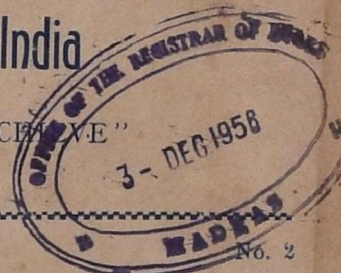


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Journal of the <sup>61</sup>  
 Cine Technicians' Association  
 of South India

"ADVANCE & ACTIVE"



Vol. VII

SEPT. & OCT. 1956

No. 2

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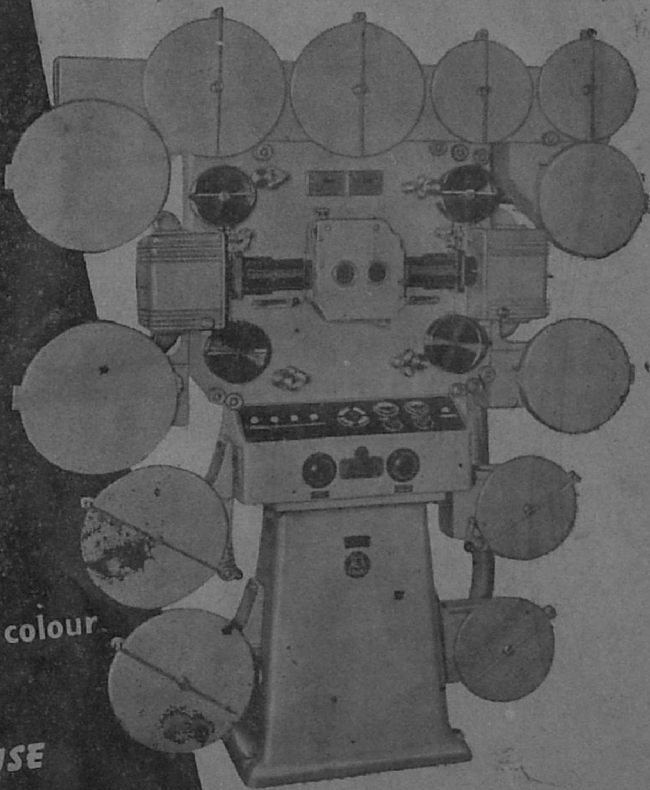
\* 'A special number' of this journal in Memory of Shri K. Ramnoth will be brought out in December 1956— Contributions of articles and special photographs of Shri Ramnoth in his various activities are invited. All communications are requested to be addressed to Shri N. Krishnaswamy, Secretary C. T. A., Congress Grounds, Madras.

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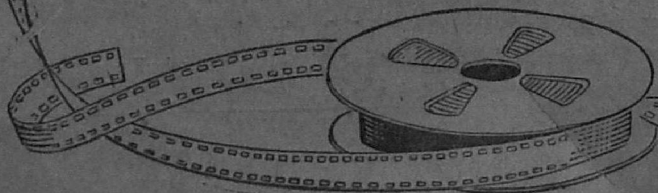
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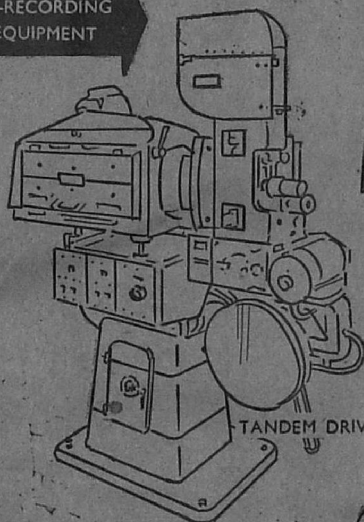


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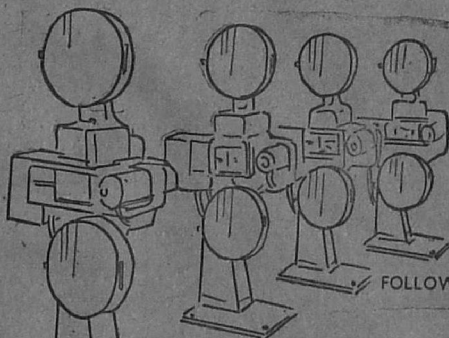
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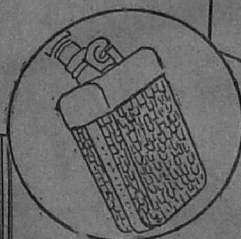
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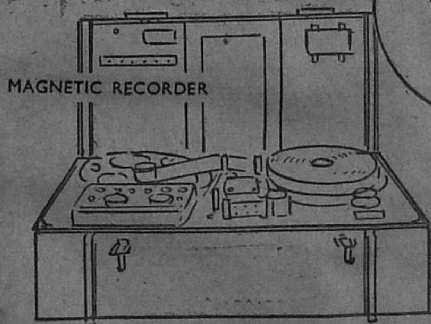
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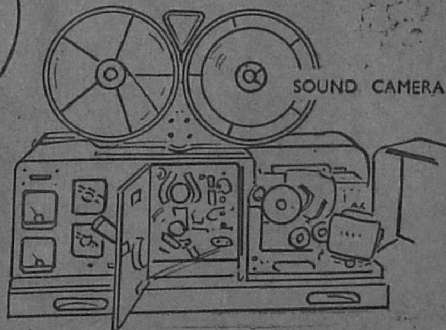
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JOURNAL OF THE  
Cine Technicians' Association  
Of South India

"ADVANCE & ACHIEVE"

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No. 2

'RAISE YOUR SPIRITS'

Indian Film Industry has been and is facing several hardships due to various factors. But it is making efforts to stabilise and assert itself through its own trade organisations. Film Federation of India is trying to weld the various sections of the industry for a fruitful and harmonious working. Various methods of self-regulation are being drawn, discussed and tried. This is the result of the vicissitudes our industry has been faced with all these years.

But alas! what about the technicians? Are they happy about their present position? Are they enjoying the status and recognition as they ought to in the present age of technocracy? If they do not enjoy why then, is that great slumber amidst the technicians!

Yes. The fact cannot be hidden. The technicians have lost faith in themselves. A handful of technicians have acquired for themselves a happy position and a

great majority are below, even a lower middle class level. The former have become complacent and the latter despondent,—the two attitudes that sound repulsive and outrageous for progressive thinkers.

Mr. C. Subramaniam, correctly pointed out at the Independence Day Celebration of the C. T. A. that we have all these days been striving to raise the standard and here after we should try raise the spirits.

Dear Brother Technician, you have no reason whatsoever to feel gloomy. The industry itself has got to be organised on proper basis.

The Cine Tech. Assn. have been trying to focus the attention of the trade as well as the public to you. Therefore it is upto you to take more and more interest in the affairs of the association, and make the association of real use to technician. *Please raise your spirits.*

# THE CINE TECHNICIANS' CONFERENCE

By

N. KRISHNASWAMY, B. A.

GENERAL SECRETARY

ALL INDIA CINE TECHNICIANS COUNCIL

The one silver lining in the dark clouds of the Film Industry's present deplorable condition is the resolve of the Cine Technicians' to unite together and try to



N. KRISHNASWAMY



K. RAMNOTH

Organisation. The Conference had elected Sri K. Ramnoth as the President and the author of this article as the General Secretary, and a Committee consisting of Shri Debaki Bose, Pasupathi Chatterjee, Sudhys Ghatak, Prasad, A. Krishnan, Rajanikant Pandya, Krishna Gopal, P. Kapila, Madhu Sil and Protima Das Gupta as members of the Standing Committee.

Mr. K. Ramnoth presided over the 2nd Session of the Conference at Calcutta, 21 months after the First Conference—on the 20th & 21st June 1953. It is at this Session that the All India Cine Technicians Council was actually formed as per the proposals outlined by the Standing Committee. This Conference also passed the Constitution of the Council at its open Session. The interest evinced by Technicians while discussing the Constitution is unforgettable. Thus the Calcutta Session gave birth to the Council.

The first Conference held on 2nd September 1951 at Madras of the All India Cine Technicians, who came in quite an encouraging number from Bombay & Calcutta, formed a Standing Committee, to bring about a permanent All India

191418



## ASSOCIATION OF SOUTH INDIA

In accordance to the Constitution of the newly formed Council the Governing Body of the Council was formed in March 1954 with the following members.

### 1. The Cine Technicians Association of South India.

1. Sri K. Ramnoth, Cinematographer & Director,
2. Sri N. Krishnaswamy, Cinematographer, Director.
3. Sri A. Krishnan, Sound Engineer,
4. „ M. E. Nagarajan, „
5. „ Rajanikant, Director.
6. „ Dr. P. V. Pathy, Cinematographer & Director of Short Films.
7. Sri Abdul Majid A. K. Kazi, Laboratory Chief.
8. Sri Hari Pada Chandro, Make-up Artist.
9. Sri A. K. Sekhar, Art Director.

### 2. Western India Society of Cinematographers, Bombay.

1. Sri Nitin Bose, Director.
2. „ Krishna Gopal, Cinematographer, Director.

### 3. Society of Cine - Audio Engineers, Bombay.

1. Sri B. M. Tata, Sound Engineer.
2. „ Manna Lal Ladia, Sound Engineer.
3. Sri P. Kapila, Sound Engineer.

### 4. Cine Technicians Association of Bengal.

1. Sri Pasupathi Chatterjee, Director.
2. Sri M. Sil, Sound Engineer.
3. „ Sushil Mazumdar, Director.
4. „ Bhupen Ghosh, Sound Engineer.
5. Sri R. B. Mehta, Laboratory Chief.

The 3rd Conference held at Bombay on the 15th, 16th May '54 under the Presidentship of Sri Pasupathy Chattopadhyaya with over 500 delegates attending the Session from Madras, Bengal & Bombay

was inaugurated by Sri G. H. Bajpai, the then Governor of Bombay.

Pasupathy Chattopadhyaya urged "that in order to facilitate collective negotiation and bargaining, trade unionism is the only course open to us, and the egoism that we are "art" workers and not jute



PASUPATHY CHATTOPADHYAYA

workers, should not stand in the way, because out lot is in no way better than jute workers-in fact it is worse". He felt that the Film Federation of India could best serve the Industry if it could find suitable ways and means to ensure the production of better pictures, pictures worthy of the culture and heritage of this ancient land, pictures that we can proudly present to the rest of the world. Film Federation of India could make its contribution to this end, by checking indiscriminate picture production, and taking all collective measures, to stop the inroads of irresponsible gamblers, who are causing the greatest harm to the industry. Deploing the apathy of the Government to this Film industry, he wanted the Government Officials, Ministers and other leaders to come out with constructive suggestions and not to be simply going on telling others about the baleful influence of the Cinema. "The films has come to say. If big personalities do not approve of the

## "EDUCATION FOR LIFE"

This is a picture portraying the purpose and development of Basic Education in India. Basic Education is the gift of Mahatma Gandhi and the principal locations covered by the picture are Foridabad, (Delhi) Sevagram, (Madhya Pradesh) Loni (Bombay) and Ramakrishna Home (Madras). Field work, handicraft and teaching are picturised, and the main handicrafts and industrial activities filmed are spinning, weaving, tool-making, paper making, electric motors and pumps. The message is one of "learning by doing" and balanced living. The picture was produced by AMA (Private) Ltd., for the American Embassy in 1956 and has received the President's State Award for documentaries in 1956.



Cinema today, we are simply sorry for them and for their ignorance and conservatism", he concluded.

*The Subject Committee was then appointed with the following :*

Messrs. Pasupathi Chattopadhyaya, Devaki Bose, Madhu Sil, Bhupen Ghosh, Sushil Mazumdar, R. B. Mehta, Robidher and Deojibhai.....from Bengal.

Messrs. N. Krishnaswamy, Prasad, Hari Pada Chandra, Rajanikant, C. V. Ramakrishnan, M. E. Nagarajan, V. Ramaswamy and M. Radhakrishnan.....from Madras.

Messrs. Krishna Gopal, Rajanikant Pandya, Radhu Karmarkar, Bimal Roy, "Manohar Saraf, Pran Mehra, Krishna Chandra, Achreker.....from Bombay.

Sri V. Shantaram, inaugurated the exhibition of Technical Fouiqments which formed the Technical Highlight of the Session. The concluding Session was addressed by Shri S. K. Patil. Several

important resolutions were discussed and accepted.....With a grand dinner at the Cricket Club of India, this eventful Session came to close.

Thus we have gone through several important deliberations on an All India basis. We have passed several resolutions, and we are analysing the possibilities of implementing all these resolutions while active steps have already been taken with regard to some of the resolutions. While it should be admittsd that we have not progressed fast enough, we need not feel gloomy about the prospects.

The next session which is to be held at Madras is fast approaching. Programmes are being chalked out to make the ensuing session, most eventful and useful. Technician—delegates, are invited from all parts of the country to take active part in the Session. Suggestions are invited.

# THE USE OF 'EASTMAN' COLOUR NEGATIVE FILM

## General Characteristics

'Eastman' Colour Negative is an integral tri-pack (so called 'Single strip') negative material that can be used in any motion picture camera. No modifications to the camera are required, but the accuracy of the camera focus should be checked carefully before it is first used for colour. Also it is desirable to ascertain that the colour correction of the lens is adequate for photography of this character.

The negative material can be processed by the majority of motion picture laboratories. Colour prints can be made from the negative on the companion material, 'Eastman' Colour Print Film, or by a number of other processes. Special films are available for the preparation of 'opticals' and special effects.

## Suitable Incandescent Light Sources

'Eastman' Colour Negative film is balanced for illumination of 3200° K. Light of approximately this colour temperature is emitted by the incandescent lamps normally used in motion picture studios. Provided that the lamps receive the full voltage for which they are rated, and that the bulbs have not become appreciably discoloured by age, any of three types may be used. These are the 'M.P.', the 'C.P.' and the more recently introduced 'Colour Photography' lamp. It is, however, undesirable to mix these slightly different

types of lamp on one set, Photoflood bulbs also afford illumination sufficiently close to 3,200° K. to be acceptable without filter corrections.

## Other light Sources

'Eastman' Colour Negative film can also be used in daylight, or by the illumination of normal 'white-flame' carbon studio lamps, or the low colour temperature (L.C.T.) carbons. Filters are required either on the lamps or on the camera with all these sources. (See note below regarding the use of filters with L.C.T. carbons)

## Filters for Other Light Sources

The following table lists the recommended filters to be used either on the camera or over the lamps when 'Eastman' Colour Negative is exposed by light other than that from motion picture incandescent lamps.

When white-flame carbons are used as the only light source, it will usually be found preferable to use the 'Wratten' filter No. 85 on the camera, rather than filters on the lamps. This does not give exact colour correction, but it is sufficiently close for such a method of working. If white-flame carbons are used mixed with daylight, the 'Wratten' filter No. 85 should be used on the camera, and the Brigham YI or the 'Kodak' LCT Yellow

| LIGHT SOURCE        | CAMERA FILTER    | LAMP FILTERS   |          |          |
|---------------------|------------------|----------------|----------|----------|
|                     |                  | Kodak          | Pinewood | Brigham  |
| Daylight            | 'Wratten' No. 85 | ...            | ...      | ...      |
| White-flame carbons | 'Wratten' No. 85 | W.F.<br>Orange | CTO      | MT2 ÷ Y1 |
| (LCT) carbons       | 'Wratten' No. 2B | LCT<br>Yellow  | ...      | ...      |

on the arcs. Certain arc lamp housings are fitted with yellowish glass, and with these the Brigham YI or 'Kodak' LCT Yellow are not required.

The filter shown against the low colour temperature carbon is required for complete correction of the colour of arcs to an effective colour temperature of 3200° K. in practice, however, the error is sufficiently slight to be unimportant unless LCT carbon sources are used mixed with incandescent sources. In such cases, the lamp filter shown should be used on the arcs.

### Sensitivity

The speed of 'Eastman' Colour Negative film is as follows:—

nature is the production of 'night' shots, which are usually required to have a predominantly blue cast.

Suitable filters for this purpose are as follows:—

The factor of the 'Wratten' filter No. 81 E.F. is the same as that of the 'Wratten' filter No. 85, and no change in the calculation of exposure is required. The 'Wratten' filter No. 82C has a factor of X 1.2/3. (Two-thirds of a stop.)

### Lighting for Colour Photography

In common with all other processes of colour photography, 'Eastman' Colour Negative is limited in the range of subject

| LIGHT SOURCE                                      | FILM SPEED         |                |
|---|--------------------|----------------|
| Daylight ('Wratten') No. 85<br>(Filter on Camera) | 16ASA. or B.S. (A) | 23° B.S. (log) |
| Incandescent Light                                | 25ASA. or B.S. (A) | 23° B.S. (log) |

The daylight speed rating makes allowance for the absorption of the 'Wratten' filter No. 85.

These speed ratings are also suitable for use with Weston or General Electric meters. The incandescent incident light level required corresponds to 200 foot-candles at f/2.0.

### Use of Filters for Special Effects

Falsification of the true colour rendering can, of course, be easily achieved by the use of filters if some special effect is required. The most usual problem of this

brightness which it can Record satisfactorily. For this reason, lighting contrast should normally be maintained at a lower ratio than is usual in black and white photography. The ratio of the key light, measured with the fill lights on, to the fill light itself should not normally exceed four to one. Where colour films are intended for showing on colour television, the ratio should be further restricted to about 2 to 1.

If high lighting ratios are required for special purposes, the exposure, based on a key-light reading, should be increased

| FILTER                              | LIGHT SOURCE      |                    |                            |
|-------------------------------------|-------------------|--------------------|----------------------------|
|                                     | Daylight          | White Flame Carbon | Incandescent or LCT Carbon |
| Camera filter                       | 'Wratten' 81 E.F. | 'Wratten' 81 E.F.  | 'Wratten' 82C              |
| Alternative filter for use on lamps | ...               | Pinewood CT. 1/0   | Pinewood CT. 1/8           |

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Inturi Venkateswara Rao  
Smt. Indira Acharya up to (18-8-56)  
D. Yoganand (From 18-8-56)



A. KRISHNAN  
*President.*

above the normally recommended level. The latitude of 'Eastman' Colour Negative film is such that exposures to a key-light level of up to 600 foot-candles at  $f/2.0$  will not show signs of degradation even in the highlights.

### Storage of Exposed Negative

The stability of the latent image on 'Eastman' Colour Negative is quite good, but it is recommended that exposed film should be processed as soon as possible. If this is not practicable, the exposed film should be stored under temperate conditions until it can be processed. The practice of storing exposed film under refrigerated conditions may lead to difficulties with condensation of moisture on the film and therefore is not recommended.

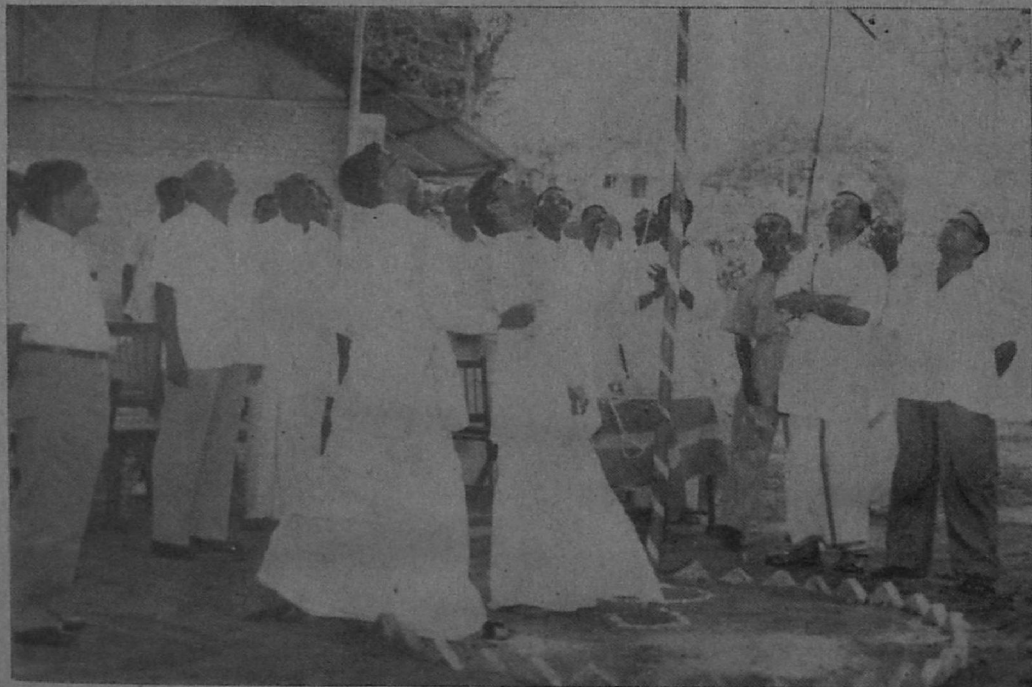
### Evaluation of 'Rush' Prints

Black and white 'rush' prints from 'Eastman' Colour Negative are usually made on 'colour-blind' positive stock and thus record only the blue-sensitive emu-

lsion record. They are of little real use for checking pictorial quality, but are widely used, because of the lower cost as compared with colour 'rush' prints, for checking action. From a satisfactory negative, black and white 'rushes' normally appear to be a little lacking in contrast.

Colour 'rush' prints approximate to the quality which will be displayed at a later stage by the release prints. However various factors in production sometimes cause slight variations in the colour balance of the negatives. Although such minor variations can always be corrected in printing, the meaning inherent in the term 'rush' prints should be borne in mind when slight variations in all-over colour balance are seen on the daily 'rushes.' Such slight variations in daily print quality are unavoidable on occasion if the laboratories are to deliver prints to the studios on time, and should give no causes for alarm. Reproduced from Kodak Bullet.

# *Film Workers Celebrate* **INDEPENDENCE DAY**



After unfurling the National Flag at the Cine Technicians Association of South India at Congress Grounds, Teynampet, Mr. C. Subramaniam, Finance Minister of Madras, expressed his appreciation of the Cine Technicians of South India, especially in assembling under the great National Flag on the great important Day of Independence. Earlier, Mr N. Krishna swamy, secretary, received Mr. C. Subramaniam and Messrs Rangaswamy Naidu and Ramiah, Secretaries of Tamil Nad Congress Committee, to the function.

Mr. A. Krishnan, presiding over the meeting said, he felt greatly elated at the kind reference of Mr. C. Subramaniam about the Association. He added he would have been really happy, if the entire cine technician members of the

Association were present. But unfortunately it was not the case as most of them were at their posts in their respective studios, due to work. Though it was an Independence Day he was sorry to mention that they had not that independence to observe a National Festival and in a common meeting place. He hoped that atleast next year, he would be able to collect the entire strength under the freedom banner, the great Father of the Nation had given us.

Mr. C. Subramaniam felt happy to refer to the achievements of Independent India in the last 9 years. Several measures have been provided in raising the standards of Indian citizens, and he said "we should all try to raise the spirits now."

# TRADE UNIONISM IN CINEMA

by

INTURI VENKATESWAR RAO

It is an incontrovertible fact that the present-day cinema is more a trade than an art. Barring a microscopic few the rest of the producers keep their eye on the box-office and do not hesitate to trade over the ignorance of the illiterate mass. In the present set up of the trade, creative effort, scientific research and national outlook are totally lacking. Art—the noble and sublime art—is given a neat good-bye and in its place greed and lust reign supreme.

Now, as I have already stated, the cinema is out and out a trade than an art. So, it becomes imperative that the workers in this trade, be they skilled ones or non-skilled ones, should get their proper and legitimate share out of the profits the vested interests get.

They should constitute themselves a reckonable force in moulding the destiny of this trade. They should marshal up all their forces and declare that without labour there is no capital [and therefore that the labour should enjoy equal status as that of the capital.

It is an admitted fact that, for the healthy development and growth of any trade, the two organic elements—capital on one side and the labour on the other—should scientifically and constitutionally develop their organisational strength. So far the cinema trade is concerned the capital interests have already organised themselves. The Studio owners, the Producers,

the Distributors, and the Exhibitors that naturally come under vested interests, have their organisations to champion their cause and to develop strength and solidarity among themselves. So, it is in the fitness of things that the labour should also organise itself on trade union lines.



INTURI VENKATESWAR RAO

*I must say that trade unionism is a creative force and not a destructive one. It is a unifying force and not a separatist force. It is a passive force and not an aggressive one. It aims at the proper and healthy growth of the trade. It contributes for the sound development of the trade. It augments the resources of the trade and keeps it strong and stable. Viewed from any angle and judged from any standard, trade unionism is a revolutionary force which creates a platform on which the capital and labour meet, thrash out their differences, eschew*

the spirit of distrust and suspicion from their minds and bring into existence a bond of unity and friendship between the two. Trade unionism, I may submit, is a great force of modern times which every progressive member of the vested interests should welcome with out any mental reservation.

So far, I have tried to impress the capitalists and the working class about the healthy characteristics of trade unionism. It is time that the working class in the cinema should organise itself on healthy trade union lines. The amenities that the working class aims at and the demands it puts forth are varied and many. Security of service, yearly graded increment in salaries, bonus, provident fund, pension, gratuity, regularisation of working hours, over-time allowance, dearness allowance, leave facilities-these are some of the amenities the working class in the cinema trade is struggling for. A powerful trade union movement is therefore necessary for the working class to secure and enjoy the above amenities to the fullest extent.

Recently I had been to Bombay and there I found that the trade union movement in cinema has taken strong roots. All the workers in the cinema trade have organised themselves according to their vocations. In my opinion no useful purpose will be served if all the workers connected with various branches in cinema are brought under the banner of one organisation. It is absolutely necessary and expedient that workers with different professions form their own trade unions. Independent Directors, the Artistes, the Junior Artistes, the Assistant Directors, the Writers, the Music Directors, the Dance Directors, the Editors, the Theatre employes, Studio Workers etc, I must say, have very fine and powerful trade

unions to their credit in Bombay, They have set very good examples worthy of emulation.

I am told that in Bengal too there is a strong and powerful trade union movement in cinema.

Coming to South India there are some trade unions that are consistently championing the cause of the workers in cinema. The Andhra Cine Employees' Association, South Indian Cinema Employees' Association, Tamilnad Cinema and Studio Employees' Union have been keeping the banner of the working class aloft. But it is to be said that these organisations represent the lower strata of the working class or rather I would say the non-skilled labour. Skilled labour such as Independent Directors, Music Directors, Assistant Directors, Musicians, Dance Directors, Art Directors, Artistes, Cinematographers, Sound Recordists, Dialogue Writers, Editors Etc., should come forward, align themselves with non-skilled labour and build up a healthy and powerful trade union movement in South India.

Trade Unions formed thus can affiliate themselves to the All India Organisations that act as the mouth pieces of the working class movement in Cinema.

It passes my comprehension that some members of the skilled labour, who ought to welcome trade unionism in their own interests, should choose to lead a crusade against it in season and out of season. As I have already pointed out, trade unionism is no destructive force. It is absolutely a constructive force. I would rather say that it is a veritable boon of modern times for both the vested interests and the workers.



I fervently appeal to the skilled labourers, that is technicians, in cinema to come forward, develop class consciousness in them and forge a powerful trade union movement in South India and enable the labour to enjoy an equal footing and status with the capital.

I am sure that the day is not far off when the labour in cinema, through trade

unionism shakes hands with the capital and both—hand in hand—go farward to herald the advent of socialistic pattern of society—the cherished goal of our motherland.

[This is the individual opinion of the author—Executive Editor.]

## NEWS & NOTES

### Government and the Industry

Shri P. M. Lad, Secretary to the Government of India, Ministry of Information and Broadcasting had detailed discussions with representatives of the Federation on the 29th June and 7th July in Bombay on various matters affecting the film industry. Among the subjects discussed were exhibition of foreign films dubbed in Indian languages, effective participation of India in International film festivals, constitution and working of a proposed National Film Board, Film Institute, Film Production Bureau and Central Board of Film Censors setting up of Film Finance Corporation, Government's assistance to the Children's Film Society and producers of Documentary films and compulsory exhibition of Government approved Film. The discussions were held in a sprit of extreme cordiality.

Many things can be settled if the Industry is taken into confidence by Government and its accredited representatives appointed on all bodies connected with the Industry. The Government and the Industry have a common objective of serving the community and we are confident that with mutual understanding, this national objective can be achieved better and better. We sincerely hope that the Silver Jubilee Year will mark a new

chapter in the history of Government-Industry relationship.



### Demand for Indian Films Abroad

The Ministry of Information and Broadcasting has informed trade organisations in the country that there is a demand for Indian films in Rumania, Hungary and the East European countries. According to information received, it is learned that whenever a theatre announces a showing of an Indian film large queues are usually to be found formed at the shows.



### Assistant Directors form a Credentials Committee

The managing committee of the Assistant Film Directors' Association resolved at its meeting held on June, 17 to send circulars to all producers requesting them to write the designation of A. F. D. A. against the names of assistant directors who are members of their association in all their records and publicity materials. The meeting formed a credentials committee with three members whose functions shall be to check up the activities of all the members and strengthen the association and also to hold a regular study circle inviting veterans of the industry to impart technical and other knowledge necessary for film making.

## Late Sri K. RAMNOTH

Sri K. Ramnoth, our great philosopher and guide, is no more. We have become poorer and miserable by his unexpected departure from our midst at the tender age of forty three.

As you are all aware that Sri Ramnoth was a brilliant technician. He was a class by himself. As a Cinematographer his technical knowledge was admirably superb and masterly. His was an analytical brain. Most of us, who had the privilege of working with him and under him, know what a great scientist he was. He gave us his valuable advice whenever it was sought and moulded our careers into full fledged technicians. He was a man of great research faculties and he wanted that everyone of us should develop an outlook of scientific research in us. The pictures he cranked and the pictures he directed, numbering about thirty, remain as monumental examples of his great research, technical skill and above all a noble mind. Truly he was called a camera 'wizard' since he viewed the human life from so many angles and made it pleasant and charming through the medium of light and shade. 'Grihalakshmi', 'VandeMataram', 'Sumangali', 'Devata', 'Pothana', 'Swarga Seema', 'Ezai PadumPadu', 'Marmayogi', 'Manithan', 'Kalpana', 'Kannamma-en - Kathali', 'Viduthalai', to speak a few, testify to his great and brilliant technical knowledge and craftsmanship.

He was the founder, rather the father, of this Association and through

out his meteoric career he was an ardent and relentless champion of the cause of the technicians in particular and the workers in general. He was opposed to all processes of exploitation of the labour in the Cinema Industry.

Sri Ramnoth was a man of different facets. Besides a great cinematographer and Director he was an accomplished Screen-play writer. For many of the pictures he directed he wrote his own screen-plays which bespeak of his noble ideas and transcendental aims in life. He was a great journalist too, having contributed illuminating articles on the Cinema to many journals and periodicals. He was always progressive in his outlook and never swerved from the right path even though he had to face many hardships in his professional life.

As a man, he was of blotless character, immaculate sincerity, inflexible will and indomitable spirit. He was gentle, polite, sweet and god-fearing in his utterances. It was a treat of enlightenment for any one to speak with him for even a few minutes on any topic—be it philosophy or economics, Politics or Cinematography. He was an idealist to the core.

Physically Sri Ramnoth is no more with us. His death has created a void which can never be filled. But we are sure that his great and dynamic spirit will hover around us and show us the right path to tread. His life was a continuous and great dedication to the Art and the science of

of the Cinema and let us humbly take a vow today that we shall implicitly follow his foot-steps and cherish his sacred memory.

Let us instal the image of that illustrious technician in our minds and emulate his noble examples and precepts in life. Let us perpetuate his memory by living to the ideals he has set before us. Let us contribute

liberally to the fund that is started to erect a memorial to that great soul.

Let us pray God to give eternal peace and rest to that departed soul. Let us solemnly declare that we, his comrades and followers, shall keep the torch, he has handed over to us, burning. Let us proclaim with one voice that we shall keep the flag of this Association, of which he was the founder, flying.

A special number of this journal in Memory of Shri K. Ramnoth will be brought out in November 1956 — Contributions of articles and special photographs of Shri Ramnoth in his various activities are invited. All communications are requested to be addressed to Shri N. Krishnaswamy, Secretary C. T. A. Congress Grounds, Madras.



## MATTERS OF INTEREST

### Equipments may be made in Bombay.

Bombay state is planning manufacture of Photographic equipment, cine cameras, sound projectors and further production of photographic chemicals under the Second Five-Year Plan. The Director of Industries of the Bombay Government has mentioned these items pertaining to the film industry in his draft brochure proposals which envisage the starting of large and small scale industries under the private sector. The brochure adds that the type of articles to be made in the first stage will be decided upon in collaboration with foreign firms, and the locations suggested are Bombay, Poona and Ahmedabad. The draft brochure proposals are being circulated to trade organisations for their views.



### Raw film factory for India.

According to A. D.N. the official news agency of East Germany, the raw film experts of East Germany, who recently visited India on the invitation of the Government of India to explore the possibilities of starting a raw film factory in India, have submitted their report to the Government of India expressing their opinion that the starting of the industry was possible in the cities of South India and recommending some places suitable for it.

Mr. H. V. R. Iyengar, Secretary of the Ministry of Commerce and Industry, Government of India and leader

of the Indian Trade Delegation to Europe, now on a visit to East Germany, is understood to have visited the Agfa Film Plant in Wolfen near Leipzig and discussed with the experts the question of starting a raw film factory in India.



### Working Conditions of Film Labour

The Indian motion Picture Employees, Union has submitted a memorandum to the Deputy Commissioner of Labour, Bombay, detailing the grievances of labour employed in the film industry. The memorandum says that a majority of the workers are not paid overtime wages, that they are not given the four festival holidays under the Thakore Award, that there are no fixed hours of work, that Provident Fund Schemes have not been introduced by several studios as required under the Thakore Award and that the workmen are not paid their wages regularly. The Union has alleged that film workmen have lost more than a crore of rupees of their wages during the last decade and that during the last five years 500 members of the Union have lost more than Rs. 3½ lakhs. The Union has asked the Government of Bombay to appoint a Committee to enquire into the conditions of labour in the film industry in Bombay and has made the following suggestions:

"1. Government should introduce a licensing system coupled with deposit system with a view to avoid defaults on the part of employees.

"2. A film producing concern should be called upon to deposit an amount equivalent to the wages of entire staff for a reasonable minimum period, with the appropriate Government authority, prior to their launching a production.

"3. It should be incumbent on the employers in this trade at least that they shall not enter under any circumstances, into either mortgaging or hypothecating their moveable or immovable property to the tune of the amount of the wages of their staff for a reasonable specific period or the same should be directly hypothecated with the appropriate Government Authorities as a security in kind against the dues of wages of their employees or that the transfer of property act should be so amended that the secured creditors should be entitled to forego the amount to the extent of the accumulated dues the employees shall have top priority claims.

"4. We fully endorse the suggestions made by the All-India Cine Employees Federation at its Calcutta Session last year and also by the All-India Cine Technicians Council at its Bombay convention (1954) requesting the Government to seek a clearance certificate from the film producers in respect of the payments of their employees before issuing censor certificates.

"5. The payment of Wages Act should be so amended that attachment before judgement can be issued and executed on the Board of Film Censors preventing them from issuing Censor Certificate till the workers' dues are deposited or guaranteed.

"6. The Government should prohibit employment of small artistes through the supplying agencies as they exist today and to make it compulsory on the industry employment of

small artistes through recognised combines.

"7. The Government through legislation, if possible, should make it compulsory on the independent producers to attach themselves to established units and thereby encourage formation of combines."

It is learnt that the Government of Bombay has instituted a departmental enquiry into the conditions of labour in the film industry. In the face of the allegations made by the Union, which appear to be far too exaggerated, such an enquiry may be of assistance to have some preliminary data of labour conditions in the industry. At the same time it would be wrong for Government to be guided by the report of any such enquiry, until a full-fledged committee with representatives of the Industry on it, examine the conditions and the measures to be taken to regularise conditions in the industry, consistent with its peculiar problems. Mechanical application of labour laws to the Industry will not help matters, as film production cannot be compared with the production of other goods, Labour law need to be revised for application to the film industry, with due regard to the interests of the workers also. On the question of emoluments to workers, this has necessarily to depend on the earning capacity of the production unit. The suggestions made by the Union are nothing short of a counsel of despair, which fact has to be recognised. Unless financial stability is established in the industry, neither the producer nor the worker will be able to continue a gainful occupation. We would impress on Government and the Industry the utmost urgency of taking measures to help establish financial stability.

## AN OUTLINE OF FILM LITERATURE

IN the morning of this century, the cinema like a child was trying to reach the bookshelf to get hold of some one volume or other which it could look into for reflection. But just like the child that turns the pages of any book and then throws it aside, the film could neither utilize nor interpret the contents of any book of significance. As for any books about films they were more like birth certificates or progress reports of a school child; for, in the early days of the film, most of the written matter regarding the motion picture comprised patent certificates, blue prints or scientific data relating to the photography of moving phenomena, or cinematography in the strictest sense of this word.

Today, the cinema is in its sixties. Its story or biography has been written by its many adherents. By its own virtue it has depicted its story in continuous moving pictures and these have formed the basis of books that, in their turn, relate the story of the film from its earliest days. Within half a century, film literature has grown and claimed for itself a separate niche or corner in any representative library. In fine, the cinema has gained the attention of literary man.

There is another form of film literature—born of the cinema or books that owe their renaissance to films. A few years after it established itself as a form of entertainment, the film drew material for its theme and content from the well-known works of world literature; it succeeded, too, in reflecting these books silently and superbly in the first instance; and, latterly, when it gained a tongue, the film reflected and

reproduced in speech, song and action—in picture, prose, poetry and music—some of the best works of art and literature accumulated through the ages. Epics, classics, drama, tragedy, comedy, opera, contemporary life, the factual and the actual, fiction, all these formed subject-matter for film themes. The motion picture became the interpreter of much that belonged to the arts and literature and science, to millions all over the world. Is there any wonder that this twentieth century art of the film has claimed the attention of some of the foremost men of artistic, scientific or literary worth and talent? What is amazing, however, is the strange fact that the very literature or literary work from which the film gained its inspiration and material was later found in abridged form as a book based on the film story of the original work from which the picture itself was born! Such books which are printed versions of screen adaptations of famous literary works are even, today, a strange commonplace! The role of the film in these cases seems to have been the interpreter of classics to the 'man-in-the-street'; the visual interpreter bringing within reach of the common man much that his prototype of the last century did not get or enjoy. Neither this branch of film literature nor books of the technical genre about the photographic cinematographic or other engineering, aspects of the film is proposed to be brought into the compass of the present essay. The burden of the pages that follow will be to survey—as briefly and sketchily as possible—books that have appeared till now on the art of film or its progress and significance to the public.

The majority of books that relate to the cinema can be found in the English language. Primarily an art sponsored in America, the early books about films were in the English language. Some of the excellent works published in the pioneering periods of the film in France and Germany have been mostly translated also into the English language. Books published in England—some of the best on certain aspects of the film—are naturally written in the language of the country. Many works emanating from Russian maestros and artists have been promptly translated into the English language. Thus, as it has been stated at the head of this paragraph, the greater part of film literature can be found in the English language.

The story of the childhood of the cinema was more reflected in the magazines and journals than in any one book. In fact, there were no books published of this early period of the film's growing years. It was after the producers had created a glamorous world around film personalities that the subject came under review in book form. Of such early volumes that revealed to the cinema going public and lay man the wonder world of motion picture production, a popular example is *Behind the Motion Picture Screen*. Today, this work can only serve to form part of a collection and, perhaps, as a rare book on films of antiquarian worth. It explains in its pages some of the methods by which films were made in the era of mute pictures.

It seems that not all the material published in the reviews and film pictorials of the early days had much of permanent value. Like the films they described or the stars they eulogised, the writings too, were ephemeral. The first genesis of the motion picture came from the facile pen of Will Hays who had much to do with the

film industry in America; in fact, he was the President of the Motion Picture Producers and Distributors Association of America. At about this time there were other writers who were contributing towards the library of the film volumes. *The Film Finds a Tongue* was a book on the lines of the earlier work, *Behind the Motion Picture Screen*. But the talkie era afforded the scope to the author for interesting material to be woven into a kind of fictional biography on the development of the film from its silent period to the days when it had acquired articulation and power to sing. The most representative work is, however, that of Will Hays. His *See and Hear* is a compilation of much information and facts relating to the American film, up to the middle twenties. A much later and more representative work—the best of its genre, perhaps—is the book entitled, *The Rise of the American Film* by Lewis Jacobs. It is a history of movies told in an interesting manner and interspersed with passages that analyse the problems of the cinema or reflect intelligently on the factors that have led to the high status of the American motion picture within and without its native land. Here is a literary work that deserves place in any bookshelf of film studies for many years to come—unless a revised edition of the very same work reappears! On the lines of this last said work and of a different genre is *Pictorial History of the Movies*. This is an attempt to relate in printed pictures and captions the story of moving pictures. Many of the pictures that illustrate the book are well-chosen and the continuity is very neatly maintained, enabling the titles of the pictures to tell the story of the film industry. It is an American publication, which explains why there is much more of the American motion picture represented than of the film elsewhere in the world.

Quite of a different order to the books already outlined are the many interesting studies on the cinema that were published in the United States. Alice Mitchell came out with her excellent work: *Children and the Movies*. As the title denotes, this book is exclusively devoted to the film and its relation to child audiences. A book which deserves its place in any film book-shelf. Wider in its objective and based, too, on first-hand research is *How to use the Educational Film* by Brunsetter, published in Illinois. A work of primary interest to all those who believe in the film as an aid to teaching methods. It is important to those who are not aware of the possibilities of the film as a medium of instruction; and it is a book that must be read by those who have anything to do with the education of our folk and youth. Though this book, like *Children and the Movies*, was published many years ago, it still can be consulted for the methods and information it gives with regard to visual education through the film. Only the statistics and equipment data may be out of date.

Coming back to the chronicles of the motion picture, there is also *The story of the Film* by Joseph P. Kennedy. More

detailed is the work by Hampton Benjamin: *A History of the Movies*. And for interesting reading which will be enlightening at the same time, is the book by Terry Ramsaye: *A Million and one Nights*—the very title displays the romantic originality of the writer! Besides mere history, the economic aspects of the film industry have received some attention. Most of the material on this feature of the film industry has appeared in articles. Nevertheless, *the Economic Control of the Motion Picture Industry*, which was undertaken by the author under a research Fellowship of the Rockefeller Foundation, gives many facets of the film industry that are scarcely found with such precision and detail in the general story books of the motion picture. Its first edition came out in 1944 and a revised one in 1946. Exhibitor, producer and distributor alike, must look into this book for some revelations on the economics of the film industry in the States.

Turning to the native land of the English Language, the present reveals a collection of excellent film literature that has been gaining momentum from the emergence of the first book: *Let's go to the Pictures*.....

P. V. PATHY.

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## Some Important Activities of the Executive Committee

At a meeting of the Executive Committee held on 29th July '56 Messrs. A. Krishnan, N. Krishnaswamy, Vasanth Puranick, Venkateswara Rao & V. Srinivasan, were appointed as members of the Editorial Board for the year 1956-57 and Sri N. Krishnaswamy be the Executive Editor and Convenor with powers to coopt.

Messrs. V. Srinivasan, Rajanikant, Inturi Venkateswara Rao, were appointed to submit the draft Code at an earliest date and Sri. V. Srinivasan be the Convenor with powers to coopt.



# CHILDRENS' FILM

## Provision of Rs. 25 Lakhs in Second Five-Year Plan

Dr. Harekrishana Mehtab, Governor of Bombay, clicked the camera to inaugurate the shooting of a children's film, "Lighthouse," sponsored by the Children's Film Society, at Shree Sound Studios, Dadar, Bombay, on 8th July 1956.

Nearly 200 children watched the inauguration, which was immediately followed by the banging of the "clapstick" by one of them.

Mr. P. M. Lad, Secretary, Ministry of Information and Broadcasting, Government of India, disclosed at the gathering that a provision of Rs. 25 lakhs had been made in the Second Five-Year Plan for the Society to undertake production of children's films.

## Dozen Films A Year

Speaking on the occasion, Dr. Mahabab appealed to the film industry to take an active interest in the children's film movement and help produce educative pictures designed to provide instruction and healthy recreation to children. He emphasised the utility of the film medium in the mental development of children.

In India, the Governor said, there was a dearth of such films. He expressed the hope that with the efforts of the Government and the children's film Society in this regard, the country

would soon be able to produce at least a dozen of them every year.

Earlier, Mr. B. G. Kher, Vice-President of the Society, welcomed the Governor. He stated that it was for the first time that a children's film was being produced in Bombay. It was a "stupendous task" to provide regular and suitable entertainment to about ten crore children in the age group of 6 to 16 in this country. Several films should be produced every year to keep up the interest of the child audience, he said. Referring to the problem of exhibition of films, he called upon exhibitors to devote Sunday morning shows to children's films.

## Second Venture

"Lighthouse" is the second venture of the Children's Film Society, which is an autonomous body constituted by the Government of India about a year ago.

Mr. Kher said that an English version of the Society's first film, "Char Dost" had been sent to the Edinburgh, Film Festival. The Society had also taken up the work of making Hindi versions of a few selected children's films from Britain and Russia. A good children's film had a universal appeal and India's child population was bound to benefit by adaptations of foreign films, he said. "Lighthouse" Mr. Kher stated, tells of the adventure of a group of boys and girls on the high seas.

**Mrs. Indira Gandhi to study British Children's Film Movement**

Mrs. Indira Gandhi who is accompanying the Prime Minister on his foreign tour will spend sometime studying the children's film movement in Britain during her stay in London. In London, Mrs. Gandhi is scheduled on June 27 to meet Mr. J. Arthur Rank, President of the Children's Film Foundation of Britain. She will also meet Miss Mary Field, the Chief Executive Officer of the Foundation, and a pioneer of Children's films. Miss Field visited India in October, 1954 at the invitation of the Ministry of Information and Broadcasting, Government of India.

Mrs. Gandhi will be taking with her a copy of the first children's film produced by the Indian Society entitled "Four Friends". Directed by Nitin Bose under the supervision of B. N. Sircar of New Theatres, the film tells the story of two little boys, a girl and their friend Bholathe Bear. The English version has been prepared by the well known Indian actor David. A new experiment has been tried in making the version in English. Instead of dubbing the dialogues in English whereby the Indian child appears to speak choice English, which may not be very convincing, a story-telling commentary in English had been added while toning down the dialogues.

The Children's Film Society was established by the Ministry of Information and Broadcasting, Government of India, as an autonomous body under the Registration of Societies Act to sponsor production and exhibition of suitable films for children. Pradit H. N. Kunzru is the President of the

Society and Vice-Presidents are Shri B. G. Kher and Srimati Indira Gandhi.



**Children's Film Society of India**

After completing the first film "Char Dost" the Children's Film Society has taken their second full length feature, dealing with the adventures of a group of boys and girls with a lighthouse providing the background and will be directed by Kidar Sarma, and dialogues by Rajindersingh Bedi. The Society has already taken in hand the production of Hindi versions of well-known Foreign children's films including "Bush Christmas", "Circus Boy", "Secret Cave", "East Polly and West Polly" and "Mardy and the Monkey". The Government of India has sanctioned a grant of four lakhs of rupees for the production of films in current year and has included provisions for development of the Society in the Second Five-Year Plan.



**Children's Film Society**

The Children's Film Society formed for the production and distribution of special films for children was registered under the Societies Registration Act on 11th May, 1955. In accordance with the recommendations of the Council of the Society, Government decided to give grants to the Society as necessary, to cover the full expenditure on the first year's programme comprising production of two full-length films and 8 adaptations.

Grants sanctioned so far amount to Rs. 1,80,000, besides an initial grant of Rs. 50,000 to meet preliminary and administrative expenses.

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