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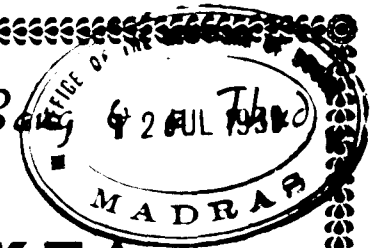
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CINEMA SAMACHAR

THE OFFICIAL ORGAN OF THE MADRAS FILM LEAGUE
DEVOTED TO FILM INDUSTRY & ART

Vol. II

JULY 1939

No. 12

Right Move

A new change has come over the motion picture industry in South India. Film magnates and film enthusiasts, have for once, come together and are determined to pull together. It is intensely realised that want of a proper organisation has been the cause for so much of loss, disunity and disruption among the ranks of the industry. And hence comes into being the South Indian Film Chamber of Commerce. The chief objective of the Chamber is not only to safeguard the general well-being of the industry as a whole but also to serve adequately the best individual interests of the various units of the trade like producers, distributors etc.

The starting of the Chamber is thus a happy augury for the industry and the Madras Film League, which has been, all along, working for the trade, will only be too glad to render all co-operation to the Chamber in realising its objects.

The Chamber, it is understood, has had an ambitious programme and we trust that the members of the film trade, will co-operate with the Chamber in all possible ways.

DEPUTATION TO INDUSTRIES MEMBER

S. I. FILM CHAMBER'S ACTIVITIES

To

The Hon'ble Mr. V. V. Giri,
Minister for Industries and Labour,
Government of Madras, MADRAS.

Sir,

We, the members of the South Indian Film Chamber of Commerce, beg to thank you for giving us this opportunity to place before you our representations regarding the grievances of our trade in general for your kind consideration and sympathetic disposal.

At the outset, we are confident that you are aware of the growing importance of our film trade and we therefore trust that you will give us your helping hand in relieving it from its several handicaps and short-comings. The prominence of this trade in the economic life of our country is recognised beyond doubt, as evidenced by the remark of His Excellency, Sir Roger Lumley, Governor of Bombay, who said the other day, while opening the Exhibition of the Indian Motion Picture Congress, "That this Industry is a National key Industry and also one of the first eight major industries in India." This industry was given a start in India in 1913. Within the last twenty five years, its usefulness to everyday life and as a media of propaganda work and for instruction has become an established fact. The capital invested in this trade in all its branches is approximately 14 crores and about 60,000 persons are directly employed in it, apart from several thousands working in many of its subsidiary branches, such as Film Journalism, printing, electrical works, supply of several accessories etc., etc. The potentialities of this Industry are unique in that they can best be harnessed towards the building up of National resources in this country. The advantages of the Cinema as a means of mass awakening and as an instrument for spreading knowledge cannot for a moment be over emphasised. If the Radio could be patronised by the State for the purpose of disseminating mass education, the cinema which combines in it the power of appeal both to the ear and the eye, can more appropriately be taken up by your Government in effectively liquidating mass illiteracy. In other words, we would like to emphasise upon the fact that the Government can make use of Cinema as an invaluable medium in implementing reconstruction schemes that they may undertake from time to time.

We beg to submit, however, that the progress of such an important trade at the present time is anything but satisfactory, being controlled by several Government Acts and Regulations. Want of rains and consequent famine in some areas, and cyclones in some others and the general economic depression all round have already told upon the development of this trade. Several Film Companies have closed their doors, - some for good - and others are plodding on, hoping against hope for better days, to dawn. In the case of theatres, the takings are so disappointing that film business as a whole is in an alarming plight. To add to these, the innumerable itmes of heavy taxes that the Industry has been subjected to are threatening it almost to extinction. The Industry pays among other general taxes the following taxes to the Government and to the other Local Authorities.

1. Film Censoring Fees.
2. Tax for storing films.
3. Tax for running motors.
4. Vehicle taxes on advertisement lorries treated as motor lorries.
5. Electrical inspection fees.
6. Theatre licence fees.
7. Public Resort Licence fees.
8. Advertisement tax on Posters etc.
9. Customs Duties.
10. Musical Performance Right Tax.

The latest Tax to break the proverbial camel's back is the Provincial Entertainment Tax. By this, we submit that we do not propose to dispute the principles of this Tax, but we would like to emphatically state that the levy of this tax at this present juncture is the most inopportune and unjust. We are also deeply alarmed at the rates proposed, especially the tax on admission fee of As. 4 and below. We trust that you are aware that the Cinema, being a poor man's anenity, offers especially, in the rural areas a healthy diversion for the poor folk from the evils of drink, because it is the only form of cheap entertainment available for them. In this connection, it may be mentioned that while in British India an Entertainment Tax is levied, on the Continent, especially in Russia, Poland, and other foreign countries, Governments pay a subsidy to theatres, as they consider the theatre as a part of civic life. And so we beg to submit that the tax on admission fee of As. 4 and below will mean not only a penalty on the poor man's amenity, but also paralyse film business beyond repair, since the lower class audience is the main stay of this Industry. Therefore we beg to request your Government to revise the schedule of rates of this taxation so as to exempt the admission fee of annas four and below from the operation of the tax.

On this occasion, we venture to place before you certain suggestions for the general improvement of our trade so as to make it yield the maximum benefit both to the State and the public alike.

We trust that you are already aware that our Association, the South Indian Film Chamber of Commerce, was constituted to serve the best interests of all branches of the Industry namely the Producers, the Studio Owners, Distributors, Exhibitors, Artistes, Technicians, Raw Stock and Machine dealers. A copy of the Memorandum of the Association is herewith submitted for favour of perusal.

To enable the Chamber to achieve its objects, connected with the Industry, we request the Government to accord necessary recognition to the South Indian Film Chamber of Commerce as a body representing the entire film trade in South India; to allow the Chamber representations from among its members to the Madras Legislative Assembly, Madras Fort Trust, the Madras Corporation, Cinema Board, Railway Advisory Board, the other important bodies and to use the Chamber as a consultant body in all cases of issue of licences to theatres, operators, etc.

We also request you to institute a statistical bureau, which may be attached to your Industries Department, for the purpose of collecting and supplying all information relating to the progress of the trade from time to time for the use of the members of the trade and prospective film businessmen.

Next, we request the Government to add books on film technique in the Government libraries and also subsidise the library of the Chamber, which is collecting books on the subject.

We desire also to mention that there is at present, a strong need for training young men in film technique and picture projection. We trust that such a training will not only open fresh avenues of employment among the educated young men, but will also tend to establish greater efficiency among the members of the technical staff, in the Industry. We therefore request the Government to start classes on film technique and for training of operators in the Government School of Technology.

Next, we beg to submit that film Exhibitors in the mofussil, especially Touring Cinemas, are handicapped on account of the fact that they have to obtain three licences from three different bodies, namely, the Electrical Inspector, The District Magistrate and the Head of the Local Body. Generally, they do not get these licences in time so much so they are put to heavy losses, inconvenience and any amount of worry. Therefore, we suggest that a single authority may be appointed by your Government for issuing all the licences above mentioned.

We also draw the attention of your Government to the heavy charges levied at present on Electrical Energy consumed in Cinema projection and so we request you to place Cinema Industry on the same footing as other Industries and grant it the same concessions; as given to them in the matter of electrical charges.

We would like to stress on this occasion, the importance of including film Industry as one of the items in the National

Planning Scheme, as recommended by the Indian Motion Picture Congress. As already stated, this Industry is a National key Industry and as such, we need hardly state that it is entitled to receive every consideration at the hands of the National Planning Commission. They should try ways and means of increasing the use of films for educational purposes: to abolish the existing import duties on raw film and machinery; to manufacture raw films, etc.

Above all we emphasize upon the fact that the Indian Film Industry suffers to-day from the lack of necessary financial support and unless the Government comes forward to grant it proper aid, the progress of this Industry will soon receive a serious set back.

In this connection, we invite the attention of your Government to the Resolution No. 9 passed at the Indian Motion Picture Congress which states:—

“This Congress suggests the establishment by Government of special Banks in the Provinces which may be a Department in the Reserve Bank and operate as a Government Department or in collaboration with other Indian Banking interests for the purpose of financing the Industry.”

“This Congress further suggests that Government aid should be forthcoming either by way of providing part of the capital of the Bank or a guarantee of reasonable dividend for a specified time on shares there in.”

“This Congress further suggests that the surplus funds of banking insurance and trustee companies and trusts, should be permitted by law to be invested in the proposed bank and upon the security of Cinema theatres and studios.”

We therefore beg to request you to consider favourably the suggestions mentioned in the above resolution and grant us necessary financial support for the improvement of this trade.

In the meanwhile, we request you to give us temporary relief by granting banking facilities to us by making provisions in the Provincial Co-operative Bank which is now being re-organised by the Government at present for granting loans.

The above are some of the suggestions to which we would request you to give your earnest consideration and thus help this prominent indigenous trade to play its part in the economic regeneration of the Country.

We thank you once again for this opportunity and we withdraw with the hope that as one who is imbued with lofty ideals for the industrial greatness of our country, you will grant all help and succour to the National Trade.

We beg to remain,

Sir,

Yours obediently,

Members of the Deputation of the
South Indian Film Chamber of Commerce.



N. Seshayya in " USHA " (Telugu)

ELECTRICITY RATES IN MADRAS

Press Communique Issued

MADRAS, June 17.

REDUCTION of the rates for the supply of electricity in the city is announced in a press communique issued by the Ministry of Public Information. The new rates come into force from 1st June 1939.

The Communique states:—

The Madras Electric Supply Corporation, Ltd., distributes electric energy in the City of Madras under a licence obtained by it in 1905. Adjacent areas were added to the licence from time to time. The rates of Supply were last revised by them in 1936. While accepting the rates the Government hoped that the Corporation would submit proposals for further reductions within two years. The question has been under correspondence between the Government and the Madras Electric Supply Corporation for some time and as result, the Corporation has agreed to revise the rates as shown below:—

I Lighting only:

Existing rates— $4\frac{1}{2}$ annas per unit,

Revised rates—4 annas per unit.

Monthly minimum—Existing rate Rs. 1-8. Proposed rate Rs. 1-4.

II Lights and fans on a combined circuit.

Units consumed in a month	Existing rates annas per unit	Proposed rates annas per unit
1 to 50	4	$3\frac{1}{2}$
51 to 500	$3\frac{1}{2}$	$3\frac{1}{4}$
501 to 1000	$3\frac{1}{4}$	8
1001 to 1500	3	3
1501 to 2000	$2\frac{3}{4}$	$2\frac{3}{4}$
2001 to 2500	$2\frac{1}{2}$	2
2501 to 3000	$2\frac{1}{4}$	2
3001 to 3500	2	2
3501 and above	$1\frac{3}{4}$	$1\frac{3}{4}$
Monthly minimum	Rs. 2	Rs. 1-8

This sliding scale applies to consumers taking current at one-metering point and not collectively to installations in various parts of the City.

Note.—The fans must be permanently connected. Installations with fans connected by means of wall plugs or adapters will be charged on the lighting tariff of 4 annas per unit.

III. Low Tension power:

Existing rates: A charge of Rs. 4 per month per K. V. A. of maximum demand as registered by a maximum Demand Indicator plus 9 pies per unit consumed per month subject to a maximum charge of $1\frac{1}{4}$ annas per unit without prejudice to the minimum monthly charge, which will be calculated as follows:—Two-thirds of the maximum demand in K. V. A. multiplied by Rs. 4.

Alternatively, a flat rate of $1\frac{1}{4}$ annas per unit consumed, not subject to any fixed minimum charge.

Proposed rates: Same as existing rates.

IV. Public Street lighting other than Madras Corporation.

Existing rate $2\frac{1}{2}$ annas, Proposed rate $1\frac{3}{4}$ annas.

The reductions agreed to by the Corporation involves a loss in its revenue to the extent of over Rs. 2 lakhs. It will in addition bear the Electricity Duty which comes to about Rs. $2\frac{1}{4}$ lakhs, the total loss in its revenue thus being about Rs. $4\frac{1}{2}$ lakhs a year.

The revised rates will come into force from the 1st June, 1939, and will be subject to revision after a period of four years from that date.

The Government are satisfied that the revised rates are reasonable especially as the Corporation will pay the Electricity duty while the small consumers of electricity who consume about 80 per cent of the total energy sold get an appreciable reduction in the present rates.

NOTICE.

We offer our apologies to our readers and patrons for not being able to bring out the Journal for the months of May and June. This happened on account of the change in the management which will be in the hands of Mr. V. Babu, 2, Venkatachala Naick Street, Mount Road P. O., Madras. Mr. Tapi Dharma Rao, B.A., will be the Hony. Editor of the Journal.—Proprietor.

TECHNICAL SECTION

Dufaycolour In India

IF the talkie, on its advent in 1930, has caused a revolution in the motion picture, colour has unfortunately not, and to-day, more than three years after the perfection of technicolour, United Artists seem to be the principal votaries of this unique type of film. If that is the condition of technicolour in America, the leader of the Motion Picture in general, it is no wonder that technicolour has not migrated to the East. In India the experiment with *Sairandhree* was of German origin, imperfect in all respects, while the subsequent adventure in Cinecolour, used for the first time last year in *Kisan Kanya*, could have held sway only until a better process displaced it because essentially it was only a two-colour process with the expense of a three-colour one but without the latter's natural faithfulness of production. In the result, such producers as may be conscious of colour had, in the absence of any natural colour process, to fall back on the ancient method of tinting which can be true to nature only within severe limits. This gap Dufaycolour ideally fills in with the impending establishment of laboratories and servicing station in Bombay, so that after all there seems to be a not distant prospect of natural colour pictures being produced in India.

The adaptability of Dufaycolour for India can be explained on manifold grounds. Unlike technicolour, Dufaycolour film is a single negative film bearing full three-colour record exposed in normal motion picture camera without special accessories; the processing is by normal development, requiring no dyes, no toning, no bleaching, no reversal; the printing is by contact, direct negative-positive procedure, upon Dufaycolour positive film using normal machinery, editing, cutting, etc., are absolutely normal; high speed emulsion permits exterior exposure even in poor light, studio illumination being as normal as for black and white; considerable latitude in printing adjustment compensates to some extent for errors of exposure; in colour rendering the most delicate pastel colours to the most brilliant hues as a precision record are obtained; and last but not the least colour stills in the form of transparencies or paper prints are available from the film itself. But an immeasurable advantage is that the experimental work by the cameramen and other technicians is facilitated since the same emulsion unlike that of any other colour process is available even on roll films, film packs or substandard films. Thus being no more costly than the black and white process, Dufaycolour will be undoubtedly popular but we sincerely hope that in the selection of subjects, the glamour and sensitive values of colour will be ever borne in mind so that colour may not merely be an innovation but may enhance the artistic and cultural dignity of the photoplay just as sound and music have done in the past eight years.—*M. P. Magazine.*

MINERVA PHONE
4026

From SATURDAY 8th July 1939

Sonja HENIE
Tyrone POWER

Together in 20th Century Fox Magnificent Hit

"THIN ICE"

UNDREAMED-OF-MAGNIFICENCE!
BREATH-TAKING BEAUTY

All that you've ever longed for in entertainment, as your "one in a million" girl finds the boy in a million in this gay and romantic musical that skins in shimmering delight along the silvery Alpine slopes!

Lovely to look at...Lovlier yet as you listen to
these songs!



Added Attraction:
Walt Disney's COLOUR CARTOON!



DAILY 3 SHOWS.
Morning Shows Sat. & Sun. at 9-30.

MUSIC & COPYRIGHT LAW

IS BROADCASTING A PUBLIC PERFORMANCE?

LONDON (By Mail)

IS Broadcasting a "public performance"? This question which is of special importance to countries like India, where community listening from public loud-speakers obtains, is now before the Judicial Committee of the Privy Council. It arose out of a petition to the Privy Council on the question whether permission granted to bands to play certain copyright music in public covered the broadcasting of the same music.

The petitioners, Mr. Athur John Mellor and Mr. Wilfred Wells Halsey, who was with Mr. William Rimmer, died on February 9, 1936, carried on business as publishers of band music under the style of Wright and Round, sought special leave to appeal from the judgment of Mr. Justice Nicholas, sitting as the Supreme Court of New South Wales in Equity. The judgment had dismissed the petitioners' action against the respondents, the Australian Broadcasting Commission, for an injunction to restrain them from broadcasting musical works the copyright of which was in the petitioners, and for an account of profits made in broadcasting such works, or alternatively, for damages.

Mr. Maxwell Fyfe, in opening the petition, said that the petitioners were music publishers who carried on business at Liverpool. The respondents were a statutory body in charge of broadcasting in Australia. The matter arose out of a journal which the petitioners published in England called the *Liverpool Brass and Military Band Journal*, which contained the music of a number of popular tunes arranged for brass and military bands. In addition, they published pamphlets referring to their publications, and the pamphlets contained a notice which was clearly, in the submission of the petitioners, directed to bands, and which stated, "Please note that all our music is free for public performance." Most music was performed subject to a small payment made to the Performing Right Society, but with regard to the music of the petitioners, no such payment was made because the bands bought it under the terms of the notice which allowed them free performance. The respondents engaged a number of bands in Australia which performed that music, and their performance was broadcast in the usual way. The bands had purchased the journal on the strength of the notice, and it was part of the agreed facts that the respondents knew of the notice. It was also agreed that unless that notice was a licence to the respondents there was no consent on the part of the petitioners that the respondent Broadcasting Commission should perform the musical works.

Lord Russell of Killowen, a member of the Committee, asked counsel if he was saying that there was a performance by the band which was licensed by his clients and a separate performance by

broadcasting which he did not license?

Mr. Maxwell Fyfe: "Yes, That accords with the decisions laid down by authorities in this country, in the United States, and in Australia."

In those circumstances (continued Mr. Fyfe) the petitioners brought an action against the respondents for infringement of their copyright in those pieces of music, and the petitioners contended that the licence was limited one to the bands only; that broadcasting constituted a separate performance; that there was no licence for the performance constituted by the broadcasting; and that, therefore, there had been a breach of copyright. The respondents relied on the notice as being not a limited licence but one generally to people to perform the music. The judgment of the trial Judge could be summarised in two sentences: (1) The licence was a general and not a limited one; and (2) that, even if it were a limited licence, broadcasting was a concomitant right to the right of free performance. The first of those grounds was of importance to the petitioners and to people in similar circumstances because of the procedure which had been adopted in giving those licence to bands.

Counsel was stopped, Lord Atkin saying that the matter seemed to raise on important question of principle.

Mr. Wilfrid Hunt, for the respondents, said that, primarily, the question at issue was really one of the construction of a very unusual and special form of licence. The period in question was only from July, 1932, to October, 1933, because the performances were stopped by the respondents as soon as complaint was made by the petitioners. It was merely a question on the construction of the licence whether the respondents were liable for performances in respect of that period and, is so, what they would have to pay.

Lord Atkin said that their Lordships thought that the case was a proper one in which to grant special leave to appeal.

PROTECTION OF THE ARTIST

In this connection, it is interesting to note that the International Labour Bureau in Geneva has started dealing with the question of radio and the protection of artists, and a commission of experts has been appointed in order to examine the possibilities of protecting artists' rights as regards radio and as regards the international convention. It has been shown, for instance, that in France, among 10,000 artists according to the 1932 census, there are 8,500 of them on the dole. Statistics drawn up recently in fourteen different countries have shown that in three months, 8,000 hours of recorded music broadcasts could be counted, the price of which amounted to £ 9,250. If the broadcasting organisations had use, for the same programmes, live talent, the cost would have been £ 200,000. It is, of course, impossible for the broadcasting concern to consider omitting recorded music from their programmes, and as a matter of fact, many stations would, thereafter cease to exist. Thus a conference of experts will find a satisfactory solution.



A scene from "MOTHER INDIA"
(A full cine colour picture)



Miss Thavamani Devi as Radha
IN
"SYAMA SUNDER" (Tamil)

RADHA. 11 au)



Miss Kanchanamala
IN
"MAHI RAVANA" (Telugu)



Heroine in
Navin Bharath Pictures' film.



A scene from "MAHANANDA" (Telugu)

SCREEN ILLUMINATION

FINDINGS OF THEATRE SURVEY COMMITTEE



IN view of the fact that projection practice and standards of screen illumination vary widely in India, and sometimes complaints are seen in the papers, the following conclusions of the respective Sub-Committees of the Projection Practice Committee of the Society of Motion Picture Engineers of America would be of interest to theatre architects as well as to projectionists and others engaged in the film industry.

The following are the findings of the Sub-Committee on Theatre Survey :

The Committee regards clear and unobstructed viewing of the screen as an essential and major factor in audience satisfaction. It disapproves any of auditorium design or seating arrangement that will prevent any patron from seeing all parts of the screen at all times, regardless of the positions of other patrons.

There are several degrees of obstruction of view of the screen. Arranged in order of diminishing desirability, these are :

(1) Clear vision regardless of positions of patrons one or more rows ahead.

(2) Clear vision regardless of positions of patrons two or more rows ahead.

(3) Partially obstructed vision under almost any conditions.

To reduce obstruction of view, there are several methods available, including the following :

(a) Staggering the seats of successive rows (which may reduce the number of seats or cause "ragged" aisles)

(b) Raising the level of each row of seats relative to the row before it which may lead to impracticable amount of rise in some theatres from front to back).

(c) Adopting a suitable combination of fall and rise of successive rows of seats from front to back (which method requires further study in practice on a wider scale under various conditions.)

One or more of these methods should be seriously considered by theatre architects. In no case does the Projection Practice Committee approve any seating arrangement falling appreciably below Grade I above ; that is, the Committee disapproves any noticeable obstruction of the screen view of one patron by any other normally seated patrons, no matter where located.

The product that the motion picture theatre offers to the public is the picture on the screen. The two essential factors in the production of a good screen picture are the film, over which the

RAMA IS GREAT!
BUT RAMA NAMA IS GREATER !!
THAT IS WHY ANJANEYA COULD OVERPOWER
RAMA !!!

See This Interesting Episode in Sagar's

RAMANAMA MAHIMA

OR

RAMANJANEY YUDDHA

(IN TAMIL)

Starring:

MADIRIMANGALAM NATESIER,
HARIKESANALLUR LAKSHMANAN,
BRAHADAMBAL, BABY KAMALA & OTHERS.

Direction: A. N. KALYANASUNDARAM.

Details From:—

KAPURCHAND & CO.,
BANGALORE CITY.

Gram: KAPURDHAND.

Phone: 2382.

exhibitor has no control, and the projection light. It is only through the provision and maintenance of an adequate light-source that the management can exercise control over its product.

During the past few years theatre owners and managers have become light conscious. This has brought about the necessity for a small, compact, portable, and inexpensive light-meter that can be as easily read as the ordinary voltmeter or a meter. With these considerations in mind the Projection Practice Committee set out to determine the best type of meter obtainable.

There are three places at which the light might be measured:

- (1) Directly in front of the projector.
- (2) Incident upon the picture screen.
- (3) Reflected from the picture screen.

The provision of a single instrument capable of making all three kinds of measurements was considered, and was rejected for the reason that such a meter like all previous instruments, would be too cumbersome, complicated, and expensive for general use. On the other hand, a meter capable of measuring the light incident upon the picture screen fulfills the needs of 95 per cent. of the light-measuring requirements. At the same time such a meter is both simple and low in price.

A meter of this type has been developed New Weston model 703, with which is provided a visual correction filter which the Committee feels is essential to the accurate evaluation of light-sources in terms of human eye response. Test with this meter calibrated in tungsten light at 3000°K showed that the errors, when measuring low-and high-intensity are sources, were less than 3 per cent.*

The meter reads from 0 to 30 foot-candles. It was felt that this range was ample for present commercial levels of screen illumination inasmuch as many theatres do not average more than 4 to 8 foot-candles although the SMPTE recommended average is about 10 to 20 foot-candles with the shutter running†.

In using the meter for measuring screen illumination, it is recommended that nine readings be taken as follows: At the centre of the screen, at the four corners, and the centers of top, bottom, and both sides. When making a measurement the meter is held flat against the screen, the cell opening facing the projector. with the projector. shutter running and no film in the gate.

These readings not only measure the incident light but also indicate the uniformity of distribution of the light, which is ordinarily expressed as the ratio between the readings at a side and at the centre. A ratio 10 per cent. is considered very good and is obtainable by manipulating the optical system of the projector lamp in a manner familiar to all projectionists.

*Of the meters available for such measurements, the one tested by the Sub-Committee was the new Weston model 703.
 †Actually 7 to 14 foot-lamberts,

144968

9.2.22

India's first epic on MOTHERHOOD!
"MOTHER-INDIA"

IN FULL CINE COLOUR

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 and 5th MONTH at
 Ahmedabad

"MOTHER INDIA" shows
 the sure way to Better
 POWERS better WOMAN
 POWER and Better
 Morals to do your duty
 to your MOTHER
 COUNTRY



Outstanding sensational screen hit of 1938

"BRAHMACHARI"

Creating Records
 Everywhere!



Cocanada—Felix Talkies,
 Bezwada—Durgakala
 Mandir,
 Mysore—Chamundeswari
 Talkies and
 Salem—Oriental Talkies.

ENTIRELY NEW TALKIE EQUIPMENT

Latest fidelity standard Freedom from hum and pick up.
 Special construction for tropics Separate arrangement for
 High intensity Arc lamp.

VITORIA-IV B

AVAILABLE FOR IMMEDIATE INSTALLATION

For full particulars apply to:—

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498, MINT STREET

P. T. MADRAS.

★
APPROPRIATE CARBONS

★
 (A TECHNICIAN)

IF technique of film production is yet far from perfect in India, it is no wonder that that of reproduction and projection is equally so. The reason may be that producers themselves have not insisted that the theatres where their films are screened ensured reproduction and projection which was as good as the original production deserved. Films have often to be seen therefore under conditions which are offensive to the ear and the eye. The sound reproduced is sometimes noisy enough to destroy the drums of the ear; while the carbons used are inappropriate to the type of cinematography of the picture screened. These defects could be gradually remedied if exhibitors are educated about the responsibility they carry when they profess to entertain vast masses of the public and by service engineers whose job it should be to constantly poke their noses in the proper maintenance of the equipment of theatres. The previews that we have been pleading for would enable the service engineers, who should necessarily be invited to advise unskilled operators as to how some of the production faults could be corrected. The experts associated with suppliers of carbons, who should also attend all previews, would be able to advise as to the type of carbon to be used for projecting a particular picture, since the carbons required for projecting a low key lighting film, a technicolor film with bright colours or with pastel shades, or a Dufaycolour film, are widely different one from the other. The natural deduction is that on the suggestions made by the experts the distributors should inform the exhibitors of the adjustments to be made in reproduction technique and the type of carbons to be utilised, and to insist that the suggestions are carried out. In Germany so great has been the importance attached to this aspect of the cinema, that a departmental survey of all theatres has just been completed and a decree promulgated standardizing screen brightness as well as the size, shape and architectural construction of halls to ensure perfect projection and reproduction. In India the government electrical department in conjunction with theatre architects and licensing authorities could have very well played their part in the proper presentation of screen entertainment had they any conception of the scientific aspects of the cinema in relation to the optical, the aureal and the general health of filmgoers the safeguarding of which is so necessary to emphasize the box-office attraction of a film. It is to be hoped that steps will soon be taken in this regard, even by inaugurating a screen service with the co-operation of producers, distributors and exhibitors alike.—M.P.M.



★ ELIMINATING FILM DAMAGE

★

COMPLAINTS are periodically made that the prints of films received by second and subsequent run exhibitors as well as by those operating in small towns or travelling cinemas are not always in a physical condition good enough to justify exhibition, though it goes without saying that it is the exhibitors who alone, more than anybody else, are responsible for the condition of the prints. But the question has assumed more than an academic aspect because the Boards of Film Censors have insisted of late that the reasonable wear and tear must not exceed a certain maximum from the certified footage in films. But the more serious aspect of the matter is that this damage damages continuity of the film which in return damages its reputation and that of its producer who exists on nothing but the good will of the public. It is therefore the primary duty of producers to take all possible steps that will minimise, if not eliminate, wear and tear. In this respect an examining system as followed by some distributors is the least that a producer of his distributor could do. But the producer can take hereafter the precaution of giving every print before issuing it for general circulation formalin bath which helps to make films harder and more durable for handling. The process is cheap, as any producer would make out, but it would entail an extra five minutes for the film to run. It would save undue film wear, save sprockets from damage and the film from scratch. Experiments made in England have shown that films treated with formalin bath have lasted for six months without the least damage, reasonable or unreasonable.

A more costly process has also been recently placed on the market. It is known as the Recono process, is of German origin and has been installed in the Denham Laboratories in England. The treatment, which has been fully described in a recent issue of the *Kinematograph Weekly, London*, is of two types; the treatment of new films and the regeneration of old ones. For the former, it is claimed that the impregnating process employed feeds preserves and toughens both emulsion and base; and furthermore, makes green prints run through the projector gate without lubrication. The regeneration process is for the purpose of removing dirt and scratches from old films. It is claimed that practically any celluloid scratch and most emulsion scratches (other than those going light through the emulsion) can be removed and made invisible by the Recono process. Thus a new film, if treated by the process, is less susceptible to damage and will, furthermore, run through the



projector without waxing; and that any old film can be successfully treated and made fit for showing. This is however a costlier treatment but now that the usefulness thereof has been demonstrated by Denham Laboratories it should be the duty of the professional laboratories of India to instal it for the double purpose above mentioned. The expenditure is an investment which would return itself many times over in a very short while.—“M.P.M.”

THE EYE AND COLOUR FILMS

PRODUCERS of colour films might well consider certain physiological and psychological aspects of audience reaction, mentioned in Professor D. T. Harris's recent paper to the British Kinematograph Society. He draws attention to the fact that the eye is not chromatically corrected, and can never see sharply all the colours of the spectrum. He suggests furthermore that since this is an inherent defect of the eye, we shall never come to viewing colour films with a little eye-strain as black-and-white, because the eye is continually dodging about trying to focus the different colours.

He remarks also that yellow is the most fatiguing colour of the spectrum from the point of view of flicker preception—that the projector should actually be run faster if flicker is to be imperceptible on the yellows; although flicker perception is, of course, a function equally of speed and light intensity.

From these remarks one may draw a couple of morals: avoid too great an admixture of bright colours in the one scene; and avoid using yellow off the centre of interest of the picture, where it will be observed by the periphery of the retina, which is, of course, more sensitive to flicker.

These remarks suggest too, a contradictory requirement: that the brighter the screen picture the better will the eye focus the different colours, because of the smaller pupil aperture; yet at the same time, the more noticeable will flicker become. These factors throw new light on the question of the ideal screen intensity, and more than ever emphasise the urgent necessity of standardisation.

The B. S. I. is of course, considering the matter, but pending the report, all exhibitors should endeavour to maintain a screen intensity of from 7 to 10 foot-candles, an intensity which experience shows to be best suited to the varying needs of existing colour films, whether or not it is ideal.

—Courtesy, Ideal Kinema.

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Forthcoming Pictures

The following pictures will be released shortly:—

Sakthi Maya—Sriranjani "Sakthi Maya" featuring K. N. Rajalakshmi, K. N. Kamalam and Kothamangalam Subbu, is ready for release in important centres.

Thiruneelakantar—Tamil. This production of Thygaraja Films starring M. K. Theagaraja Bhagavathar and Miss Papa, is also ready for release.

Sakkubai—Rayal Talkie Distributors' Tamil picture with Miss. K. Aswathamma in the chief role, is given finishing touches by Director Nadkharni.

Rytubidda—Sarathi Films' second Telugu picture "Rytubidda" featuring T. Raghava and Suryakumari, is awaiting release. Director Ramabrahmam has solved the burning topic of the day in this picture, namely the condition of the poor zamin ryot.

Mathrubhoomi—Director H. M. Reddi is giving finishing touches to "Mothru Bhoomi" Al. Rm. Company's Tamil picture.

Bhaktha Pundareegar—Vel Murugan Film Company's (Tamil) film with M. R. Krishnamoorthi, P. S. Sivabhagyam, and T. A. Mathuram in the cast, is progressing well.

Kiratha Arjuna—Venus Pictures' Tamil picture "Kiratha Arjuna", has passed out of the editing room and is awaiting release.

Raja Yogi or Baktha Kumanan—This picture was released in the Districts and will shortly be shown in the city at Wellington.

Revenge—Revenge or Veeragarjanai (Tamil) will be distributed by Deccan Film Distributor, Bangalore City.

Abala, Appaji and Kavi Kalamagham—These three pictures are now being produced at Prakjyothi Films, Adyar—Abala is a Tamil social with Vasant Kumari and C. Ramanujachari in the cast, and it is directed by Mr. P. S. V. Iyer. Appaji is the production of the Prakjyothi Films and "Kavi Kalamegham", is the name of a Tamil picture now being produced at Prakjyothi Films by Salem Mohini Films.

Anandhashram—Salem Sree Runga Films' will distribute "Anandhashram", Tamil stunt picture featuring R. B. Lakshmi and P. B. Rangachari.

Sree Sankaracharya—Aurora Film Corporation are now producing "Sree Sankaracharya" in Calcutta.

Prahlada—Central Studios' Tamil picture "Prahlada" starring M. R. Santhanalakshmi is nearing completion.

Mahi Ravana—Kubera Pictures' Telugu production starring Miss. Kanchanamala is progressing well.

Mother India—Devi Films, Madras have purchased South Indian rights for the picture "Mother India" (Hindi).

Film Diary

NOTE THE DATES

April 6: Arrival of Mr. Baburao Pai (Partner Prabhat Film Co) in Madras in connection with the All-India Motion Picture Congress.

April 7: Madras Subject Committee's party in honour of Mr. Baburao Pai in the Connemara Hotel.

April 8: Publication of prospectus of Hindusthan Movietone Ltd, Makadwadi Road, Ajmer, India. Bombay Office—Sri Mangaldas Estate, Lamington Road, Bombay 4.

April 15: Starting of the South Indian Film Chamber of Commerce at Vel Pictures Ltd.

April 20: Cinema gate keeper, Aya Rawther, was stabbed, at Madura as a sequel to his objecting to a man occupying a higher class seat, while holding a lower class ticket in the course of the second show.

April 24: Opening of the South Indian Film Chamber of Commerce at "Nut shell", 38—A. Mount Road Madras.

April 26: Press show of "Vara Vikrayam" (Telugu) at Sagar Talkies. It is directed by Mr. C. Pulliah,

April 28: Opening of the exhibition of the Indian Motion Picture Congress at Bombay. Sri Roger Lumley, Governor of Bombay opened the exhibition.

April 28: Death of Srimathi P. Ramathilakam.

April 29: Executive committee meeting of the Chamber—1st meeting.

May 3: Madras delegates leave for Bombay for the Congress.

May 5: Death at Bezwada of Yadavalli Suryanarayana. Andhra actor. Death of Mrs. Sampurnam Vincent, wife of Mr. S. Vincent of Variety Hall, Coimbatore.

May 6: Subjects committee of the Indian Motion Picture Congress at Bombay.

May 7: Open session of the Indian Motion Picture Congress—President—Mr. S. Satyamurthi; Mr. Chandulal Shah—Chairman.

May 8: Second day's session of the Congress.

May 10: Madras Legislative Council passes the Provincial Entertainment Tax—Hon'ble Mr. C. Rajagopalachari (Prime Minister) remarks about film industry.

May 10: Inaugural function of Navin Bharath Films at Karthikeya Studio or Prakjyothi Films.

May 11: Ernakulam (Cochin State) Municipality has decided to levy Entertainment Tax under the new Act.

May 12: Arrival of Madras delegates of the Indian Motion Picture Congress, at Madras by Bombay Express—Delegates: Mr. S. Satyamurthi, Mr. M. T. Rajen, Mr. K. Subrahmanyam, Mr. S. Soundara Rajen, Mr. M. A. Venkataraman, and Mr. C. K. Sachi.

May 14: Opening of Chintamani Talkies at Madura. Mr. J. R. Bett, Collector of Madura presided.

May 20: Proprietor of Chintamani Talkies, Madura, presented a diamond wristlet to Mr. M. K. Thyagaraja Bhagavathar.

May 20: Release of "Thigabhoomi". (Madras United Artists Corporation) Tamil picture, at Gaiety and Star and in nine other centres in the Districts.

May 21: First public meeting and dinner party by Messrs. M. T. Rajen, K. Subrahmanyam and S. Soundararajen, in honour of Mr. Satyamurthi and the members of the Chamber. Mr. S. Satyamurthi was the speaker and Srimathi Rukmani Devi presided.

May 25: Chicacole Municipality levied Advertisement Tax.

May 26: Release of "Kick" (Hindi) at Sagar.

June 1: Meeting of the Travancore Board of Film Censors—President—Khan Bahadur G. S. A. Karim, Inspector General of Police, Travancore Dt.

It was decided at the meeting to censor the cine posters.

June 3: Release of "Santhana Devan" (Tamil) at Broadway Talkies.

June 3: Public meeting—Mr. H. M. Reddi spoke in the premises of the Chamber on "Purpose of Film Chamber" Mr. C. K. Sachi presided.

June 9: Release at Wellington of "Jungle King" (Hindi) and "Usne-Kya Socha" (Hindi) at Select.

June 10: Release of "Asha" (Hindi) at Star.

Release of "Ramba's Love" (Tamil) at Broadway Talkies.

Release of "Jaya Prada" (Telugu) and "Mahananda" (Telugu) in the districts.

June 11: Film Journalists' meeting at Woodlands, Royapettah Madras, for forming an Association.

June 12: The Hindu writes editorially of the usefulness of educational film.

June 12: The Tinnevely Municipal Council gives notice to Talkie houses in the Municipal area to the effect that there should be no show after midnight or 12-30 P. M.

June 13: Preview of "Sowbhagyavathi" (Tamil) at Sagar.

June 16: Deputation of Film Chamber to Hon'ble Mr. V. V. Giri, Minister for Industries and Labour.

June 16: Release of "Lure of Gold", (Hindi) at Select.

June 16: General body meeting of S. I. Film Chamber of Commerce.

June 17: Release of "Suguna Sarasa" (M. S. Vijial) Tamil—at Paragon Talkies.

* June 18: The District Magistrate of Trivandrum bans "Grihalakshmi" (Telugu) in Trivandrum Dt.

June 19: A new Cinema house opened by Hon'ble Mr. Gopala Reddi at Ongole. It was built up by Mr. Kotur Jayaram Reddi, Member, Guntur District Board.

June 20: Executive Committee Meeting of Chamber at Bangalore City. Public meeting and Tea Party at West End Hotel. Speaker: Mr. S. Satyamurti. President: Sir C. V. Raman.

June 21: Picketing of two Cinemas in Kurnool by Muslims, following the decision of local Muslim League that in furtherance of anti-Hindi propaganda, Hindi pictures should be boycotted by Muslim community.

June 25: Cine Workers' Assn. formed—convened by Mr. H. M. Reddi.

June 30: Showing of Anti-drink films in Bombay, on account of Government policy of inaugurating prohibition.

Cover Page: Miss. LAKSHMI in "Rama Nama Mahima" (Tamil)

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