of his voice, or by the circumference of his chest or by the number of songs he could sing, or by the amount of publicity

that has been done by the high command of the company is absolutely wrong and ridiculous.

The author of a story gives to each of his characters a certain individuality and atmosphere. In the beginning, the common actor does not fully understand the author's conception of the character, but interprets the role in his own way. Sometime later, certain lines put in the mouth of the character attract his imagination and he then begins to feel the full meaning of the lines and delivers the same in a spirited way which we call acting with feeling. At this juncture, the actor slowly realises the conception of the author. Only later the actor proceeds to study the part as the author conceived it.

The image built by the actor is affected by two things, viz., his own characteristics and the character itself as it comes in the story. For example a naturally mild person acting the role of Ravana succeeds in his interpretation of the role only when he does not disclose to the audience his own personal characteristics as they appear to his relatives and friends which are entirely different from the characteristics of Ravana. There will be reality in his portrayal only when the actor subjugates his own self and reveals the character not by a set of words or gestures or intonations but as a result of arbitrary separation and organic construction of the character itself.

So the principal desideratum is this. "The aim and object of the technique of the artiste is his struggle for unity, for an organic wholeness in the life-like image he creates."

There can never exist continuous acting either on the stage or on the screen. On the stage the drama is divided into acts and scenes which split up an actor's work. In the film also the work is still more divided into acts and scenes and even in tiny sub-divisions. So the actor can never play continuously though the existence of the character is con-

tinuous. This unavoidable break contradicts the actors need to preserve a continuity in acting. For living the image, the artiste has to maintain certain gestures, mannerisms and words that are necessary suitable for the part and suspending them at stated intervals.

"The discontinuity of the actor's work must never be ignored, but always treated as a difficulty to be overcome. "The stage actor used to have many methods of bringing about the maximum of continuity to separate the bits. One of such methods in the necessity of rehearsals. In fact an actor should not only rehearse his own part but also acting, actions and activities which will enable him to keep up the existence of continuity and to make him completely feel the part." "Essentially it is precisely this work that links the separate bits of his acting to the feeling; however discontinuous in fact, of a unified continuous real image."

This kind of rehearsals is useful to the actor to express his thought and conception of the character into concrete acts and behaviour. If the character commits a murder between the first and second scene the artiste must actually visualise in the subsequent scene what actually should be the influence over his mind consequent to the murder he has committed. If ever for a moment, the actor discontinues the continuity of action or feeling the character he just portrays he just for that moment becomes his own self and not the character of the play. The artiste must therefore absorb into the character of the play.

Presentation of an image is only an art of acting based on theatrical and externalised gestures whereas living the role is based on the inner impulse of an artiste.

"While the art of living an image strives to feel the spirit of the role every time and at each creation, the art of presenting an image strive only once to live the role, privately, to show it once and then to substitute an externalised form expressing its spiritual essence. For the art of living representation, living the role is indispensable.

One well-known author declares that all the characters he created in a certain story are the dark sides of his own nature.

Systematic rehearsals are the only method by which any artiste can make the roles he acts live with flesh and blood.

(To be Continued.)



GOSSIPS

BY

Studio Spy

K. SUBRAMANYAM BREAKS HIS OWN RECORDS.

K. Subrahmanyam's *Kuchela* ran for 3 hours, his *Bala Yogini* ran for 3½ hours, and now he broke his previous records in *Seva Sadan* which runs for 4 hours. I hope he will do better in *Ahimsa Sakti* by making it a series of 40,000 feet.

A GOLD MINE IN MADURA

Yayathi of Mohan Movietone is discovered to be a veritable gold mine. Money flows in River Vaigai to be taken by anybody for the mere asking. If they have learnt a lesson from *Samoooga Thondu*, it is how to spend and be rest assured that they will do it perfectly well.

VIZAG HEAT AFFECTS DIRECTOR BOSE

The heat at Vizag was so intense that Director Hiren Bose fell swooning on the sets. The double responsibility of Bose in directing as well as acting the leading role is already too much. The heat was the last straw. But people in the studio said that his swooning was well done as it added realism to *Bhakta Jayadev*.

IMPERIAL A DESERTED VILLAGE

The oldest film concern of India presents an appearance of deserted village, with no Sulo-chana and good old Billi, both gone elsewhere to have their "own accounts". Zilloo cannot think of acting without Imperial and might retire. Sweet Ratan and Hafisjee might make a walk over to Tardeo, so they say. And what about Ramnik Mehta—the good soul? He has spent so long a time at the Imperial that he will always carry with him an Imperial odour wherever he goes.

DIVERSION OF ACCUMULATED MONEY

People said that Fazalbhoy's had more money than they cared to have. The Father Fazalbhoy, it was reported, appeared to the sons in a dream and showed the way to spend it—in Films. No wonder the younger Fazalbhoy's are at production with a vengeance. All congratulation to the late Father Fazalbhoy who preserves his business instincts even in Heaven.

UNEXPECTED WINDFALL

People who took shares in Bombay Talkies lost all hopes of getting anything in return. But all of them got the shock of their lives when they got a nice dividend and the shareholders are now at a new problem. Ladies at home insist that the dividend, unexpected as it was should be spent on them while the men-folk think of erecting a statue to Devika Rani, whom alone they have to thank for this windfall. All glory to Devika!

WHAT'S IN A NAME?

If you say what is there in a name, ask a Daryani about it. It was first Eastern Arts, then it was Daryani Productions and now Krishna movietone. What is going to be his next? Wait and see.

BEARD MAKES A DIRECTOR OUT OF SORTS

Director Y. V. Rao has to have a flowing beard in *Bhakta Meera*. During all these shooting days Y. V. Rao was more like a haunted man than his real pleasing self. Growing beard is a nuisance, irksome instead of a soft clean shaven face and probably Director Rao should have swallowed a good slice of his beard while eating his food. Wonder whether it will be a case for appendicitis at a later stage!

GAGGIAH ROARS

Gaggiah roars as Yama in *Markandeya*. The roaring sent extra girls to become unconscious with a couple of bulbs blasting in the bargain. Who knows Yama didn't roar when he was about to take the life of Markandeya? Rajah Sandow is not far behind Gaggiah with his equally good performance of roars in *Vishnu Leela* as Sisupala.

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Remember roaring is a fine art and only a few could do it perfectly.

NOTEWORTHY SIGHTS OF MADRAS

1. F. G. Natesa Iyer making faces at Kundamma in *Seva Sadan*.

2. G. K. Seshagiri sailing like "Queen Mary" with his big tummy in *Jalaja*.

3. K. S. Gopalakrishnan looking like a bundle of Bombay Seth and a Madras Mudaliar in *Jalaja*.

4. V. A. Chellappa excelling Jalaja in Shiva's dance in *Daksha Yagna*.

5. M. K. Radha's unconvincing presentation of the imitation Dhyan Chand in *Orphan Girl*.

6. Ammanji Pattu Iyer tearing his hair to find a place for the Ammanji touch in *Inbasagan*.

7. Serukalathur Sama looking like Mangudi Chidambara Bagavathar in his role of Krishna in *Krishnan Thoothu*.

8. G. Ramaseshan blazing through Madras in a hectic hunt for a "Good Figure."

9. S. V. Subbiah Bagavathar trying to impersonate Kambar but finding himself looking like a sighing Flagstaff.

10. Musiri Subrahmania Iyer asking his lawyer whether he is bound to wear a moustache as per the terms of his contract in *Tukaram*.

11. S. D. Subbulakshmi, as Hamlet, soliloquising "To go or not to go to Hollywood."

12. P. Sambanda Mudaliar harping on the failures of Tamil pictures with a word-in-between about the excellence of his stories.

13. Muthuswamy & Co., musing on the beach about the fickleness of producers in general.

14. Tandon making hay while the sun shines, in *Yayathi*.

15. K. P. Kesavan giving Radhabai a treat with *Punjab Kesari* and allied sweets.

16. Vaduvur K. Duraiswamy Iyengar making a vow in Triplicane Parthasarathi Temple not to sell any more stories for films.

SEEN AT THE PRIVATE SHOW OF "VISHNU LEELA"

The European directors looking anxiously at everybody else's face to see how they like it, themselves not knowing what the whole thing is about.

Director Raja Sandow looking very pleased and throwing a condescending smile to his admirers.

Mr. M. K. Srinivasan finding that film business is much different from insurance, though not so tough, yet looking on with the eye of a connoisseur.

* Mrs. Leela trying to find out whether the photography is successful in bringing out her figure and wondering if there were not a bit of exaggeration in it.

EXIT K. SUBRAMANYAM?

They say that a prophet is not honoured in his own place and Subramanyam gives vent to this feeling more than ever. For some time past there has been a storm brewing in the Motion Picture Combines and it is understood that Mr. Subramanyam is no longer the Managing Director having resigned the same in the heat of a controversy. In his place steps in Mr. M. T. Kulandaivel of "Freezite" fame but as long as he does not make the combines free from any icy contraction he is welcome to hold the job. Rumour says that Narottam Vyas of Bombay will become a director in this concern but how far this man from Bombay is capable of directing pictures is a matter that should be tested only as time progresses.

TURKISH HAREM IN MADRAS

The latest addition to the beauty of Madras is a Turkish harem full of beauty spots in flesh and blood. As long as the Harem is used properly for the purpose for which it is intended none has any reason to have any quarrel with this new addition but there are signs of the same conflicting with the Law and breaking the Brothel's Act. The Congress Cabinet will do well to have an eye on it and watch this concern with a motherly care and protect the innocents.

Jeypore Ruler Patronises Films

There is a little state in Southern India going by the name of Jeypore. The state measures an area of 12,323 sq. miles with Jeypore as the chief town. It is the good fortune of this state that an enlightened and progressive ruler like the present Maharaja should rule the state, for the people and for the good of the people. The present Maharaja Sri Sri Vikramadeva Varma was born on the 29th of June 1869, and succeeded to the rulership on 8th June 1931.

Simple and unostentatious in life, he is a model among rulers. There is not that red-tapism which generally surrounds rulers of the states, for even the most ordinary and poor man could approach him without fear and place before him his wants with the sure possibility of being heard and his grievances rectified. For this reason the Maharaja is venerated and worshipped by one and all and there are many in the state to-day who consider him as their father.

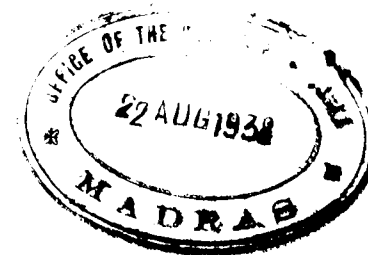
On the cultural side, the Maharaja is again a literarion of a high order. A patron of education and arts he loves everything connected with art in any form. The Andhra University which has been inaugurated since some years past, has found in him a pillar of strength and support. From his purse, the enlightened Maharaja donates One Lakh of Rupees each year to the University. This is a liberality and generosity which few rulers have possibly accomplished and indicates in strong terms the Maharaja's love for education. The Maharaja is also the Pro-Vice Chancellor of the Andhra University in which capacity he continually watches the progress of the Andhra University just as a mother watches and nourishes a new born babe. The University rightly honoured this distinguished educationist by conferring on the Maharaja a Doctorate.

When the Andhra Cinctone was started at Vizag, it was the Maharaja who came again to give a helping hand to the concern. He recognized fully the glorious possibilities of films both as an instructive guide to the people and as an industrial venture of greatest magnitude. He not only became one of the shareholders of the concern by taking shares liberally, but constantly watched the growth of the concern with a fatherly care. It is a common sight to see him in the studio every day even now, while the shooting of the Company's initial picture, "Bhakta Jayadev" is in progress giving incidentally his own suggestions as to how best to present a picture of supreme merit and excellence. He presides over the destinies of the Andhra Cinctone, being the Chairman of the Board of Directors to which place of honour and trust, he has been twice elected unanimously on account of the unceasing interest he is taking in everything connected with the Andhra Cinctone. Just as in the olden days the Kings of India encouraged Arts in all its manifold aspects by having in their courts, poets, artists, astrologers and others of their kind and encouraged them, twentieth century, with the progress of civilisation has made the Cinema as one of the finer arts deserving the encouragement of the state as well as the Kings of India. The Maharaja of Jeypore can therefore be rightly claimed to follow the illustrious footsteps of a King Vikramaditya, of a great Akbar and many other Kings of India too numerous to mention in extending his liberal and generous hand of encouragement to the Cine Industry in the South. May he live long to make the Industry a glorious one so that in the years to come, when the History of the Cine Industry is written by historians the name of the Maharaja of Jeypore may shine in letters of gold and thus accorded a honoured place in the Cinema horizon.



Sri Sri VIKRAMA DEV VARMA BAHADUR VARU
Maharaja Saheb of Jeypore,
Pro-Vice Chancellor, Andhra University
& Chairman of the Board of Directors,
Andhra Cinctone Ltd, Vizag.

VIZAG ANDHRA CINETONE'S
BHAKTHA JAYADEV
 (TELUGU)



Renduchintala
 SATYANARAYANA MOORTHY
 (Jayadev)
 &
 V. SANTAKUMARI
 (Padma - wife of Jayadev)
 in a romantic mood.



KICKED OUT!

Bhaktha Jayadev and his followers being forbidden entry into the temple of Jagannath at PURI. Seen in the picture are RENDUCHINTALA SATYANARAYANA MOORTHY (Jayadev). V. SANTAKUMARI (Padma) by his back, KAMALABAI SURABI (Sanatan's wife) above, VELLANKI VENKATESWARLU (blind Taranath) & V. V. APPIAH PANTULU (Sanatan) both the latter below.

This scene is one of the high lights of the picture.

VIZAG ANDHRA CINETONE'S
BHAKTHA JAYADEV (IN HINDI)



RANJIT
as Krishna
in
HINDI JAYADEV



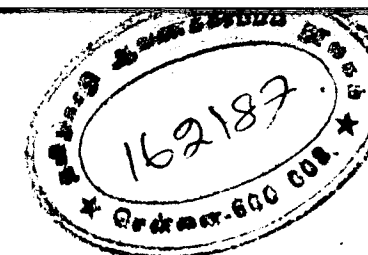
HIREN BOSE
as Jayadev
(Hindi)



KAMALABAI SURABHI
& AJIT KUMAR
in
HINDI JAYADEV



KAMALABAI SURABHI
& RANJIT KUMAR
in
HINDI JAYADEV



New Theatres In Melting Pot?

Story of Staggering Financial Deals

Deepali's Rejoinder

WHICH IS THE REAL TRUTH?

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Mr. D. P. Berry, the Editor of the "Screen World" Lahore, writes :—

Alarming developments are taking place in the film market. The existence of this great national industry is in peril—while its future is being mortgaged against flimsy security.

Film circles are virtually seething with excited whispers. The discussions in distributors' offices, among journalists and wherever exhibitors meet invariably centre round these amazing happenings.

Yet, almost nothing has come into papers. Very few journalists realise the implication of what is happening ; those who do, are either benumbed by the gravity of the issue or they have not the independence to call a spade a spade.

To-day the *Screen World* ends this conspiracy of silence and pulls the curtain off this astounding affair.

Put unambiguously, the position crystallises to this—almost all important exhibitors have been made to pay huge sums of money to the New Theatres of Calcutta. Directly or through their distributors, they have received more or less 10 lakhs in recent months while not one film has left the studio during the last 8 months. New Theatres last release in Hindi was *Vidya Pati* and it must have gone to the editing room nearly 9 months back.

Jagat Talkies Distributors, New Theatres Northern India agents, are said to have advanced more or less 3 lakhs—their latest contract calls for a monthly instalment of Rs. 50,000. Kapur

Chand Ltd., of Calcutta are reported to have paid four lakhs, while the Bombay agents shelled out 2 lakhs. Another lakh was given by their Southern India agents. The figures, are of course, not exact but they substantially represent current belief.

Added to this, the New Theatres are heavily in debt and have been so for years. From an authoritative source I learn that the company's total debt runs in the neighbourhood of a million rupees ! The entire indebtedness thus reaches the staggering figure of 20 lakhs.

It would not disturb me at all if the 10 lakhs, New Theatres are reported to have received, had come out of private purses. But a lion's share of this has almost been forced out of hard pressed, sorely exploited exhibitors. New Theatres sold their agencies to the highest bidders and the distributors have, in return, dug deep in exhibitors' coffers.

Recently L. Jagat Narain, New Theatres' agent in Northern India, toured the Punjab and received Rs. 36,000 from Lahore, about Rs. 20,000 from Amritsar, Rs. 14,000 from Peshawar and so on. The squeezing goes on. No blame on L. Jagat Narain. Any other distributor in his place would have done that : any way, all distributors squeeze money, some more, some less, out of showmen, at the behest of their principals. The fact stands that 9 million rupees have flowed into New Theatres studio at Tollygunge in recent months and not one picture has, so far, emerged out of the gates in the last 8 months. Hundreds of exhibitors have virtually staked the future of their

business and of their families on the Roaring Elephant and the Elephant prefers to stay silent.

Where have these millions gone? The New Theatres are, it is calculated, spending about Rs. 50,000 a month. The figure could not be an exaggeration. New Theatres have, perhaps, the highest paid staff in India and have more directors, cameramen, assistant directors, recordists, production managers, editors, artistes, art directors, etc., on the pay roll than any other company in India.

Nitin Bose, the brilliant director of *President* wrote 'finis' to his last picture nearly 13 months back. He is getting more than one thousand a month; Saigal who starred in it, received as much, and the cast of *President* included such favourites (remember; greater a favourite higher the pay) as Lila Desai, Kamlesh, Prithvi Raj, Jagdish, Nawab and Kapoor. Count up for yourself!

Prabhat and Bombay Talkies, with one unit each, turned out two pictures. New Theatres have three units and have 7 directors on the list (Barua, Nitin Bose, Debaki Bose, Hem Chandra, Profulla Roy, Phani Mozamdar and Amar Mulik). And yet

Prabhat are to-day the richest and the most prosperous company in India. Their annual net income comes to 5 lakhs. Bombay Talkies last year made over a lakh of rupees as profits and have declared a dividend of 7 per cent.

New Theatres with the best artistes, directors and technicians and a sky-high prestige in India are in an inexplicable financial position.

What is New Theatres' future?

The question is on all lips and is causing grave concern in film circles. At least half a dozen films have been hanging fire for months now. "Juar Bhatta" has been on advertisement boards for more than a year. Distributors have received deposits against its 3rd run! Yet "Juar Bhatta" is as much in the realm of imagination as it was 12 months ago. It was advertised as a Saigal picture and exhibitors were coaxed to pay

"super class" terms. When the contracts were signed and cheques cashed, Saigal's name disappeared from the boards. And now it seems "Juar Bhatta" may not be produced at all.

The entire transaction is entirely unbusiness-like—to put it mildly. "Abhagin" was in production for nearly a year—judging from advertisements in film papers and has been on the brink of release for 3 months. Every time its release is announced something mysterious happens and the day is postponed.

"Street Singer," "Bara Didi," "Adhikar" have been in the news for months but nothing definite is known about their release. Of course, every New Theatres' exhibitor paid for them through his nose months back.

Nitin Bose's "Motherland" has been the talk of the trade for a year now—of course, paid for in advance for many runs.

Exhibitors' deposits that keep lying with distributors and producers for months serve to starve them financially. To begin with showmen are deprived of interest on them, and what is far more important, this depletion of their capital prevents their booking other pictures. After all, they have limited resources at their disposal. In fact, high deposits are ruining film exhibition in India. New Theatres are, it is clear, the worst offenders in this respect.

What about New Theatres' future? Yes, what about it? To-day they could only be living on their next year's income. When they have exhausted the advances received on *Juar Bhatta*, *Motherland*, *Street Singer*, and *Adhikar* and at the rate they are spending and producing pictures, they well might have—how are they to go on?

Jagat Talkies' 3 lakhs and Kapur Chand's 4 lakhs have been advanced, as far as is known, against at least 8 pictures. It is being freely said in trade circles that the delay in *Abhagin's*, and *Motherland's* releases was partly due to financial embarrassments. If so, how will New Theatres deliver the goods for which they have received the payment?

Exhibitors are dismayed and the market is agog with anxiety and nervousness. The least New Theatres can do is to clarify their position and if possible, allay misapprehensions. Clearly, an explanation is called for. New Theatres owe to themselves to reassure distracted showmen who have advanced them such huge deposits.

It is evident that more is involved in the affair than the future of one company. The future of film craft in India is inextricably bound up with New Theatres' fortunes and if—God forbid—the Calcutta producers collapse, film industry in India would receive a stunning blow. New Theatres' failure at this stage would put the clock back by 10 years. New Theatres must not fail!

Along with Prabhat, they have assumed the role of a national institution. But it must live to serve national film craft and not eat up its vitals. To-day New Theatres affairs are the subject of grave misgiving. New Theatres must take the trade in confidence.

Dipali, Calcutta, comes out with a rejoinder as follows:—

PRICE FOR FAME

Institutions, like individuals who have attained fame, have sometimes to pay strange prices for their distinction. The New Theatres Ltd., provides a striking illustration in point. The company's reputation as producers of quality pictures stands second to that of none in India to-day. And there are no two opinions about this. Yet the fun is that no other concern has been the victim of such a systemic campaign of calumny as has been the lot of the New Theatres in recent months.



It is still fresh in the minds of our readers how a few months back some "friends" in Bombay set many a tongue a-wagging over the supposed existence of provincialism in the New Theatres organisation. When the resultant controversy had hardly died down, another "friend"

in the up-country raised the alarm that the New Theatres was on the verge of bankruptcy and was going to be sold to a Marwari financier, lock, stock, and barrel. Threat of prosecution brought forth the usual apology together with the withdrawal of the calumnious statement. But the game still continues and the latest move comes from a "friend" in Lahore, who introduces a lot of subtlety into the play.

—:o:—

ANOTHER ALARM

Professing great concern for the welfare of the New Theatres Ltd., as well as of the Indian film industry as a whole, Mr. D. P. Berry alleges in *Screen World*, Lahore, that the New Theatres is hopelessly involved in debt and that financial embarrassments are the cause of the delay in the release of "Abhagin" and "Motherland". He quotes figures to show that the New Theatres has received from the distributors ten lakhs of rupees as advance payments on its future productions and yet it is unable to deliver the goods for which it has received payments, months in advance. He further hints that the New Theatres is living to-day on its next year's income and asks how will it carry on when the money it has received as advance is exhausted. This leads him to believe that the New Theatres is or will be in the melting pot, sooner or later, and so he, the kind-hearted "friend" of the New Theatres and the industry as he is, sheds bucketful of crocodile tears on the darkness of the entire outlook.

—:o:—

BRAVO TO BERRY

We shall only say "Bravo" to Mr. Berry on his ingenuity in compiling the facts and figures, and leave the New Theatres and its distributors to fight out the financial issues with which they and only they are concerned. As members of the public, we however consider the credit of an institution supreme which can get ten lakhs of rupees as advances against pictures that may or may not be produced, if Mr. Berry is to be be-

lieved. We do not understand why the New Theatres should be blamed for selling the distribution rights of its pictures at high rates when the demand for same is equally high, as is evident from the amount of advances paid by the distributors, to quote Mr. Berry himself. As a matter of fact, we ourselves charge a much higher rate for advertisement in *Dipali* than what was charged when this paper was started some ten years ago.

—:o:—

OUR REACTION

Contrary to the dark forebodings of Mr. Berry, we find the New Theatres Ltd., on as secure a footing as ever. Last year its releases numbered six, e.g., *Didi*, *President*, *Mukti* (Bengali and Hindi), *Anath Ashram* and *Vidyapathi* (Hindi). This year, up to the time of writing, New Theatre's *Vidyapathi* (Bengali) and *Abhigyan* have been released, while *Abhagin* is scheduled to be released in three stations outside Bengal. Three more double version pictures, *Motherland*, *Adhikar* and *Street Singer* will be definitely ready for release in July and August next. If production of *Baradidi* is not held up for unavoidable causes like illness of artistes and variations in weather, another double version picture will be ready before the year is out. Thus we come to a total of eleven pictures in a year—to call which a bad record will require a lot of cheek even on the part of Mr. Berry. In the meantime, Directors Debaki Bose, D. R. Das and Hem Chunder are getting ready with the paper works of their respective assignments, and they will go on the floors as soon as sound stages are available on the completion of the aforemen-

tioned pictures. If these do not prove the stability of the New Theatres we do not know what will.

OUR COMMENTS

We have published both the versions of the story, that of the *Screen World* and that of the *Dipali*, just to make the public know both sides of the versions. But for the fact that we know Mr. D. P. Berry personally for a long time and as we know him to be an impartial and vigorous critic we would have straightaway discredited his comments. But as it is we are inclined to believe that all is not well in the State of Denmark. Pro-centra there is the reply of the *Dipali* which looks convincing on the face of it. We have to remark in conclusion that for a concern of the standing and status of New Theatres there is no necessity to get deposits in advance, if it is really beyond any financial help. Why should there be any deposits at all? Could not the New Theatres give the Distributors and Exhibitors their pictures soon after they are ready and get the money afterwards? Is it too much to ask the New Theatres to adopt this method and avoid this rumour which makes other think and think about its future. It is up to New Theatres to come out with the real truth because if the facts laid down by Mr. Berry are true, it will reveal the existence of a great financial muddle never before witnessed in any financial circle and in any other industry but in the film world. We appeal to Mr. B. N. Sircar to come out with the real truth. Will he do it and speak?—Editor: *Talk-a-Tone*.

Cinema Replies the Unemployment Question

By Faqir Mohammed (VALENTINO CLUB)

INDIAN unemployment is one of the many burning problems with which the country is faced to-day. In fact this is the greatest problem that is worthy of urgent attention by all the lovers of the silver screen. There are many gateways through which this tremendous topic can be solved to lighten the burden of the Indian Society. How can the cinema answer our present-day needs and open the gateways of our practical ability?

Industrialisation of the Kinema?

Make the movies an industrial force and you will get the answer to your question. Revive those half-abandoned and ignored industries first of all. What was the chief industry of India in her pre-historic days? When man was still rude, uncivilised as far back as the stoneage, his bread was purely the result of agriculture. When this great art of agriculture left out men, they began to starve. Therefore the film industry can make a short film on this subject and enlighten the country's racking brains at once. Write down a short film-story suggesting the unemployed Indians to take up farming as a profession. All the waste lands in India should be turned into farms fit for cultivation. There are millions of University graduates unemployed who should be deputed by Government to cultivate these lands. This bold step will not only give bread to millions of Indians unemployed but will also revive the agricultural industry in a very short time. Do you know how many acres of Indian earth are lying waste to-day and can you imagine the number of human souls that can earn their bread in this way? Film industry will do a meritorious service to the country if it cares to take up this original topic for filming.

Technical Educational Films.

Filmland has to write down a story showing the textile industry as being a part of University Curriculum. Graduates manufactured from Indian Universities to-day are mostly unfit for employment, since they lack technical education. Make a film for the Universities and stress the need of technical education side by side with general education. An elementary portion in cotton-weaving and dyeing will make an interesting practical period of school lessons. Carpentry, tailoring, cardboard-box-making, envelope-making, cooking, book-binding and some such subjects in elementary portions will form more beneficial programmes than Greek History, Roman History, World's History, French language and Greek-and-Latin language-study. Prepare a short film on school-life including these subjects and you will see the result of it instantly. A student matriculating from his school will not be sure of a job for a long time to come. But a student who

obtains primary knowledge of these technical subjects together with his school lessons will certainly begin to earn his bread as soon as he leaves the school. Let the film suggest that two commercial subjects like typewriting and shorthand must be included in every High School syllabus instead of their being separately taught in a commercial school.

A typical film

Are you aware that educational institutions are badly in need of a technical educational film-showing the Indian boy's life? Filmland can suggest and instruct the Indian educational world to revise its system of education by producing a decent six-reeler school-film, with the result that Government will certainly be pleased to take immediate steps to revolutionise the present system and thank the film industry. Out of six working days in a week, at least two periods a day can be devoted to imparting practical instruction on these bread-giving subjects. A student need not study all the technical subjects but can only take some of these as additional and optional subjects instead of wasting hours and hours together on learning French, German, Greek, Latin, Greek and Roman Histories.

Less love-films and more technical films

For goodness' sake reserve all your romantic film-feets to your private chambers alone and never for the Indian market. A thrill and sensation will run through your veins if I reveal the real secret of Box-office to-day. Do you imagine that love-films will pay you? Your conjecture is unfounded. It is obsolete. Wrong psychologically. Here goes the enigma of a tremendous box-office hit. Produce a film showing University graduates earning their bread, not as clerks or school-masters but as dignified artisans working in textile mills. Show us a film showing these learned brains engaged in paper-making in a paper-mill, making sugar in a sugar-factory, making excellent soaps in a soap-factory, making porcelain materials in a Porcelain-factory, preparing sandal oil and scents in a sandalwood oil-factory and so forth. Let the film industry suggest emphatically to all the Indian students to prefer technical education of any one of these subjects rather than the college-education as soon as they pass their Matriculation. It would be a commendable effort on the part of Indian movies to film a story showing a rising youth's career on these lines. Then India's unemployment problem will be solved, without exaggeration, cent per cent. And the film-art will be responsible for giving bread to thousands of starving Indians, in these hard days of conflicts. In fact this is the real secret of a colossal Box-office record.

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SRIRANJINI
SAKUNTALA
NARASIMHA RAO

& a host of others



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A. GOPAL RAO & K. GUNNAH

Asst. Director :
E. S. N. MURTHY

Poet :
Kaviraj VISWANATH SARMA

Art Director :
T. V. S. SARMA

Cameraman :
Boman D. IRANI

Sound Engineer :
Boman B. SAROSH

Directed by : Chitrapu NARAYANAMURTHY, B. A.



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The Stage and the Screen

BY

Shuikh Iftekhar Rasool

THERE was a time not so very long ago when the films, and what I will call the legitimate theatre, appealed to two distinct and separate audiences. The Theatre audiences shuddered at the word Cinema and almost swooned at the term movies. Many of this class still survive, but they are mostly old-fashioned people. The two audiences are now almost entirely merged into one. This has come about largely because the talking pictures are more closely allied to the legiti-



mate theatre than those of the silent days, but also because of the continuous improvement in productions made by the great studios. It seems almost inconceivable that talking pictures as a popular entertainment have existed for only the past ten years. Is it any wonder that there are still certain crudities and that we have not yet developed the perfect article?

The standard of acting on the screen to-day is incomparably higher than in the silent days. Successful actors on the stage at that time considered it beneath

their dignity to go into the movies, so the casts for pictures were drawn more or less haphazard; men and women were given parts because they looked like them. It was up to the director to make them act. A woman might be cast for an important part because her picture, advertising somebody's furs, had attracted the attention of the producer. Knowing nothing about the art of the theatre, these people acted almost entirely on their emotions—which, of course, is not the way to act—and these emotions were stirred partly by the playing of emotional music during the action of the scene, but more particularly by the efforts of the director, who was able to talk to the leading lady through a megaphone during the actual shooting of the scene; to tell her to take out her handkerchief and cry—'cry a little more—oh, my dear, you're leaving your home for ever! fine—not too much, just cry gently, feel for the door—now look at the painting of your old father—never mind about shutting the door—fine!' And for the moment she very likely was fine. The director gave her the uplift which an actor in the theatre gets from his audience and which the talking picture actor never gets.

Device for Suppressing Sound.

I do not wish to imply that there were no good in the silent pictures but there was not the same necessity for stage experience and for clear thinking that there is in the talking pictures. Now the actor is so to speak thrown into the water, the camera starts and he has to swim to success unaided or sink. During the shooting of a scene, that is the actual photographing, there must not be a sound in the studio, not a breath must be heard except that of the actors. One device after another has been tried to prevent any sound escaping from the machinery of the camera itself. One method was to place each camera and its operator in a large glass case which was wheeled about to its required positions. The next device was a heavy padded cover which was placed about the camera, making it look as though it were dressed for an expedition. The present appliance is a fairly compact metal covering in which the camera is placed. It is called a blim—but I can't tell you why. The glass-case invention was, I

believe, effective as to sound, but the fact that the picture was necessarily taken through glass robbed it, I believe, of a certain clarity. Moreover, the operator was almost entirely deprived of air. This fact was regarded as relatively unimportant—just so long as it didn't kill him nothing mattered. The slogan of the studio is 'Anything for the good of the picture!' The individual is expected to suffer any kind of inconvenience in order that the camera and the microphone may show good results. And, strangely enough, everyone is willing to make this sacrifice and to make it without a murmur, from the meanest of the staff to the inevitable star. An extraordinary spirit of ambition seems to enter into everyone concerned in the making of a picture—the mechanics, the actors, and the staff—a determination to make the finest picture that has even been turned out of the studio—it is a sort of religion that belongs to the picture, and which I do not believe exists in any other business or profession. This, of course, is quite understandable in the case of the stars, but to me it is entirely unaccountable amongst the rank and file of workers, because they get no more money out of a good picture than they do out of a bad one.

Actors As A Class.

While I am on the subject of loyalty to the business, I should like to say a special word about film actors as a class. So much has been written about their bad behaviour—which has been worked up by the sensational press as extremely wicked, that it is well to consider whether these reports are not, at least, exaggerated. In the old days of silent pictures, it was possible, as I have pointed out, for an actor to arrive empty and unprepared, and yet to be blown out, so to speak, by the director and his megaphone into a noble figure, to be snapped while this air of nobility was still within him and then allowed to expire at his leisure when the scene was over. But conditions in the talking pictures are entirely different. The actor has to go on the set, speak lines, create his own atmosphere, remember every step he has or take to the right or to the left, every look, every expression must come from him alone, without a sound to prompt him. He is given long scenes to study overnight, and very frequently new and important dialogue is handed to him when he arrives at the studio in the morning—scenes that have to be shot within a few hours. He has to accept these conditions and give a good account of himself, or leave the business. It seems to me that very few human beings could accomplish this unless their brain was clear and their intelligence reasonably keen. The hours are long. Frequently the actor has to arrive for make-up at 7-30 in the morning, and is still working at 10 o'clock at night—often later. I submit that is the actor was as careless of his behaviour, morally and physically as the sensational press would have us believe, that the industry, one of the largest in the world, could

not possibly continue to exist. I think it is important. Considering the millions of people that develop a feeling of acquaintanceship with the actors through the films that this false impression of their private lives should be corrected.

Eliminating All Sound.

Returning for a moment to the care that is necessary to eliminate only unwanted sound during the taking of a scene, it is interesting to note that certain sounds which are almost inaudible on the set, register with startling significance through the microphone. The placing of a cup back into the saucer may come out with a bang which suggests that the heroine has been shot in the next room. The crackling of paper, such as may be caused by the ordinary opening of a letter, registers rather like the arrival of a regiment or artillery. I once had a scene in which I was discovered sitting in an arm-chair and lighting my pipe. There was to be rather a long pause as I smoked and gazed into the fire. This I did with much feeling and was going on with the scene when the sound man gave that irritating buzzing signals which means that there is something wrong, and the scene was stopped. This scene was shot several times but without success. It was found later that it was the tobacco which made the noise. So I had with great forethought prepared some very dry tobacco that would catch easily. The noise that registered was inaudible and the scene was gone through.

Cinema More Exacting Than Stage.

On the stage, I mean in the legitimate theatre, the acting dominates the scene—or should do. On the screen the human and mechanical influence must blend to perfection. The lights must strike the exact spot, almost to the fraction of an inch; the microphone must be placed so that you may get perfect registration, everything must work together with the greatest precision. Words must come clearly and without hesitation. On the stage, an actor may cover a fault with some piece of business; a momentary lapse of memory may pass unobserved by an audience. But the camera does not permit any such straying from the path of virtue. The slightest slip is at once registered by that all-seeing eye. It is of no use for the actor to pretend it was a natural pause—the camera has caught that fleeting expression of agony in his eye which at once exposes him as a delinquent. And the camera has no secrets from the audience. On the stage, an actor can assume deep thought and walk across the stage and do some clever piece of business while he waits for the prompter to give him the word. But he can't do that sort of thing on the screen; the lights are placed for him to do a specific thing in a given spot, and if he fails to do exactly what the camera expects of him, he is found out. Sometimes when the actor is giving a perfect performance, a

fly comes gaily into the picture and settles on the actor's nose. On the stage a fly can often be brushed away unnoticed, but on the screen it immediately assumes the importance of a new character in the play. Again, all may be well with the actor, but at the end of a scene, it is found that the camera was not running with perfect precision. Then the camera and the actor may behave perfectly, but the microphone for some unaccountable reason is displaying temperament. I can think of no discipline that teaches patience as surely and completely as the making of a picture. Visitors arrive at the studio in the delightful expectation that they are going to see their favourite actor play some beautiful scenes. But they observed in disappointment when they have watched him speak three or four lines half-a-dozen times with intervals of ten or fifteen minutes between each effort and as far as they see without any apparent reason. In the studio we consider we have done unusually well if the work we accomplish in a day amounts to 2 to 3 minutes when the picture is shown in its finished state.

The Lighting of A Picture.

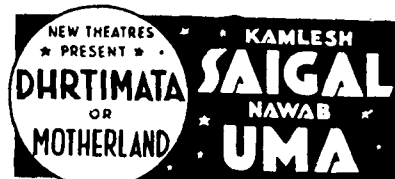
The lighting of a picture is now admitted to be of the utmost importance. Three or four years ago a number of cameras would be used, placed so that each camera took a different angle and so, with one performance of a scene, as many as four different aspects were photographed. But as the importance of the effects of lighting became recognised, it was seen that the lights which were good for one angle were likely to be badly placed for another. So now the scene is usually repeated by the actor many times in order that each angle may be specially lighted to attain the full value of the picture. Then there is the necessity of taking the scene at various distances. There is what is known as the long-shot—used to establish the full scene or to give scope for broad action. There is the medium-shot which allows a group of people to be seen more intimately—and close shots for two people; till we get to the close-up which is used to emphasise important re-actions on the characters. There are moving shots allowing the actors to be seen walking and talking. You will notice that in two shots—that is the shot that shows two people—the camera seldom remains on one character the whole time. The audience is given a fair and satisfactory view of each figure as its turn comes to speak or to register facial expression. So the whole scene is taken twice: first with the camera focussed throughout on the one character, and then repeated with the camera focussed on the other. The films of all these shots are eventually manipulated by the cutter, whose business it is to select the right moment to switch from one character to the other—to cut back to a long shot or accentuate a point by a close-up in order to gain the best results. The cutter is in a very responsible

position. It can hardly be said that he can make a bad picture appear good, but he can destroy a good scene by lack of appreciation of its possibilities or a full understanding of its meaning. All pictures are made to long to start with. The average length when shown on the screen is an hour and twenty minutes. The responsibility for cutting is shared by the director and the cutter, and often some of the higher officials of the studio take a hand, but as a rule it is left very much to the professional cutter who is often amazingly clever in eliminating unnecessary scenes: It is generally admitted that any scene that can be taken out without interfering with the story, should be taken out.

Speeding Up The Picture.

Speed is the watchword of all makers of pictures: speed and action—that is what the cutter has to work for. If he is a bad workman he often cuts out scene that should be left in. When we see films that throws us into a state of mental confusion as to where the characters are—or now they suddenly got there—and why—and other inexplicable situations that I fear we often see, we may be reasonably sure that it is the fault of the cutter. Speed at any price is what he is after.

Until recently Indian producers were very rightly criticised for being too leisurely. Just as the American talkies suffered at first by the direction of those who had grown up in the silent pictures, so the Indian talkies had often been badly hurt by being directed by stage-managers whose experience had all been gained in the legitimate theatre. On the stage the actor has to be got on and off: that is a necessary condition to which the audience adjusts itself. The actor can say good-bye to his hostess, walk up to some piece of furniture where he has placed his hat, walk over to the door, turn the handle, and shut the door after him, and the audience remains perfectly patient. But on the screen, such action would seem interminable; so when the actor in the movies says good-bye to his hostess he leaves the picture, the camera remains a moment on the hostess and then switches to the departing guest at the door as is leaving. Everything in the picture must be speeded up. This in a nutshell is the sum total of the business of picture-making.



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M. IT.



Direction :

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& others

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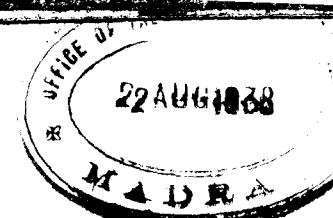
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VASUNDHARA DEVI
as Mira in
"BAKTHA MIRA"
(Chintamani Pictures)



A scene from
"VANARAJA KARJAN"
(Distributed by United Artists
Corporation, Madras)

Personalities in Public Eye

M. B. Syed.—Such of those people who think that those engaged in the film line should be bad people, because of the fact that some people in that line descend to odious levels, will get in Mr. Syed a shock. For one thing I find Mr. Syed an utterly different *Gent*, so perfect, that he is one of the best of men in the line. First and foremost you are sure to be struck with his extremely

unique qualities of head and heart. As the Branch Manager of the Calcutta Film Exchange at Madras Mr. E. H. Mamoojee has in Mr. Syed a young man worth his weight in *Gold*.

Kulada Roy: What will you say when I claim that Mr. K. Roy is the King of the Laboratory? I am sure that anyone con-



polished manners which will make you believe that he comes of a noble family. You will not even hear him speak loudly but all the same he will make you a slave with his irresistible and graceful smile and pleasing talk. He has a very keen business instinct and the pictures distributed by the Calcutta Film Exchange, Madras are popular from Ganjam to Cape Comorin on account of his



nected with the Industry will not challenge this statement, for he has been nourished as it were in Laboratory air and water ever since he took to life seriously. For over twenty-five years, he has done nothing but work at Laboratories. In the beginning naturally he was an assistant, but as years advanced he rose to the top like a leader and to-day commands a position of eminence and respect in the film world as one of the best laboratorians of the 20th century. For over 10 years he was in charge of the Madan's Laboratory and for over six years he was the Laboratory-in-charge of the East India Film Company. His connection with the East India Film Company was from its inception and during that period of his responsibility some of the finest pictures came to the field; *Sceta*, *Sonera Sansar*, *Baghi Sepai*, *Selima*, were all processed by him to the delight of the fans. Mr. Roy is

particularly fond of the Tamil Nad because of his long association with Tamil producers. Mention should be made of his connection with Mr. K. Subramanyam of United Artists whose very many pictures he handled with credit and distinction. He has such a great respect and admiration for South Indians that it is not too much to call him one of our own kith and kin. Added to this, he has a genial personality never without a smile and his manners are so polished that you will love him before you speak with him for over two minutes. He has joined the Andhra Cinetone at Vizagapatam as its chief laboratorian from the commencement of the year and from what we know of him, his work in *Bhakta Jayadev* will amaze you, when it is generally released in the South. Great worker this Roy certainly, is!

G. R. Sethy : Here is another young man who has been in the Industry for a long time as a director of pictures. Trained in the West, in England and America into the intricacies of film making, he is eminently fitted for the job. With a temper which is



patience itself he has been one of the best loved Director. He is fully aware of the troubles which producers often meet and therefore co-operates with them in all manner possible, making production a pleasure and a

paying business. He is also one of those who believe in quick work without sacrificing quality. He has directed many wonderful hits and has travelled all over India. Among his many pictures, mention should of *Halim Tai, Thunder Bolt, Khuni Khon* etc. etc., about twenty-five of them in all. This young director is also particularly connected with South India on account of his directing Tamil Nad Talkies, *Traitor* or *Dharmapuri Rahasyam* and the fans in the South will find in this picture something which will not make them forget the picture soon.

Venkataram : Born in 1910, he is a great guy in the field of films. Starting, to



taste film-waters as Publicity Manager of Variety Hall Talkies, Coimbatore for their pictures, *Vallis Wedding, Subadra Haran, Harischandra, Dharmapatni*, he stepped forward in *Raja Mohan* as an Assistant to Director Fram Sethna. A young man with experience none were surprised when he rose again by taking another forward step in Orr's Talkies *Vishnu Leela*, as their Production Manager. An industrious hard-working untiring young man, he did wonders to *Vishnu Leela*, to make it the success it is reported to be.

M. Thiruvengadam : If you want to find out an electrician with the qualifications of an Electrical Engineer there is none better than Mr. Thiruvengadam of the Andhra



Cinetone Ltd., Vizag. You may probably think that I am exaggerating his merits, but you will be quieted down when I detail his qualifications.

He studied all about electric matters by passing out the examination of the City and Guilds Institute, London as far back as 1935. He then had practical experience of about six years in all the three sections of Generation, Transmission and Distribution. Starting electrical life as an apprentice under the G. E. C., he rose electrically to greater responsibilities under Messers. Chari and Chari Ltd., of Madras. Under them he worked in various electrical schemes at Virudhunagar, Dindigul and Guntur. During this time, he was first an apprentice Engineer and later became a foreman. And then he became a Superintendent also. At Tenali, he became the Distribution Engineer as well. Besides he is a student member of the Institute of Electrical Engineers, London and shortly expects to become an Associate member also and why should he not? He is now at the Andhra Cinetone Ltd., Vizag, and is in charge of anything and everything concerned with electricity.

He is 25, sporting genial to talk with and possesses a winning personality.

B. C. Mitra.—(Cameraman, Berlin.)

Technical Training.—Studied five years in German Schools and Studios. Worked in many Bombay, Calcutta Studios as a photographer, and also at Modern Theatres Ltd., Salem till recently.

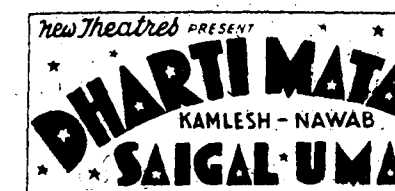


Noted Production.—"The Mill" of Ajanta Cinetone.

Latest Production.—Devi Films' "Purandaradas" and Choudeswari Films' "Bakta Namdev."

Now he has joined the National Movie-tone and his addition's sure to be in valuable for them now he is cranking "Luck" for Mayura Films.

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Film Chatter From the West

Chaplin's Film of China: News about Charlie Chaplin is big news.

Chaplin has finished writing the picture script on which he has been working for so many months.

The story deals with a group of Russians in China. Chaplin will produce and direct—and it will be a talkie. No cast has been announced.

Rose Ponselle, the famous opera star, may appear in pictures. She's considering contracts now.

Wallace Beery declares that one of the proudest moments of his life came some years ago when Henry, then Hollywood's most famous restaurateur, named a sandwich after him. That is, of course, a restaurateur's way of paying tribute.

Stan Laurel is becoming an expert performer of the Kazotsky, that "squatting" Russian dance. He has been learning it from the Hollywood-Tovarich colony friends of the new wife Illiana.

Fame is fleeting: Gloria Swanson and Douglas Fairbanks, Jr., arrived in New York by the same train. The newspaper photographers snapped many pictures of Dough, but overlooked Miss Swanson completely.

Gloria had better hurry up with that come-back.

Spanky McFarland, who has just celebrated his ninth birthday, has been retired from the Our Gang Comedy troupe because of old age!

Katharine Hepburn was doing a solo scene for "Holiday." The action called for her to wave gaily to someone out of camera range and then run up a flight of 52 steps. They rehearsed Hepburn's sprint toward the ceiling eight times. Then Director George Cukor opined the next time would be the take and finish. It wasn't though. A light sputtered out and she has to do it again.

Delmar Watson, 12-year-old boy featured in "Heidi," "Tovarich" and now Paramount's "Hunted Men," is a member of a family of 11 children all of whom have played kid roles in films.

All's well: Hollywood rumours to the effect that production of Marie Antoinette had been halted because Norma Shearer and Director W. W. Van Dyke were getting temperamentally antagonistic and had started feuding with each other, are all false. It is true, however, that Miss Shearer left the picture while it was still in production, she went to Sun Valley, Idaho, for a vacation rest while Van Dyke shot all of the picture scenes in which the star was not to appear. It was this departure from Hollywood which gave rise to the rumours that the picture had been called off.

Movie magic according to Claudette Colbert, is vastly over-rated.

The young lady bases her opinion on the fact that film technicians—who can move mountains before your very eyes were unable to fulfil a simple request made by the star.

They couldn't take the odour out of an onion!

Colbert was called upon to eat green onions for a scene in Paramount's "Bluebeard's Eighth Wife." Technicians were called in to produce a smell-less onion, without unpleasant after effects.

They failed and Miss Colbert wound up by consuming real onions.

Garbo's Autograph Value: Roy Fanning, studio mail clerk, who holds a corner on the market for Greta Garbo's autographs, refuses to sell any of them.

The mail clerk obtained a signed picture of the Swedish star when she first came to Hollywood. Fourteen signatures were acquired by him as a result of her registered mail.

Hepburn Legs Marvellous: Marlene Dietrich, Ginger Rogers, Carole Lombard and the other Glamour Girls noted for their elegant underpinnings will have to look to their laurels now that the critics have discovered that Katharine Hepburn has pretty legs.

The discovery has been made as a result of that scene in *Bringing up Baby* in which Cary Grant steps on Miss Hepburn's gown and tears it.

The revelation has been hailed with delight by at least one New York writer, who remarks that it has "made us appreciate for the first time that the Hepburn is human." He adds, in that somewhat unkindly way that Katie "before she had always appeared to us a bundle of Forces not altogether under control."

Amid all the excitement we may disclose without indiscretion that this department has known it (the fact that Katie has presentable legs) all the time... yes, even through the long years preceding *Bring up Baby* when the Hepburn limbs invariably blushed unseen below the crinolines, frills and furbelows of costume drama.

This is not the first time that Katharine has exposed her "gams," as they are known technically in official Sex Appeal Marketing Board circles, to the vulgar gaze. Remember the abbreviated stage costume she wore as a juggler's assistant in *Morning Glory*? Shall we take this as a new publicity stunt to retrieve Hepburn's falling star-value?

Rosalind Russell, Writer: Rosalind Russell has quite surprised the film colony by announcing that she has been writing a book about Hollywood and that it is ready for publication.

Title is "And I Came to Hollywood." It tells the inside about the film capital, but Rosalind declares that it will not hurt anybody's feelings.

Rosalind is intelligent and the book should be worthwhile reading.

Sidelights on the Coogan Case: The unfortunate Coogan affair, incidentally, seems likely to have the result of a tightening up of the Californian laws concerning the earnings of children.

A candidate for the governorship has pledged himself to bring in legislation to protect the money made by minors and a superior court judge, who approves contracts of child stars, announces that he will insist in future on a portion of their earnings being placed in trust for them.

Juvenile stars have always been surrounded by unedifying litigation. It is hoped that the Coogan case will be the last of its kind.

It is certainly not the first. One of the most pathetic stories was that of Little Marie (Marie Osborne), the Shirley Temple of her day, who last came into the news when she got a job as Ginger Rogers' stand-in.

Little Marie's infant talents earned something like a quarter of a million dollars. Somehow it vanished before she grew up.

Continued on page 78.

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SOBHANA SAMARTH
in
"PATI PATNI"
(General Films)



SABITA & MOTI
in
"300 DAYS & AFTER"
(Released through General Films,
Madras)



A scene from
"DYNAMITE"
(Released through General Films,
Madras)

Editor's Evening With the Pictures

GRIHALAKSHMI

(TELUGU)

16,565 feet.

Produced by Rohini Pictures, Ltd., Madras at
the Kartikeya Films Studios, Madras.

Directed by H. M. Reddy.

Photographed by S. P. Ramanathan.

Sound by Sekhar.

Featuring : Kannamba, Kanchanamala, Rama-
nujachary, Nagiah and others.

Released at the Broadway Talkies, Madras on
12th March 38.

Class.....A.

If you have a desire to see a Telugu picture at its best, here is one for you to see and get entertained. The story is however a commonplace routine kind without any originality, but the representation of the screen play and the acting deserve much praise.

Nagiah as Gopinath is easily the best actor and so carries the palm of the acting honours. With a personality and composure that would have done credit to a political leader, he has spoken and acted in a commendable manner. Second comes Kannamba as a domestic wife in which part she reaches an ideal place, but as a maniac she was made to overdo her part though the mass found in this overacting some doses of Laughter. Instead of sympathising with her lot in life, we have been made to delight over her sorrows and hence the picture in this portion erred grievously. Third comes Kanchanamala with a powerful personality and sex appeal. She appears as a Dasi and is out to charm every one of the theatre-goer. Nine out of ten men are sure to succumb to her charms by the way in which she works her eyes and fascinates the men folk. Ramanujachari hasn't got much of a personality in his favour and after a poor beginning he recovers in the latter stages

marvellously. Altogether it is a unique cast with a good team work which has been the cause to present a photoplay of absorbing entertainment interest.

It is however a pity that what would have been acclaimed as a Super Picture suffered from some inexplicable defects which should not have been included in a picture of this kind. The comic stuff in the picture is a low and vulgar kind, for the high standard of the picture. I would have preferred a complete omission of this stuff in this picture. Two buffaloes coming in, the Marwari displaying his lust and dancing capabilities, finally resorting to the much beaten hiding below the bed in the dancing girl's place are disgusting. Dr. Krishna refuses to fall in love with the dancing girl. But his utter collapse in the end while repairing the tyre of his car is unconvincing. If he is to succumb to her charms, the fact should have been developed from the beginning slightly and not suddenly in the last. This makes the affair look artificial. Some portions of the film also suffers from unnecessary length. The arguments in the court need not have been prolonged so long. Is it necessary to bring the first trial simply to tell, that the case has been transferred to the Sessions? Why not show the Sessions trial itself without meandering in the woods? Again it looks as though the trial is coming to a finish and the verdict is about to be pronounced but without hastening the end we are treated to the heroine Radha going to the dancing girl's house, the dancing girl's refusal to help her, the mad episodes of Kannamba and then the crash in the car of the dancing girl and her confession. There is also, in between the search of Gopinath for his sister. It looks as though a day should have passed ere these things happened and yet we are supposed to think that the verdict

has not been delivered just to work the saving of the hero. The time element in these episodes is mistimed though a dexterous intermixture of all these episodes by a series of cuts, finally ending in a crisis in the court would have made the picture more graphic.

Direction is tolerable without being brilliant. Music is bordering in Hindusthani style sacrificing Telugu and Carnatic music. Photography is brilliant in that, it has reached the standard of New Theatres and Prabhat. Sound is however defective.

The picture is reflective of the present day political movement with a modern present day life and therefore should be very popular with all. It should also be remembered that the cast is a very strong one, enhancing the pictorial value of this picture. Tamil picture producers should also learn much from this picture.

SEVA SADAN

TAMIL

Produced by the Madras United Artistes Corporation at M. P. C. Studios.

Directed by K. Subramanyam.

Photographed by Sailen Bose.

Sound recording by Jyotish Sinha.

Art Direction by K. R. Sarma.

Featuring M. S. Subbalakshmi, F. G. Natesa Aiyar, G. Pattu Aiyer, Rampiary, Seethalakshmi, Varalakshmi Etc.

Released at the Paragon, Madras.

Class—.....B.

The Director should learn how to adapt a story even though it may be lengthy. How was Dicken's Tale of the "Two Cities," a voluminous book adapted to the screen just to last for just two hours? Why should not Seva Sadan be adapted to the screen just to last for three hours even granting that South India wants pictures of a lengthy variety?

Secondly, the inclusion of Kundammal as if hanging from the air is another defect in this picture. The picture could have run equally

well if there had been no Kundammal at all!

In an attempt to paint Kundammal as black as possible, all deserting Kamleshkumari to hear the song of Sumathi, the gurukall lecturing to Sumathi, Kundammal's tame recovery and many such instances helped to prolong the picture without purpose and aim.

It should be admitted that M. S. Subbalakshmi's first appearance on the screen was impressive. It was sincere as well. F. G. only tries to act. Seethalakshmi as Kundammal is stale. Pattu Aiyer's acting had no life at all. Varalakshmi as Suguna was not bad. Rampiary was natural, though her Tamil diction was unsatisfactory.

Direction was no improvement to many of the previous pictures of Subramanyam. Tempo was awfully slow. Dramatic sequences in the story have not been used to advantage. We expect—rather we have a right to expect better things from Subramanyam.

Camera work though not enterprising was fairly good. Sound recording was defective. Art direction deserves unique praise. Editing and laboratory work were tolerable. Music was very good.

It is a picture of M. S. Subbalakshmi who by her sincere acting and music made the picture the success it is. The picture therefore is bound to be a great box-office attraction.

JALAJA

TAMIL

Produced by Sagar and Renaissance theatre at Sagar Studios.

Directed by R. R. Gautam and Seshagiri.

Photographed by Rajnikant Pandya.

Sound by V. C. Desai.

Featuring G. K. Seshagiri, K. S. Gopalakrishnan, Banumathi and Lakshmi.

Released at the Broadway Talkies, Madras on 21st May 1938

Class.....B

The theme of the story is both novel and good. But the story of the film lacks grip. The main characters were both undeveloped and hazy. This was patent in Rajagopalan and Jalaja. The story reveals an amateurish attempt on the screen.

G. K. Seshagiri is dull and uninteresting. He does not look as a man who is devoted to art. His dialogues were also a failure. Banumathi as Jalaja tries but partly succeeds in acting her role. K. S. Gopalakrishnan was better than the above two, but he is also stagey. His costumes were absurd and the dialogues every bit contrary to a Madras Mudaliar. Lakshmi as Lalita was very good and she has a very great future provided she is handled properly.

The direction was so, so which accounts for the poor show of the picture. Photography was good though the dance sequences could have been taken to increase their effect to glorious heights. Sound recording was fair. The dialogues were lengthly and dragging.

The picture has got elements of box-office attractions and the theme being novel, it is bound to be a favourite with the public.

VANARAJA-KARZAN

TAMIL

Produced by Wadia Movietone, Bombay.

Featuring Chellam, John Cavas and others.

Released at the Crown Talkies, Madras on 4th June 1938.

Class.....B

The first of its kind in South India, it is first and foremost intended for the mass as every Wadia picture is, though in the story there is nothing of much stuff.

John Cavas does much of thrills. No one doubts that he is strong. Chellam looks like a pigmy before him though her acting was natural. Her songs were however boring. The fathi in a miscast. Above all I should give the due honours to the Dog-Moti which did wonders and even better than the

human actors in the story. Moti is a great dog indeed and to see this only, the picture-goers should pay the gate money and every pie is worth to it.

Direction, recording and photography showed average standard. A better editing could have made this picture still better. It is not too late even now.

Anyway there is no denying the fact that this picture will bring great money at every box-office and make the distributors rich. It is also a picture every one should see for you have in the Dog-Moti a great star.

DAKSHA YAGNA

TAMIL

Produced by the Metropolitan Pictures at the East India Film Co., Calcutta.

Directed by Raja C. Sekhar.

Photography by Paul Briquet.

Sound by A. Bradbourn.

Featuring V. A. Chellappa, M. G. Nataraja Pillai, P. G. Venkatesan, N. S. Krishnan, T. A. Mathuram and Radha Bai.

Released at the Gaiety, Madras on 4th June 1938.

Class.....C.

The picture is a huge joke on the public. The characters in the story were all completely miscast.

V. A. Chellappa could never bring the dignity of Siva. He danced as if possessed of a devil and the famous Nataraja is for once fooled by this dance. M. G. Nataraja Pillai as Daksha shouts too much. To call N. S. Krishnan as Manmatha is another huge joke. M. G. Radha Bai though not coming on the screen as anything near to that well known Dakshayani tries to act. P. G. Venkatesan is stale. T. A. Mathuram as Rathi and some another who plays as Nandhi are good.

Direction is a failure. This is due to both the miscast and bad treatment of the theme. Photography is of average standard. Recording was good. Music is the only redeeming feature of this film.

On account of the story being a mythological one and on account of its music, the picture may not fail as a box-office.

● TRAITOR

TAMIL

Produced by the Imperial Film Co., Bombay.
Directed by G. R. Sethi.
Photographed by Jamshed Irani.
Recorded by Rahim D. Irani.
Featuring V. S. Mani, Nott Annaji Rao, M. D. Parthasarathy, Leela and Parimala.
Released at the Broadway Talkies, Madras on 18th June 1938.
Class.....B.

Here is a picture of the old Vithal days. There is a tendency on the part of South Indian producers to try new fields of activity and as far as this new venture is concerned, such pictures are bound to open the way for improved ones ere long.

V. S. Mani is more intent on stunt doing. Nott Annoji Rao and M. D. Parthasarathy try to act. Leela has good looks.

Direction is of average type. Photography and recording were also average.

But you have a great novelty in this picture which is the "Cine Colour," sequences the first of its kind in Tamil films. For that alone you should go and see this picture and digest to full satisfaction the money you pay at the gates. It is a praiseworthy attempt.

The film is mainly intended for the mass and our mass being what it is, I have no doubt of its proving a financial success.

● NIRMALA

HINDI, (13,067 feet)

Produced by Bombay Talkies, Ltd.
Directed by Franz Osten.
Photography by J. Wirsching.
Sound Recording by S. B. Vacha.
Featuring: Devika Rani, Ashok Kumar, Maya Devi, Mumtaz Ali, Kamta Prasad, etc.
Released at Star, on 25th June 1938.
Class.....B.

The film might have been very interesting but the treatment did not come to our expectations. Our impression after leaving the theatre was that a good story had been spoilt by bad treatment and acting. The first part of the story was very ordinary but the latter part of it just managed to save the film from rank failure. The introduction of Loknath; the maternal instinct of Nirmala, Loknath's gangster efforts, the village folk dance and the ever-intruding gardener are not so necessary either to the development of the story or its treatment. In fact we found that the film could have been very interesting if these incidents were omitted.

Maya Devi as Pramilla scored easily over the other players. Her acting was unaffected and natural. As a constant companion to the heroine, she stole several scenes from Devika Rani. Devika Rani and Ashok Kumar did not show any new traits in their performances. The latter tried to act convincingly in some scenes such as his portrayal of the grief-stricken husband and the doting god-father, a distinct improvement over his previous performances. Among the others the beggar friend of Nirmala and Nirmala's father deserve mention. Kamta Prasad as the professor was brief but brilliant.

Direction is mediocre. The director could have improved the film a lot by ending the picture without the final reunion. The garden scene in which Ramdas is playing with his grandchild would have been suitable for a last scene. We see Nirmala and her beggar friend passing the group. The director could have ended the picture there and then. A close up of the baby immediately followed by a close-up of Nirmala muttering "my baby" and finishing with a fade-out of the two beggar women walking away would have been a better ending. The final reunion as it is, lacks conviction several incidents lengthening the picture. The storm scene on the night of Nirmala's escape was unnecessary and it is a very artificial way of heightening the tension. Yet the storm effect by itself

was very well contrived. Osten's usual trick of showing flash-backs to explain away intricate situations were very much in evidence. The knitting sequences were too reminiscent of the English fireside.

Photography was not uniformly good. Many of the outdoor shots suffered from halation and over-exposure. Some of the indoor shots deserve special mention. Sound recording was good throughout. The recordist excelled himself in recording even Loknath's squeaky shoes. Editing was slipshod and showed lack of care. Music was not entertaining. The only redeeming feature was the beggar woman's small piece. The duets were absolutely flat.

As far as the box-office value is concerned, nobody need fear, as it will break any records.

● KAMBAR

(Tamil)

Produced by Vel Pictures Ltd.
Directed by C. S. U. Shankar.
Photography by D. G. Gune and E. R. Cooper.
Sound Recording by V. M. Desai.
Featuring: S.V. Subbiah Bagavathar and others
Released at Broadway Talkies, Madras on 6th July '38.
Class.....B

People who go to see pictures featuring Bagavathar would naturally expect to hear only good music. We were not disappointed either when we saw this picture. S. V. Subbiah Bagavathar sings well and the background music was really creditable.

The story is uninterestingly told and direction suffered from inexperience. Photography was tolerable but sound recording was bad in places and failed to bring out some good points in the Bagavathar's songs.

Acting did not even reach a tolerable standard. Subbiah Bagavathar has definitely tried to act in this picture. The sympathetic peasant and the unsympathetic wife of the Iyengar deserve mention.

As a box-office draw, this film will not certainly spoil Vel Picture's reputation of producing box-office hits.

Continued from page 33

help considerably by alternating the indoor shootings with outdoor shootings at intervals and which fact unfortunately most of the Producers and Directors do not realise at all.

Sometimes producers start with all grand ideas. They want perfect settings. They should be without any flaw. But just when the production is half-way, the finances come in for a good deal of thought. They find that their finances are limited and that they could not go on at the rate in which they have started in the beginning. So, cuts of a drastic nature is determined and dictate to the Art Director so that you will find in the finished picture violent contrasts between the beginning and the end showing the gap of a toothless man. Such things affect the picture and probably they fail in the market ultimately. There must be consistency in any picture in the matter of sets and consistency can be maintained provided the producers determine first as to the amount they are prepared to spend and cut the coat accordingly, beforehand.

First and foremost, unless and until your production is well-prepared and all-planned out before shooting, and then you need not waste any time during production—which is the most costly period in the creation of a picture.

All Communications should be addressed to:

MANAGER

TALK-A-TONE,

22, SAMI CHETTY STREET,

MOUNT ROAD,

MADRAS.

Continued from page 69

She is quite philosophical about it. "I never had that money," she says. "I've been poor since I've been old enough to know the difference between poverty and wealth. I'm much better off, so far as regrets are concerned, than those grown-up stars who've had it and spent it and are now in the same fix as myself."

□ □ □ □
Hollywood Says That: Claudette Colbert brought back 12 trunks of clothes from Paris.

□ □ □ □
 Katherine Hepburn seldom goes to parties in Hollywood. Her idea of a good time is a bike or a game of golf.

□ □ □ □
 Cesar Romero was a bank runner before he became a dancer and a film star.

□ □ □ □
 Mary Maguire has the smallest feet in Hollywood and has to have her size 1½ shoes made to order.

□ □ □ □
 Robert Taylor can't stand girls who make up their faces in his presence.



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 (Ranjit)

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 "DULHAN"



Mrs. LEELA
as Yasodha
in
"VISHNU LEELA"
(Orr's Production)

On the Sets

MADRAS

Andhra Cinetone Ltd. : (Vizagapatam)

For sheer portrayal of a religious picture of All-India interest there is perhaps no equal to *Bhakta Jayadev*. The story has an appeal which few could beat. Jayadev is no preacher, no propagandist but he lives up to his ideals and in this he captivated many souls during his time. Almost all the outdoor shots have been completed amidst ideal surroundings of charm and interest. The indoor settings barring two, have almost been completed. It is hoped



V. TATA RAO AS KRISHNA IN TELUGU "JAYADEV"

that the picture will be completed by the end of July and will be ready for release in the month of August. The main roles in the Telugu version are taken by V. Shanthakumari (Padma), Renduchintala Satyanarayanamoorthy (Jayadev), Vellanki Venkateswarlu (Taranath), Mangipudi Kameswara Rao, Kamalabhai Surabhi, V. V. Appaiah Pantulu and last but not the least Y. Tata Rao, who appears as Krishna with an irresistible charm and a voice that will delight you all. In the Hindi version you have Hiren Bose and Anuradha as Jayadev and Padma with

that well known actor S. N. Bannerjee as Taranath with Kamalabhai Surabhi also featuring in the same role as in Telugu. All things considered it is a good-cast bound to capture the public fancy. Director Hiren Bose is out to make this picture the best ever produced in S. India while the Hindi version will not be behind the best ever seen in India. G. Singh, the cameraman has given his best in the picture with a photography that will delight you for its clean takes and beautiful angles while the Sound Engineer, S. Chatterjee has done his best by giving the picture a crystal-clear recording that will amaze many. T. S. Mony the Art Director has used his extensive knowledge of art by producing sets which will fully reveal the artistic genius he is. The music will be particularly divine having been composed and sung in a masterly way. Here is, therefore, a picture which will be a hit of 1938 and theatres who have a desire to make enough money will do well to book it early. We understand that the picture is to be released simultaneously in several centres shortly.

General Films Ltd :

Jalaja, the Sagar-Renaissance picture in Tamil and claimed to be the first dance picture has already been released at the Broadway Talkies, Madras. It has done record business with patrons coming from all classes of people. This concern has also secured two of the pictures of Sagar in Hindi in *Three Hundred Days and After* as the reports go has been received well in Bombay and north for its novel conception and entirely new angle in story and treatment. It is claimed to be a picture in which Sabita Devi is seen at her very best. The story relates to modern social life of India modelled on Hollywood style. Some of the costumes worn in the picture has already set fashion-minded folks to imitate. The picture features Sabita, Motilal, Bibbo and Yakub—all gems of the screen and favourites with the public. The second picture *Dynamite* has also been released in Bombay and the north and considered to be yet another picture of Sagar with an absorbing interest and a pull at the box-office. Music is the main attraction in this pic-

ture and with it you will have some fine portrayals by Surendra, Maya, Yakub and Bibbo. There are also very many delightful romantic sequences interspersed with thrills. These pictures await release shortly in the South.

Sagar Movietone :

Their next Tamil social entitled *Youth's League* re-christened *Fence Between* directed by A. N. Kalyana Sundaram of Jalaja fame, has already been started. Featured in it are Madrimangalam Natesa Aiyer, K. S. Gopalakrishnan, M. Lakshmanan, Sripad Shanker, Kokilam, Lakshmi, Brahadambal, Rukmani and others. The theme will be a novel one and will represent on the screen something entirely different on the screen in the south. The entire troupe left for Bombay on 23rd May and the shooting is now in full swing.

Calcutta Film Exchange :

Their next great picture *Mother Land* is awaiting release in the city. It is a problem picture with a solution and all about rural puzzles with land as the main bone of contention. The personalities that appear in the picture are celebrated hot favourites of the screen—Saigal, Uma, Kamaleshkumari, Jagdish and Nawab and the picture is directed by the ace director of India—Nitin Bose. Don't miss this picture at any cost.

Chintamani Pictures :

Bhakta Meera is finished and released at Paragon Talkies, Madras, also awaits release all over the south. Here is a picture directed by the veteran director of south Y. V. Rao and acted by him too, with some of the well-known stars of the South. You will not be surprised when you see the picture that Mr. Rao had made some unknown quantities as screen stars. The picture depends on action, full of pathos, devotion, music and beautifully directed by Y. V. Rao. This picture is sure to rank among the foremost pictures of the South for the year 1938.

Radiant Pictures :

Situated at 22, Sami Chetty Street, Mount Road, Madras and managed by the Manager of

Talk-a-Tone this concern has got a couple of good Hindi pictures for theatres who desire to book pictures of variety and entertainment. No. 1 is *The Storm of Death*, a picture first and foremost a thriller. No. 2 comes in *Nirdosh Abla*



P. D. THAMBI CONTROLLING RADIANT PICTURES, MADRAS BRANCH & AS MANAGER FOR *Talk-A-Tone* with Kasinath and Mayuri two charming pairs. No. 3 comes in *Ma-ki-Mamta* with some of the celebrated stars of Calcutta screen and No. 4 comes in *Nasib-ka-Chakkar*. And then you have No. 5 too, in a serial of 24 parts, action thriller, entitled *The Devil Horse* with Frankie Darro, Harry Carey and Noah Beery. So just book these pictures and make gold at your box-offices.

Jupiter Pictures :

Orphan Girl has been released in the districts and is doing roaring business wherever it was seen by the public. A social, directed by Prakash with an eye for acting it is yet another rare jewel in the South Indian screen bound to offer first class entertainment. M. K. Radha is there and there is Kothamangalam Subramanyam two persons who could pull any picture to great heights. It awaits release at Madras shortly.

National Movietone :

Punjab Kesari has been completed by Fram Sethna and as the name indicates will prove to be a lion among the films of the south. With K. P. Kesavan and Radha Bai in the picture,

every anna you pay is worth a rupee for this picture. The picture awaits release all over the South.

Vel Pictures :

At last the celebrated poet of the Tamil Nad *Kambar* has come with all the glory of a great pandit. S. V. Subbiah Bagavathar the famous songster is in this picture in the title role and he is reported to have given his best both in songs and acting. What more do you want to make a picture successful both from the public and theatre points of view. It is released at Broadway Talkies, Madras and make a note of it when it comes to your city. It is a picture which you cannot afford to miss at all costs.

Orrs Talkies :

Vishnu Leela, is now ready to score its triumph in South India. Directed by that well known director Raja Sandow who had given South India many well known hits on the screen and acted by Raja Sandow himself with Devasena, Leela, it has all the essentials of a good picture bound to be popular with the public. The theme itself offers unique entertainment value, so dearly loved by the good religious-minded South Indian folks, who will ever remember this great picture when it is seen and enjoyed by them.

Rajagopal Talkies :

Krishnan Thoothu and *Naveena Tenaliraman* are two pictures that are being produced by these good people. The direction is entrusted to Prakash and you have N. S. Krishnan the never ending jolly commodity among stars, Jolly Kittu, another laughing stock of merit and distinction, T. S. Durairaj, Kunchidapatham Pillai, T. S. Kamalam, T. M. Rajam, T. V. Annapurni and others are also there. The outdoors have been taken with all splendour and the indoors are proceeding apace.

United Artistes :

Seva Sadan might run for—oh bless me, I do not know for how many weeks, because it is impossible to say how many weeks it will run, especially when the public fix their fancy on it and

see it in crowds every day. For one thing you have the great M. S. Subbulakshmi, the songstress supreme with Seethalakshmi and the great great F. G. Natesa Aiyer in the picture. As long as they are there, your duty is to see it provided you have not been so forgetful as to miss it so far.

Raju Films Ltd. :

Madurai Veeran, is their picture with the famous T. P. Rajalakshmi in the lead with another great man in V. A. Chellappa. The picture is being produced at the Wadia Movietone, Bombay. Their next is *Meenakshi Kalyanam*.

Tamil Nadu Talkies :

At last you have seen *Dharmapuri Rahasyam*, at the Broadway Talkies, Madras. Anything of Mr. S. Soundararajan is sure to be a good-hitter because he knows how to please the public and produce the right kind of pictures. This picture is directed by that well known director G. R. Sethy and is sure to be one of the best of South India's pictures. Watch this one and enjoy it to your satisfaction. You will have the dare devil Leela in the picture a role which will astonish you.

Ramniklal Mohanlal & Co. :

Bhagya Leela in Tamil with K. T. Rukmani, Baby Rukmani, S. R. Padma, Srinivasa Rao and others featuring, it is claimed to be a thriller. It is awaiting release.

Royal Talkies :

With *Sakka Bai*, just sleeping they have gone into production with yet another in *Governor's Cup* a popular stage piece of South India. Fram Sethna will direct this picture.

Lakshmi Cinetone :

When Mr. Gupta is intent on producing a picture it always used to be something different from the common kind. His *Shyama Sunder* and *Radha Krishna* in Telugu and Tamil will be supreme from every point of view. A. P. Kapoor, the veteran director of Bombay is wielding the megaphone with commendable skill and you have Thavamani the nightingale of Ceylon and Sthanam in the picture which mean music and acting

and therefore entertainment for you all. The picture is going on with all speed at Hums Studios, Kolhapur.

Mohan Movietone :

Yagathi is to go under production in that wonder studio of Calcutta—The Film Corporation of India Studios. Tandon is to direct this picture.

Central Studios :

Tukaram in Tamil with the famous Musiri in the title role awaits release. It will be a feast for the song-minded folks of the Tamil Nad and believed to be even better than the Telugu version.

Viveka Pictures :

Started in Madras with its offices at Thyagarayanagar. Their first picture entitled *Chitra* in



S. K. VASAGAM
DIRECTING
"CHITRA"

Tamil is scheduled for production at Newtowne Studios, Kilpauk, Madras.

The story treatment, music composition, operative snatches and dialogues are dealt by a distinguished Tamil scholar and a notable playwright and stage producer Mr. A. Natarajan of Trichy.

The picture will be directed by Mr. S. K. Vasagam who has had an unique experience in the Motion Picture business and has been till now the General Manager of Jayshree Films, Poona, who are the producers of *Nanda Kumar*.

Mr. Vasagam is enlisting the services of special technicians from Poona, who will collaborate with him in the production of *Chitra*.

Mr. Jitan Bannerjee the chief technician and ace cameraman and Mr. Dinshaw Tehrani the clever sound engineer of Newtowne Studios will contribute their art in making Viveka Pictures *Chitra*, the last word in entertainment. The casting for the picture is briskly proceeding.

Chamria Talkie Distributors.—"Sanjeevani" produced in Association with B. V. Ramanathan at Radha Film Co.,



CHOPPALLI AS SUKARACHARI

Featuring:—Krishnaveni, Kanthamani, Rami Reddi, Laxmanaswami, Raghuramaiya, Choppalli and others have been released in Bezwada, Cocanada, Vizagapatam is running to packed house. It is expected to be released shortly in all other important centre. The distribution is taken by Chamria Talkie Distributor's, Vepery, Madras.



BOMBAY

Imperial :

This old company of India is undergoing reorganisation at present. Finishing touches are being given for all the unfinished pictures while

many surplus hands have been asked to go out of the Imperial. The second colour picture, *Mother India* directed by Gunjal is fast nearing completion. The cast includes Pramilla, Shariffa, Sushila, Suriya, Gulam Mohamed, W. M. Khan, Ashiq Hussain, Gulam Rasool, Anant Marathee and others. Director G. R. Sethy is just completing the editing of *The Actress*, a social featuring, Padma Devi, Usha Rani, W. M. Khan, Gaznavi, Ashiq Hussain, Mukthar, Mohini and others. The company is since closed.

Wadia Movietone :

Rangilla Mazdoor, starring Harichandra Rao, Violet Cooper, Ustad Abdul Haq, Shah Nawab Aga, Nazira, etc. is released at the Lamington Talkies, Bombay.

Vijay Kumar directed by Raja Yagnik is progressing rapidly. Their next *Punjab Mail* featuring Nadia will be directed by Homi Wadia. They have also released a picture in Tamil entitled *Vanaraj Karzan* a jungle picture at the Crown, Madras on the 4th June which is being patronised by the public of Madras very well. This Tamil picture is the first of its kind in the Tamil screen and therefore had caught the imagination and fancy of the public.

Sagar Movietone :

We Three, is the next of that intelligent director of Sagar, Mehboob which gives you a bit of true life and love of three young collegians and therefore bound to be of a novel type in the Indian screen. The picture is released in Bombay and features Maya, Moti, Rose, Yakub, Bhudo Adwani, Shankata and Pande. Another of their picture, *Gramophone Singer* is being directed by Veerandra Desai and Ramachandra Thakore starring, Surendra, Bibbo, Prabha and the picture will contain many good situations and good technique. The novel feature will be some successful adaptation of Indian music displaying some conflicting human emotions. Their third *Post Man* or *Abilasha* with Kumar, Maya, Yakub, Bhudo Adwani and Shankata and directed by Mahendra Thakore is under production. Zia Sarhady is responsible for

the dialogues in this picture. Jal and Sulochana have joined this concern.

Ladies Only was recently started by Director Sarvottam Badami amidst the picturesque rituals and solemn ceremonials associated with the "Muhurta" of a new picture.

Ranjit Movietone :

Vasanti of Prabhat fame will be seen in *Saint Tulasidas* with Vishnupant Pagnis under the direction of Jayant Desai. But *Achut* their most ambitious picture in three languages, English, Gujarati and Hindi promises to be the biggest picture of the season. In the main roles appear Gohar, Mazhar Khan, Rajkumari, Sunita Devi, and Trilok Kapoor. Chandulal Shah is directing this picture and at present the scenario is receiving the utmost care under expert supervision. *The Secretary* directed by Chaturbhuj Doshi featuring Madhuri, Trilok Kapoor and Mahzar is proceeding rapidly. Jayant Desai has already completed his *Cat* which is a comedy and features, Sunita Devi, Illa Devi, E. Billimoria and Mazar. *Prithvi Putra* is ready for booking, the main stars being E. Billimoria and Mazar. This picture awaits release at Delhi shortly. And then there is director M. Vyas is progressing with the *Detective Police* a horror picture. The noted Gujarati story writer Gunvantri Acharya is busy writing a new story for this concern. All things considered it looks as though Ranjit with new blood and fixity of purpose is out to come out with flying colours on the Indian screen horizon in 1938.

Bhavani Productions :

From the days of *Zamboo*, Bhavnani is out to strike a new departure in the film horizon by striking each time something new and different. *Himala-ki-Beti* when released created a sensation consisting as it is something of the unconquerable and colossal Himalayas. This picture, under special orders of the Maharaja of Kashmir is to be shown to Him and Jaswantray Mehta is going to Kashmir with a brand new copy for the distinguished Royal presence. At present Bhavnani is at his latest *Yangrilla (Tibet-ki-Jadu)* which is under finishing stages. This is a new

type of picture—all about Tibet. With Black Magic, devil dances, it is mainly a monastic story featuring the adorable Enakshi Rama Rao, R. L. Puri, Fatty Prasad, David, Rai Mohan, Gyani, B. Khan and others. Bhavnani is contemplating to produce the *Daughter of Zamboo* and the Gibbon monkey from Assam is now under training for this purpose.

General Films Ltd. :

The final scenes of *Baghban* are now being shot. It is expected to be released at Bombay in July. A story of joy, sorrow, tears and smile and directed by the veteran Kardar, it has all the essentials of a good box-office hit. Featured in it are Bimal Kumari, Yasmin, Sitara, Jamma, Putlibai, B. Nandrekar, Ashraf Khan, Nazir, Lal Yakooob and others and can rightly be claimed to be a star-cast first and foremost. The story comes from the pen of Begum Ansari and the music is under the capable hands of Mushtaq Hussain. *Pati Patni* is also under closing stages. Directed by the well-known Atorthy it is the story of the eternal triangle in a new atmosphere. This picture features Shobana Devi Samarth, R. Wasti, Amina, Shyama Devi, Ganga, Aundhkar, Lala Yakooob and others. The music is being handled by Harischandra Bali too well-known to need any introduction. Director Mohan Sinha is busy shooting the outdoor of *Industrial India* and expects to finish it also by the end of this month. This picture features Shobana Samarth, Prem, Wasti, Shyama Devi, Madhurika and others. The General Films are now out to enter the film world with class pictures bound to thrill the public and with three pictures directed by well-known directors of the Indian screen they will be establishing themselves firmly for ever as producers of quality pictures.

Circle Pictures Production :

Rikesh, a mystic and a philosopher and a follower of Meher Baba has produced *The Perfect Man* at the Imperial studios. The picture has already been censored and awaits release. Rikesh himself is taking the lead in this picture with Seeta with Gulam Mohamed and Gulam Rasool.

With a new angle of how Philosophie influence makes human beings yield to it and how philosophy helps one to understand and clear many domestic and family complications, the picture presents something different and therefore bound to capture the hearts of the public.



CALCUTTA

Film Corporation of India Ltd. :

Asha is considered by all, a great picture and if this is not so, how could Dossani and Ramniklal take the distribution rights of this picture even when it is in the making? The story centres around air planes and with a sufficient dose of thrills in the bargain. As if this is not enough you have the well-known Kamlesh Kumari in the leading role. With her are Vijay Kumar, Deb Bala, Indira Devi, Tulsi Lahiri, Kishorilal, Natwar, R. P. Kapoor Chowdhury, Kamran etc., every one of them out to do something good by acting their best in this picture. At present they did some shooting in the Aerodrome at Dum Dum when some unthinkable dexterous camera angles were shot by the ace cameraman of the company P. D. Brierley. Of course Parry Davies wields the megaphone and it is long since he had a good night's sleep for he was more concerned to make the first picture of his in India, first class in all respects. C. S. Nigam attends to the Audiography with a consummate skill which he alone is capable of. All things considered here is a picture which is bound to create a land-mark in the history of the Indian screen in 1938.

New Theatres Ltd. :

The talk of everyone at the present moment is about *Dhartimata* and nothing else. No wonder a Nitin Bose picture is absorbing All-India attention for who does not know of his wizardly touches and ingenious direction with a super-cast which New Theatres alone could get? Lately they completed a rain and storm scene which has been acclaimed as a wonder on the Indian screen. Remember that this is a rural picture and has a moral behind it and should be seen by the edu-



Re-United Again
The Enviably Screen Pair
UMA & SAIGAL
in
MOTHERLAND
(New Theatres)



SITA DEVI
as in
"PERFECT MAN"
(Circle Production)

JULY 1938

TALK-A-TONE ANNUAL

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cated and the enlightened at all cost. Kamlesh Kumari comes with some dance hits of rare merit and excellence in this picture and her supple body bends and tends so well that she will also be acclaimed as a dancer of reputed calibre. The cast includes Saigal, Kamlesh Kumari, Uma Jagdish, Nemo, K. C. Dey, Vaid and Kapoor and so there is everything to look for good acting in this picture. The picture is receiving finishing touches and will be released shortly all over India.

beautiful song hits for this picture. These are being set to tune by Shantiniketan people. The producer, B. P. Mehra and Director Satu Sen have done their best with artistes like Mrs. Suprova Mukherji, Indira Ray, Santilata Ghose, Roma Bannerjee, Dr. Haren Mookerjee, Chhabi Biswas and Manoranjan Bhattacharjee.



POONA

Prabhat :

Gopala Krishna, is doing roaring business at Bombay at the Central and as all Prabhat pictures do, it is also a picture that is out to do havoc at the Box-office for many months to come. Reports go to show that three stars—Shanta Apte, Ram Marathee and Parshram carry the acting honours in this picture. Parashram particularly is said to have acted and sung in such a way as to captivate many hearts. Madras awaits this picture with considerable interest on account of the All-India interest in *Krishna* and his deeds. Shantaram's next is in the melting pot.

Things are going briskly apace in the production of the K. Narayan Kale's social picture. They have chosen a homely name for it—*My Son*. The cast is headed by Mrs. Shantabai Hublikar, Manja Bhat, Vasant Thengadi, Chotu, Miss Shantabai Mujumdar, Buvasaheb, Mrs. Vatsalabai Joshi and Balakram.

Ulhas will take a star role in the Hindi version of the picture, while the same role will go to Shahu Modak in the Marathi version.

Saraswathi Cinetone :

Director Chowdhary is in the fold of Saraswathi from now on. Bal G. Pendharker is giving finishing touches to *Raja Gopichand*. His next will be *Ramdas* which will go into production in July.



KOLHAPUR

Shalini Cinetone :

Dhruvakumar was released at the Majestic at Bombay on 7th May. This is the Marathi version of the picture and is doing good business



KANNAN DEVI IN STREET SINGER

Street Singer with the new pair Saigal and Kannan will be a feast to watch. This is a double version with a number of beautiful songs, dance sequences and what not?

Their next social *Abhigyan* in Bengali has been released at Calcutta on the 11th of June.

With Barua and Jamuna in the lead *Adhikari* is progressing fastly. Some slums scenes were taken and the next will be a scene of a sick room.

Aurora Studios :

Prany Leela, a Telugu social written by A. N. Murthy, M.A., (New York) is to go under production here. Niranjana Pal will direct this picture. The story seems to be a powerful one and likely to fire the imagination of the Andhra Desa.

Chokker Bali :

This picture will be finished shortly. Rabindranath Tagore has himself composed some

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at the gates. The Hindi version awaits release. Their next will be *Kalyan Khajina* a famous incident from the life of Shivaji and will be directed by K. P. Bhawe.

Huns Pictures:

Principal Atre has finished his new comedy *Brahmachari* to be directed by Vinayak who has commenced shooting of the picture. He is in the lead with Salvi, Jog, Minakshi, Indira Wadker and others. Marathi *Jwala*, will be released all over shortly.

LUCKNOW

Ideal Films:

Bhooli-Hui-Yad is progressing fastly at their studios. It is a bi-lingual hit in Hindi and Bengali and an adaptation from the novel of Dr. K. K. Mukherjee. In the Hindi version Anis Kahtoon, Miss Bhattacharya, Madhao Kale, Shukla feature, while in the Bengali version Dolly Dutt, G. P. Mukerjee, Gouri Bannerjee, D. N. Sanyal feature. The picture is being directed by Raj Huns. Their next will be *Wajid Ali Shah*.

LATE NEWS

Bombay Talkies' forthcoming release is expected to outshine all their previous achievements. *Bachan* has been based on a story by Agajani Kashmiree, a new author who it appears has succeeded in presenting most forcibly in this story virtues and sentiments of the dim past as living realities of to-day.

It was first intended that Devika Rani should be given a rest after her strenuous work in *Nirmala* but the part of Shyama in *Bachan* demanded such artistry that it was decided that Devika Rani alone could do justice to it.

One picture after another in which Ashok Kumar has appeared has given him more and more opportunities to show his ability. In his role of Randhir in *Bachan* much more is expected of him—not only as a romantic lover, but as a chivalrous youth of invincible courage and a man who places his honour above everything else. In the supporting cast there are our old favourites Maya Devi, Saroj Borkar, Vimla Devi and Prati-ma.

This band has been joined by Meera whom you saw for the first time in *Nirmala*, as the beggar woman. She will be seen in a delightful role in *Bachan*.

Honour for Unexpected.—The Motion Picture Society of India has selected the *Unexpected* as India's best picture and the same will participate in the Sixth International Exhibition of Cinematographic Art at Venice in the month of August.

South India's Loss.—M. G. Nataraja Pillai the artiste breathed his last recently. He was a staunch congressite and a good cine-artiste, his latest being *Daksha Yagna*. Our sympathy for the bereaved family.

Famous Films.—This concern at Nellore is to take *Venkatesa Mahatmyam* at Shalini Cinetone, Kolhapur, under the direction of P. Pullaiya featuring V. Santakumari, C. S. R. Anjancyalu and others.

Sirdar Akthar Wins.—As seen elsewhere the suit filed by Sirdar Akthar ended in the Judge awarding for the artiste a claim of Rs. 1,500 against the defendants. The sum due will be paid in instalments of Rs. 100 per month.

Nandrekar Case.—The case filed by Prabhat against Nandrekar resulted in its dismissal, by the Bombay High Court. The reasons for the dismissal being the long delay by the Prabhat in filing the suit and their failure to prove loss to them in case *Baghban* is released.

Lakshmi Film Co.—*Toofan Queen* a picture in Tamil with thrills and stunts, the like of which you have not seen before is under production at Prakash Studios, Bombay and will be released shortly in the south. R. B. Lakshmi Devi is in the lead.

Our Conclusion on N. T's Matter

The views expressed by the Publicity Officer, N. T. amount to more or less the views of the Depali. It is vigorous, straight and crushing. When attacks are made by Journalists it is better for them to ascertain both sides of the question before rushing to print. We wish Mr. Berry had done the same also. At any rate it will console us much if this matter is closed once and for all.—(Ed., *Talk-a-Tone*.)

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