

SOUND & SHADOW

Vol. III—No. 2.
February 1934.

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to Films, Music and Theatre

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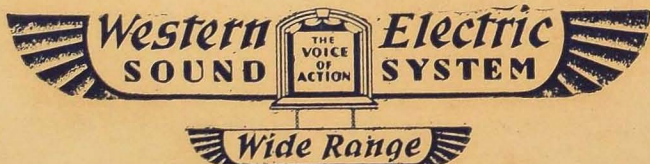
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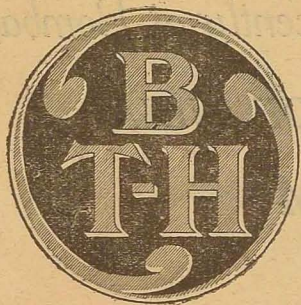
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RUTH CHATTERTON



# SOUND & SHADOW

*An illustrated Music and Theatre Monthly devoted to Films.*

Edited by :  
R. RAMACHANDRAN.

Yearly Subscription:  
Inland—Rs. 3 Post Paid  
Foreign—Sh. 6 or Dol. 2.

Office :  
TRIPPLICANE  
MADRAS.

Vol. III. No. 2.]

1934

[February

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"Ladies Must Love" A Universal Production.

## Caught in our Lens

By "ZOOM"

### STARTLING NUDIST FILM.

ALL America is talking about the latest film sensation.

It is a film called "Elysia, The Valley of the Nude." The whole picture was shot in the back-to-nature colony in California.

Every person who appeared in the film or who assisted in the making of it had to observe the colony's rule of strict nudity except the cameraman. He was permitted a bowler hat to keep the sun out of his eyes.

Brian Foy was the producer of the picture, which was made at Elsinore, 75 miles east of Los Angeles, where nudists had established their colony under the leadership of a Dr. Hobart Glassey.

Although all the actors and actresses were nudists, the picture is being shown virtually all over the country and has yet to face a censorship battle.

The film has yet to be shown in the state of Pennsylvania and it is expected that there will be a ban on it there.

Meanwhile, it is having a run in a Los Angeles theatre which is packed at every showing.

### LOVE AND SEX.

Love is a more or less powerful emotion beyond ordinary human control. It means one thing to one person, and something else to another. "Try it yourself sometime, and you'll get what I mean," says Mae West, star of "I am no Angel" who throws discretion to the winds and whose hips go North, South, East and West in her "Dance of the Midways."

Sex is the fundamental basis of love, either sacred or profane. Lots of people seem to regard sex as something necessarily vulgar. I don't think it is any more so than eating. Sex is never vulgar except to vulgar people. Why is it necessary to weep over the processes of nature? Who can change them for anything more satisfactory to the human race?

Because of the seductive characters I often have enacted on the stage or screen, some of the letters I receive ask me what I think of free love—if I approve of it. I don't believe in free love any more than I do in free lunch. I suppose it's all right for those who "can take it." It's mainly an individual problem to be settled by each individual for himself.



Love and sex not only are fundamentals of life itself, but they are the keystone of the entertainment business, which is a reflection of life. Consequently, I believe in stressing sex in my films and plays.

As a matter of fact, when were pictures ever without sex? Have we forgotten the vampish writhings of Theda Bara and Valeska Surratt? Since sex is considered the strongest instinct next to self-preservation, when will the human being lose interest in it? And it is the human being I try to interest.

#### ELISSA LANDI CREATES BACKGROUND FOR HER PERSONIFICATION.

Hollywood has its stars, who, feeling that they can't do their best work with strangers, insist upon having the same director and technical staff for all of their productions.

While Elissa Landi doesn't fall into this class, she carries the general idea even further. Feeling that she can't portray a stranger, she creates a mythical past for every girl she brings to the screen.

"I even go to the extent of writing a detailed biography for each girl I portray," said the actress, "which carries the girl from birth, right up to the point where the author picks her up in his screen play script."

"Thus I feel that I know the girl intimately. I understand the environment and background which influence her to act as she does in the play. She isn't a stranger whom I meet as an adult, but an old acquaintance I have always known. This is not just an amusing pastime. I find it essential to my work."

As Miss Landi is a successful novelist with her fourth book soon to reach the stands, the task of creating character backgrounds is not at all difficult for her. In addition to finding it a striking aid for her screen work, she considers it excellent training for her writing.

#### THE TWELVE BEST SMILES IN HOLLYWOOD.

What stars possess the twelve greatest "box office" smiles in Hollywood?

It has long been an axiom in Hollywood that either a real good scowl or a marvellous grin can go a long way in attaining film fame.

On the smile side, the "twelve best" are offered as Marion Davies, Maurice Chevalier, Norma Shearer, John Gilbert, Jack Oakie, Jeanette MacDonald, Douglas Fairbanks, Sr., Douglas Fairbanks, Jr., Robert Montgomery, Jimmy Durante, Mae West and Max Baer.

There are, of course, four or five thousand other good smiles among the actors and actresses of the screen. A good smile is important to any personality. Each one of the "twelve best" smiles, however, has a direct, a different, and a particularly powerful pull on public affections. There is something to each of these smiles that reaches out and grabs hold of a theatre-goer. Each one of these twelve people are fine performers, even if they do not possess an extraordinary smile .....but with that extra possession a big and definite percentage is added to their box-office importance.

Eccentricities of feature help a lot in developing a "ticket-selling" smile.

That Durante smile, for example,—people never seem to tire of seeing it chase up one side of that mountainous "schnozzle," and down the other!

Where would the smile of Chevalier be if it weren't for that large mouth of his? The acrobatics he can do with those mobile lips never fail. A grin has only to start at the far left corner of the Chevalier visage, and by the time it reaches the right side, Chevalier has the audience rolling in their seats.

The Oakie grin gets its high power from plump cheeks. The laughs start when the Oakie face begins to expand like a stratosphere balloon.

And then there are the smiles which gain their voltage from particularly expressive, sparkling eyes.

Marion Davies, Norma Shearer, John Gilbert and Jeanette MacDonald are in this category. Their eyes reflect emotion with extraordinary facility. Smiles always start in the eyes with these four. The audience is laughing with the stars long before the smile spreads to the cheeks or to the corners of the mouth. With the Shearer smile, there is usually a quick, sideways flirt of the head that gives added effectiveness.

John Gilbert has unusually large and strong muscles at the side of his face. These come into action when he smiles, creating a particularly pleasing and characteristic effect. Marion Davies accompanies her smiles with a spontaneous parting of the lips and a quick upward lift of the chin. Her large eyes mirror mirth easily, and betray the coming of a smile a fraction before there is any muscular reaction in the face. There is a distinct quality of youthful mischief in the Davies smile.





DOROTHEA WIECK.



Robert Montgomery has a smile like that of no other player. He literally smiles seventy-five per cent on the left side of his face. A muscle quivers at the right corner of his mouth, is stilled.....and then the smile slides over to the left side where it bursts into full bloom, the right half still remaining quiescent. There is a distinctive tongue-in-the cheek manner to the Montgomery smile.

The smiles of the two Fairbanks, Senior and Junior, are alike, and yet very different.

With Doug Sr., the manifestation is so universal on the face that the star seems to have literally rubber muscles. Probably no other celebrity ever smiled more completely.

Doug Jr., has much of the expansiveness of Doug Sr., with a certain individual quality of diffidence that gives his smile a distinctive charm.

The "curve" Mae West is able to put on her smile is undoubtedly half the secret of her great box-office success. The West smile starts out as a straight out and out grin, and then the eyes duck down and sideways, the left corner of the mouth turns up.....and..... you have something that is the last word in allure.

Max Baer's grin accomplishes much the same effect on the masculine side.

The enormous, highly attractive egotism of the fighter-actor shows itself in every smile. When that grin spreads itself over the acres of his countenance, Baer is irresistible.

Yes... ..a smile, a smile alone won't exactly make you a star overnight out in Hollywood .....but it will help a lot! Ear to ear grins are very helpful in Cinemaland.

#### SYMPHONY OF MODERN AGE.

"The next great symphony in musical history is going to be born of the movies! And it will be the music of this age, the music of ultra modernity." So declares Max Steiner, RKO Radio Pictures' maestro and one of the world's foremost conductors and composers, who predicts that he will soon hear a wedding of ethereal music and actuality the sounds of great cities, harbors, factories and railroad yards turned into imitative melody and made into symphonies of modern life.

"The movies have made such symphonies a possibility in the near future," Steiner explained, "by proving that most of the world's material sounds can be musically imitated. In two recent productions" Stei-

ner explained, "we succeeded in recreating with various instruments and combinations of instruments, the whistles of steamboats and trains, the throbbing and roaring of airplane motors, the tumbling of coal down chutes, the din and clatter of compressed air concrete breakers and other noisy sounds of the present day."

Steiner confidently expects some great composer soon will utilize these innovations and write an epic, setting out in melody, the first symphony depicting the present age, which he claims, has not yet been set to music. He pointed out that masters of melody in the past have succeeded only in using material and natural sounds as themes, and that none of them have really succeeded in reproducing modern audible life.

#### SCREEN AND STAGE NECESSARY TO EACH OTHER'S EXISTENCE.

Lenore Ulric, arriving in Hollywood to fulfill a contract with R. K. O. Radio studios says that if the stage is ever allowed to pass out of existence, the screen will languish and die, and vice versa.

"When motion pictures first came into existence," she declared, anent her statement about the interdependence of the two mediums, "the stage seemed doomed because of the popularity and financial success of the screen. But it managed to keep its ground, especially in the larger cities. Then there came a time when the footlights were looked to by the screen for valuable dramatic material. Today, so great has become this dependence that I sincerely doubt if the screen could survive without having recourse to this material, whose worth has already been proven to have outstanding dramatic and box office merit."

"The stage, on the other hand, needs the screen. For today, it can call upon famous talent and box office names already developed by the talkies.

"The coming and perfection of sound in pictures has solidified and intensified this relationship between the two kindred arts."

\* \* \*

"Once a cartoonist, a man is doomed forever," observed Director Ernst Lubitsch as daily he scanned Gary Cooper's handiwork during the filming of Paramount's "Design for Living." Cooper amused himself between scenes throughout the picture by his former profession, caricaturing the cast, including himself.

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# Screen Sidelights

By Gleanor.

Appearing for the first time before the camera in almost a year, Norma Shearer began work in *Rip Tide*, Irving Thalberg's first picture in his new series of six feature pictures for M-G-M. Edmund Goulding, who made "*Grand Hotel*" is directing, with Herbert Marshall, and Robert Montgomery in the principle masculine roles.

The *Kolhapur Cinetone* has got started, well and truly, with a brand new Mitchell camera, and equally good man to operate it, a fine batch of workers to act before it, and a man with ideas to direct them all. The latest information we have got is that they have finished one outdoor scene, and will be going for further outdoors to Latna in a few days. Needless to say, we are anxiously waiting for the finished product.

Bhal Pendharkar's "*Parth Kumar*" which he produced for *Shyam Cinetone*, and left with only two scenes to be taken, due to some disagreement with the proprietors, and completed by *Baburao Painter*, is to be released simultaneously at Bombay, Poona and *Kolhapur*.

*Baburao Painter* seems to have a knack for completing things. You remember he finished "*Tulsids*" which *Devare* was directing for *Digveer Cinetone*, due to the latter's illness. By the by, we would like to know what happened to *Baburao's* synchronised picture.

Just at present, Mr. Painter is busy with his new company "*The Maharanee Cinetone*," or *Shalini Cinetone* sponsored by another branch of the *Royal Family of Kolhapur*. Further news is on its way to us, on receipt which will we gladly share.

*Balwant Pictures of Sangli*, though not properly of *Kolhapur*, can be said to belong to the same batch, seems to be doing very well with their first picture, "*Sono Film Syndicate of Kolhapur* is in charge of their sound.

*Ganpat Bakre*, late of "*Surya Film Company*" and "*Mohan Cinetone*" seems to be busy with another new company, with some financier to back him up. His headquarters will be at *Belgaum*.

*Lalit Pictures Limited* are pretty silent, absolutely no news about them.

*Chhatrapathi Cinetone*, the remnant of the old *Maharashtra Film Company*, which might be said to be the mother of all these offspring seems to be getting on, not too well and not too bad. The same news has been coming to us for the last few months, that work on the Hindi version of "*Domestic Feud*" is going on there. I wonder if a "*Domestic Feud*" is literally going on there.

Wallace Beery and Jackie Cooper, co-stars of "*The Champ*" and "*The Bowery*," are to appear together again in "*Cabby*," *Metro-Goldwyn-Mayer's* new picture, written by *Mike Simmons*, author of the "*Bowery*."

The *South Indian Movitone* are shooting a *Canarese* picture at the *Chhatrapathi Studio*, utilising their equipment and technical staff. *Kavi Kesari Narhar Shastri* is the author of the story "*Sati Sulochana*" and Mr. Y. V. Rao is in charge of direction.

*Ramon Navarro* finds great joy in "marking" film for camera and sound crews. At the beginning and end of each scene, it is necessary for somebody to step in front of the camera, under the microphone, and clap his hands sharply. The sound and the action, registered on the film, marks the beginning of the scene. Usually it's the job of an assistant cameraman. But *Ramon* does it himself.

The *Southern Mahratta Country* seems to be coming up in the *Celluloid Industry*.

For a few worrying moments, Director *George Seitz* thought he had a troupe of glass eaters instead of a stage crew during a rehearsal for a scene in *M-G-M's* "*The Women in his Life*." During the rehearsal, *Otto Kruger* was called upon to shatter a picture frame containing a woman's photograph. As the fragments fell to a desk, "prop" boys and "grips" rushed in, seized the pieces and began eating them—and even *Ben Lyon* grabbed a splinter and began nibbling it. But the broken 'glass' was really only a sheet of confectionery, used solely for rehearsals to spare *Kruger* any possible injury to his hands before the scene was actually filmed.



*Bombay is the same as ever. New Cinetones coming up, old Cinetones taking fresh names, and everything happening with the same confusion as of old.*

"Vanessa," sensational novel by Hugh Walpole and sequel to the "Fortress," may be a vehicle for Helen Hayes, who at present is most successfully appearing on the Broadway stage in "Mary of Scotland."

Chandra Art Cinetone's half finished first talkie "The Star of Heaven" is stopped till the monsoon for they want to make it a super picture.

Carle Laemmle, Jr., announced last week his intention of keeping his grip on the public's imagination during 1934. Following the success of the "Invisible Man" he has laid plans for three additional imaginative thrillers. The first of these is "A Trip To Mars" by R. C. Sheriff; the second is the "Return of Frankenstein," by L. G. Blochman; and the third is "The Golem." It is likely that Boris Karloff will be starred in all three pictures.

Director G. P. Pawar is busy completing the scenario of the new stunt talkie "The Power of Almighty" starring the renowned pair Master Chandra Rao and Lalita Pawar. Rehearsals will begin next week. Some actual fights with the tigers and lions by Master Chandra Rao are to be filmed for the production.

Vicki Baum, author of "Grand Hotel" is writing a new and up to date screen version of "The Merry Widow" for M-G-M.

The much boosted picture "Karma" which was made in England was recently screened in Bombay and report has it that it is not half as good as some of the local productions.

Clyde Beatty, who, our readers will remember, created a sensation in "Big Cage" is to feature again in a serial of twelve pictures and the entire Hagenback Wallace circus menagerie of wild beasts is to be utilised.

Jaddan Bai is taking the leading in "Nautchwali" of Sagar now under production under Ramnik Mehta's direction.

Charlotte Henry, heroine of Lewis Carroll's phantasy "Alice In Wonderland" is to feature next in "Mrs. Biggs of the Cabbage Patch," to be directed by Norman McLeod. She entered the screen as the sweet faced girl of Junior Durkin in "Huckleberry Finn."

Sagar reports that in spite of the 'long-loud' propaganda of some of the provincial papers of Bengal, Kajjan Bai is going to step in Bombay, and into the Sagar studio. At the same time, we also hear that they are going to legally proceed against Kajjan Bai for unduly delaying her arrival. I don't know what is wrong. Unfortunately Madras is not in the centre of all the trouble and turmoil. Anyway Kajjan Bai seem to be a hot favourite. What will she do, with two parties dragging her two ways? They say that Kumar too is coming to them, and will join hands as regards the leading roles. We also hear that they have given notice to most of their acting staff. But their Studio Bulletin asks me to believe that they will have their 1934 cavalcade of socials, thrillers, 'Puranic', Rajputi, Fantasies, 'Musicals'. I believe.

"Phantom of the Hills" is said to be in the cutting room, and that American returned experts—I don't believe in them—who have seen it, report that it is A<sub>1</sub>.

Mr. Badami is taking special care in making "Educated Wife" up to the mark. I wonder which mark!

"The Dancing Girl" with Sabita, Lalita, Gaznavi, and a host of others is being directed by Mr. Ramnik Desai.

Ezra Mir's next is said to be " ". We also hear that he is going to Calcutta for a well-earned rest.

Charlie Chaplin's new picture, the title of which has not been released will definitely be released by the October of this year. At the moment Charlie Chaplin is very enthusiastic over the big idea of resurrecting "A Woman of Paris" and making it into a talkie—of course, without himself, for he wont talk, that is, through the screen.

Ranjit states that they have three pict res in the making. Their technicians, Mr. Pandurang Naik, cameraman, Mr. Jamnadas Subedar, Sound Engineer, and Nandlal Jaswantlal Director, have proceeded to England by the S. S. Victoria. Have juniors come into their position, or have they invented some automatic machinery that will look after their work while the technicians are away? Rumour says that the company might be closed down also. But all the same I hope that more pictures are coming. Imperial's "Temple Bells" have not yet been released. It is pretty high time. They told us that they have got it ready, a long time back. I am waiting for the "Bells" to ring.



A burlesque of "The Private Life of Henry the VIII" is to be produced by Wheeler and Woolsey with Thelma Todd and Zasu Pitts as two of Henry's wives.

Khan Bahadur Ardesheer seems to have an idea to limit the concern and start picture producing on a mass scale. Sarpotdar is persistent with his "Devaki". Somebody wrote to us that it has been scrapped, but the latest we hear is that it is proceeding slowly, with Dulari taking the titular part, and Billimoria and Sulochana appearing as Vishnu and Lakshmi. Homi Master is reported to have finished his "Magic Flute," for which Ghory seems to have been lent by Ranjit. Outdoor work on "Gulsanover" with Sulochana and Billimoria is going on.

The screen reunion of Janet Gaynor and Charles Farrel, arranged by Winfield Sheehan of Fox, provides for two pictures a year from the popular sweethearts of "Seventh Heaven" and "Sunny Side Up." Their first will be "First Love," from a story by Kathleen Norris.

No independant producer seems to be working at the Studio just now.

Krishna reports that they will be beginning work soon. When?

Lee Tracy's proposed appearance for Paramount in "The Baby in the Ice Box" will not take place, according to a Hollywood report. The cancellation is said to be due to Will Hays, the American film Czar, who intimated to Paramount that M-G-M's dismissed comedian should not be employed by a rival producer.

Mahaluxmi Cine-tone Co are beginning "Seva-Sadan". Mr. Premchand, its author, has arrived. "Nand-ke-Lala" has been released.

One of the earliest and eeriest of 'horror'

pictures, "The Golem" is to be refilmed by Universal under the direction of Karl Freund, who photographed the silent German version twelve years ago. The story concerns the exploits of a man-made monster in the ancient city of Pargue in what is now Czechoslovakia.

Selected Artists are busy with their first picture, "Sign of the Crescent", recorded on their Selenophone System.

Katherine Hepburn, the meteoric star is to create the immortal character of "Joan of Arc."

Ajanta seems to be in for money. Three units seems to be working full time. Bhavnani's forthcoming picture "Shan-E-Khuda" is to be a fairy tale romance produced on a gala scale. A. P. Kapoor's new picture has been provisionally titled, "Dukhtaye Hind." Bhasa's "Swapna Vasavadatta" is being directed by Mr. Altekar., with Sohoni, Bibboo, Tara, Padmavati Shaligram—I like the name very much—P. Jairaj, Nyampalli, and some more from Ajanta's "Stellar" array.

Douglas Fairbanks, Jr., who for the past several months has been making pictures in England, has returned to America to continue his picture career for R K O Radio Pictures, as co-star with Colleen Moore in John Howard Lawson's "Success Story." Zasu Pitts is also in the cast.

Ambika Film Co., the only existing silent picture producing concern is busy on their last "Super Stunt" picture, "Treasure" with that old favourite Ermeline in the cast. One of those poor people whom the talkies have thrust out. They are now going to making their pictures talk, and their bulletin wants us to expect "Four quality" pictures in the first year. Well, so many have promised that we are a



Master Vinayak—Hero of "Akashwani" of Kolhapur Cinetone's.



bit diffident but all the same we wish them all good luck.

Ramon Navarro is planning to produce, direct and star in a play of his own writing, in London, next year. He is writing it now, and the title will be 'It's Another Story.' It deals with the off-stage life of a motion picture star.

Oriental Talkies Ltd, have completed their "Vishnu Bhakti" at the Krishna studio, with Madhav Kale, and Shyam Zutshi. You remember her, of course. She came half way up to Ajanta, and then got home sick.

Little Jackie, aged six, son of Gerry Fairbank, the British Lion make-up expert, has decided that he is going to follow in his father's footsteps. Already he has been found practising on the faces of his school-friends with crayons.

Vijay Shanker Bhatt, late of the Royal Cinetone has started the Prakash Pictures, and have begun work on "Actress". "What happens to the Selected Artist's "Actress"?

Ernest Lubitsch has been definitely signed to direct "The Merry Widow" according to an announcement by M-G-M. Maurice Chevalier, as previously announced, will have the principal masculine role in this new taking picture version of the famous Lehar operetta. No announcement has yet been made of the feminine lead, as Jeanette MacDonald, who was to have taken that role, is going on a world tour.

Director H. R. Sonie of Trilok Cinetone is busy with his second picture "Noor-E-Islam", which he is making at the Sagar Studio. He seems to have an idea to build an independent studio at Lahore.

The Hindustan Office report that Mr. Phalke has finished synchronising his "Sethu Bandan."

Calcutta will have two more film producing concerns, it is anticipated. Halmooch who started with the distribution of pictures will shortly open a studio and if a rumour strongly current in this city is to be believed will be producing a Tamil picture for which Mr. Ramaseshan of Aurora and Mr. Padmanabhan of Madras are arranging a unit. The second studio will be ushered into



Marie Dressler is seen here with a part of the huge fan mail she received on her sixty-second birth day.

existence by Mr. J.J. Madan of Madan Theatres, Ltd.

Calcutta is busy. Two journals seem to be fighting over the relative merits of "Yahood-ki-Ladki." Where is it going to lead them?

A report states that after finishing Devaki Bose's "Seeta" the East India Company will be closing down for a month to re-arrange things.

Mr. Profulla Ghosh is understood to have severed his connection with the Radha Film Co. and will shortly open a studio in Tollygunge. A recording set has already been ordered.

New Theatres are busy with "Rupalekha" which Barua is directing. Nitin Bose is making a Hindi version of "Chandi Das." We are obliged to "Film World" of Lahore for the information that New Theatres are opening a subsidised studio at Lahore.

Bharat Lakshmi's "Ramayan" is ready. They have got three more pictures in their present programme. "Chandsadagar" directed



by Profullah Roy, "Insaf-Ke-Top", a comic picture directed by Vithaldas Panchotia, and "Bhakti-Ke Bhagwan" based on Rugmangadha Charitra, directed by Gunjal. The management is making arrangements to produce two South Indian talkies, one in Tamil and one in Telugu for which a representation had recently been to Madras. They have promised further details later on. They are erecting a theatre in the heart of the city of Calcutta, for the release of their pictures, which they are naming "Bharat-Lakshmi."

The Hindusthan Pictures Limited have had their theatre, the late Kidderpore Cinema, opened by Mayor S.K. Basu. Its new name is "Chhayaloke" or "Shadowland."

Chitra, Rupabani and some other theatres have arranged charity shows in aid of the Mayor's Behar Relief Fund.

The Select talkies of Bangalore also organised a similar charity performance.

Poona has been silent the whole of last month. Neither Prabhat nor Saraswati, the two concerns who were keeping us regularly posted with news, have sent anything to us. Perhaps they are busy acclimatising themselves in their new studios.

Karachi too will have a studio of its own. Messrs. Gualari Bros have started a concern entitled Swastika Pictures; arrangements are under way for the erection of an uptodate studio. The first picture will be in Urdu.

The Vijaya Cinetone have engaged Miss Indira Masurekar, a talented artiste from Belgaum, for their new production, which is expected to be commenced from the 1st of March.

The Great German picture Maedchan in uniform which proved a great success in America and England is to be dubbed in English.

Rene Clair, the famous French film director who has hitherto refused offers to go to Hollywood has now agreed to make a picture for Krimms and Kochran.

The island of Malacca will be the location for a jungle picture titled "RemoRemo" which means tiger by Ward Lang. He will also make several technicolour shorts while there, and also shoot the atmosphere scenes for the next Constance Benett picture which is laid in that locale.

Gloria Swanson, whose future was a puzzle for sometime has now agreed with Irving Thalberg to appear in a picture to be produced by him for M. G. M.

Paramount "Alice in Wonderland" has not proved as successful as it was anticipated. It had to be withdrawn in London after a single week's run.



Miss Bibbo and B. Sohim as they appear as Queen and King in Ajanta Cinetone's "Vasavadatta"

Columbia is negotiating for the loan of Jan Kiepura from Universal who recently signed him. If they and the player agree, Joe May, the noted German Director who recently came under Columbia banner will direct him. May had previously directed Kiepura in "A song for you".

The son of the famous standard oil magnate H. H. Rogers Jr. is financing the formation of a new producing company, Fairhaven productions. This concern will only shoot



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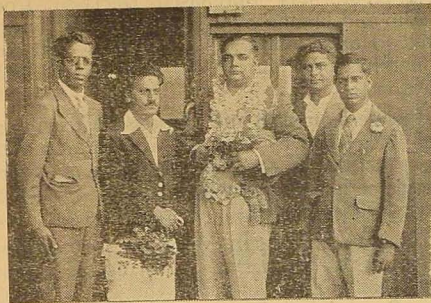


Photo Taken on the arrival of Mr. B. N. Sircar of New Theatres Ltd. in Madras.} special attractions and employ new technical processes devised by the financier.

Frank Borzage received 105000 dollars for directing two pictures "Men of Tomorrow" and "Paul Street Boys" for Columbia.

For his work on Queen Christina, M.G.M. is negotiating for a term contract with Rouben Momoulin, and if this is agreed to he will direct Garbo's next picture "Painted Veil". The latest information however, is that he has been signed by Goldwyn to direct Anna Stein in her next picture.

According to the annual poll conducted by the Film Daily of America, the ten best pictures of last year are "Cavalcade", "42nd Street", "The Private life of Henry VIII", "Lady for a Day", "State Fair", "A Farewell to Arms", "She done Himwrong", "I am a Fugitive", "Maedchen in Uniform" and "Rasputin and the Empress"

The next Robert Flaherty's picture will be made in Australia. He will leave for that country for a year and expect to be gone about a year.

Rembrandt is to come to the screen. Jacques Teyder, Belgian born French Director, has written a screen play around the famous artist and plans early production.

Harold Lloyd has completed all arrangements for his next picture. His leading lady will be Una Merkel and the picture will be directed by Sam Taylor and when completed will be distributed by Fox.

FEBRUARY, 1934

After a record fight with censors extending for a period of two years Howard Hughes "Scarface" has at last received the Chicago Censor Board's approval.

Universals will produce five serials during the current year. The first called "the Phantom Shadow" is now under production.

Loretta Young will be Ronald Colman's leading lady in "Bull Dog Drummond Strikes Back" to be produced by 20th Century Production."

The Buenos Aires Academy of Fine Arts has presented Walt Disney with a Diploma for his cartoon creations.

John Barrymore has planned a film with Earnest B. Schoedsack to be made in Northern Alaska with the ferocious Kodiak bears.

Deane H. Dickason, producer and narrator of Virgins of Ball has come to Kashmir to gather material to be part of his forthcoming travel picture to be titled "Sally-Go-Round" and starring a new-comer among feminine playes, Sally Crawford.

Warner Bros. have now the highest personnel in their history which includes 17 stars, 33 featured players, 11 junior stars, 40 contract players, 18 Directors, 30 writers and 5 associate producers.



-From Left to Right: Mr. P. Naik —Cameraman, Mr. Jamnadas Subedar —Sound Engr., Mr. Nandlal Jeshwandi—Film Director.—Three well-known technicians of the Indian Film Industry recently left for Europe for a study-Trip.



The growth and missionary adventures of the Catholic Church from the crucifixion of Christ to the present day has been written by Francis X. Talbot S. J. and made into a feature picture "Through the Centuries".

Ann Harding is to do a picture under E. A. Griffiths direction for Fox for which she will be given a share in the profits in addition to a salary.

The United Artists have ordered restoration of the cuts in salaries made sometime before. It is anticipated other companies will also follow.

Will Rogers has signed a new contract with Fox for five more feature pictures at a cost of 125000 dollars for each picture.

The Italian Art Commission medals for the best film exhibited in Italy during the year have been awarded to King Vidor and Francis Marion, director and author respectively of the Champ.

It is understood that George Arliss will make a picture for Alexander Korda and his London Productions immediately he has finished his two pictures for Twentieth Century.

After finishing "Nana" which was once completely scraped as Mr. Goldwyn was not satisfied, Anna Sten will star in "Resurrection" instead on "Barbary Coast", with Frederic March opposite her. There was already a talkie picture on this subject made by Universals.

The original working manuscript of the screen adaptation of "Lady for a Day" has been presented by Jack Cohn of Columbia Pictures to Mrs. Frances Taylor Patterson, instructor in photoplay composition at the Columbia University in New York. It is to be used as a model in its course.

It is understood that Constance Bennett will appear for the M.G.M. in an original being written for her with an Indo-China background. It will be directed by Robert Leonard.

M. G. M. has purchased Declasse from Radio and Diana Wynyard will star in it. Helen Hayes' next picture will be "Coquette" which has been purchased from Mary Pickford.

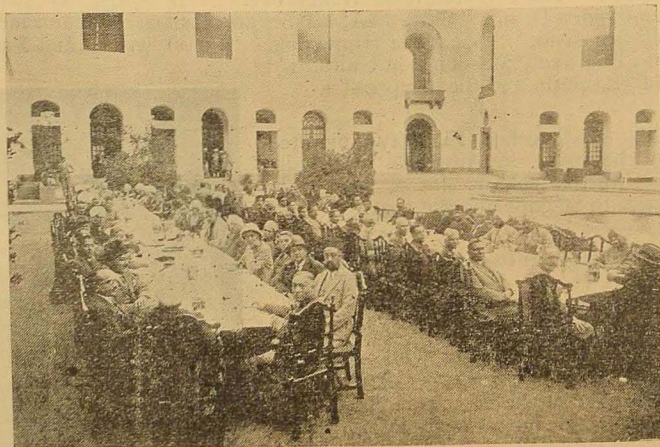
Carole Lombard and George Raft will appear together in "Bolero" which Paramount has recently purchased. There is a dance sequence in this film which is said to be the last word in sensuous and strenuous writhing.

The big moment in Warners forthcoming musical, "Wonder Bar", starring Al Jolson will be a number in which the waltz "Don't Say Goodnight" is featured. Bushy Berkeley has installed 10,000 dollars' worth of mirrors to reflect the 300 dancers he is using in the scene.

The old Biograph Co. which is linked with the names of Griffith, Sennett, Mary Pickford, Henry Walthall, Mabel Normand and others, have come to life once again completely rebuilt and modernised. The new studio will have two big sound stages with a number of smaller ones.

Columbia has entered into a long term contract with Elissa Landi who will appear opposite John Barrymore in "Twentieth Century."

Universal has concluded a group of deals with German producing companies for the purchase of a selected number of foreign made films with the object in mind of re-making them for the American and English



A Tea party in New Delhi arranged to initiate the formation of the Film Group in the Assembly.



market. First of this group are "Madamy Spy", "Countess of Monte Cristo" and "Doctor Klauber". Remaking the picture involves an entirely new production with a new cast, treatment, story, director and sets.

"Roman Scandels," Eddie Cantor's new picture opened very big in New York with 8,000 dollars from the first day mounting to 9,000 dollars for the second day. It is anticipated, it will beat "Whoopee" and "Kid from Spain."

Queen Christina, Garbo's latest picture had a great reception when it was opened in New York. Comments from the critics indicate that Garbo will get plenty of praise, that Gilbert will be hailed for a triumphant return to the screen.

The American National Board of Review have selected "Topaze", John Barrymore's R. K. O. Radio picture as the best American picture of the year covering the period from December 1932 to December 1933. Other American pictures chosen were "Berkeley Square", "Cavalcade", "Little Woman", "Mama Loves Papa", "The Pied Piper", "She Done Him Wrong", "State Fair", "Three Cornered Moon" and "Zoo in Budapest". Among the foreign pictures selected

were "The Private Life of Henry VIII" and "Rome Express".

Buster Keaton has been signed by Educational Studios for a series of comedies, the first of which will be in production about this month.

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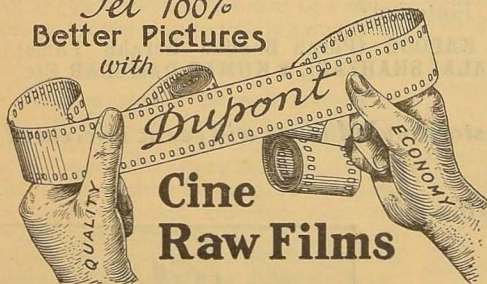
"Wild Animals of the Desert" shows, in their natural habitat, the antelope chipmunk, diamond back rattlesnake, badger, hydrophobia skunk, and coyote.....their adaptation to their environment.....their life habits.

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# Apprenticeship in Film Directing

## AN APPEAL TO FILM PRODUCERS

A. V. Sitaram M.A.,

ONE of the most important problems that has to be solved to make a film a success in the true sense of the term, before the actual beginning of the picture is the matter of choosing a director for it. The only man who is individually the most responsible member for the success of the film is the director. All others who work, by contributing their own quota, in the production of the picture, like the story and dialogue-writer, the music-director, the cameraman, the recordingman, the art-director, the principal actors and many others with their assistance in the various branches of production come only next to the director. While each contributes his share in the well bringing of the film the director is responsible to the combined effect of all these talents. In short he is the brain of the unit. That is why the directors are so highly paid ranging in thousands and on not a few occasions that the film receives much of its prominence and significance through the name of its director. So the first thing to which the producing capitalist or the concern has to see if the film is to be a success from all angles is the appointment of a suitable director for the picture that is going to be produced.

The director should be well conversant with the tradition of the story, the history, manners and customs of the society to which the particular story belongs; if it is a talkie, the particular language in which the picture is to be recorded. One may point out, however, to pictures that are daily coming out of the studios in tens and hundreds which are successful in spite of the directors being ignorant in most cases of all the above things even the language itself. But they can be temporary financial successes only. I make bold to say they are not attracting the cultured eye. In almost all the Telugu Talkies to which I can authoritatively refer in particular a cultured man finds fault with the directors, for it is they who are responsible for the success or the failure of the talkie. So it is always better that the director be chosen from the linguistic province of the talkie. Again it will not be far off when the

producers will be compelled to take up social-stories as they are already showing signs of exhaustion in trying to give a novel treatment to the puranic, legendary and old-world themes with which the audiences are bored to the extreme. At such a time it becomes very necessary that the director belongs to the province of the story.

There is another advantage, perhaps the most important for the success of the picture and that is the selection of actors and actresses. If the director comes from the same province he will be in a better position to select actors and actresses who are better than specimens that have been in the majority of cases selected by the directors till now for the Telugu Talkies. If the director happens to be of another province he will have to entirely depend upon veterans of the stage, the gramophone company and the middle men or contractors. The veterans are in most cases unfit in view of their advanced ages, the gramophone artists are mere juggernauts with their permutations and combinations of sounds without any sense of acting and the middlemen or contractors are more anxious to make the best of the bargain for themselves than to care for the glory of the picture. Thus if the director happens to be of the same province he could pick up the best actors both from the stage artists and amateurs the latter being the more important, through his own personal touch and experience as well as the Art critics with whom he would be naturally familiar. So he would be ready with a better unit for the picture than an alien director. Hence directors from the vernacular areas must be in demand in the near future for the various vernacular Talkies if they are to be produced with a cultural standard.

There is also a tendency on the part of some to glorify themselves in director's robes, through money investments. One who could invest twelve or fifteen thousand rupees will just hire a studio and its staff for a fortnight take a quack set at a cheap cost, finish the picture and boost himself as director so and so. This will enable him to try to dupe the



people but he finds when it is too late that the cultured class will at once detect him as not qualified and that he is in no way responsible to the production of the picture except the investment he has made. In such cases the position remains as it is even though the director happens to be a man well-familiar with the particular vernacular area.

As the director combines in himself the genius of the cameraman, recorder, the actors and all others in order to give a combined effect of all the various talents he must be familiar with all the branches of film production. Hence arises the necessity for the training of the director in the various branches to a considerable standard, if the picture is to be up to the mark. The director must be able to supervise all the branches of work and should be ready to take charge of any branch in case of any emergency. He should have a regular training in all the branches to qualify himself for the directorship though it may not be for a long period. The procedure may be followed as in the case of the newspaper offices taking educated men as apprentices in their offices and

training them in the various branches for subsequent editorship or a traffic-superintendent learning the work from that of a pointsman to that of a supervising divisional officer. Then only the work will be efficient and disciplined.

We find so many newspaper proprietors and other concerns taking educated and qualified people as apprentices and after giving training in various branches take services from them to their advantage but we don't find even one studio in India which has taken like that any man and trained him to be a qualified director. Even from a business point of view they could bind him by a contract to render services for a particular period on a fixed salary in compensation for the amount they would have paid when he was an apprentice and thus recoup for any investment for the training they would have given.

I appeal to the film producers of our land to take it into their head and consider the question I have raised, to take educated men with credentials as apprentices thus bringing qualified directors and in that way raise the standard of our pictures and the prestige of our country.

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# Film as an Aid to Study American Teachers' Survey.

Below are given the conclusions of a five year's study conducted by the American National Council of Teachers in English regarding the advisability of using the pictures as an aid to education.

For five years, now, the National Council of Teachers of English has been studying motion pictures, to determine the feasibility of utilizing the classics of the screen as the basis for the teaching of English.

For more than two years, they have been engaged in an empirical experiment to determine whether High-School students of English profit more from a study of literature and drama presented to them through the screen than from like material otherwise acquired. In its initiation those participating in the experiment were limited, but the interest of other teachers necessitated the extension of the research until it included 1,851 pupils in 19 states, 31 schools and 57 theatres in 28 different cities.

The distinctive features of the experiment were.

1. It was the first study in which theatres were used as educational laboratories, with a view to determining the possibility of regular co-operation between schools and theatres, and

2. It was planned on the basis of practical units of instruction, which in some form would ultimately be adopted as part of the reorganized course in English being prepared by the Curriculum Commission of the National Council of Teachers of English.

The main findings of the study are:

1. Photoplay appreciation can be taught to boys and girls of normal intelligence in grades nine, ten, eleven, and twelve.

2. The unit of instruction should include the study of a series of not less than seven pictures, with two full class periods devoted to the discussion of each.

3. The most significant gain was in the habit of seeking a teacher's advice when shopping for a picture to see. Ordinarily this is the last thing students think of.

4. Class instruction excels in developing appreciation of honesty, bravery, devotion,

and self-sacrifice among the ideals portrayed by screen characters.

5. Pupils under guidance show 85 per cent. superiority in reporting examples of films that have influenced their behavior, the chief influence being in the direction of higher ideals.

6. The idea that adolescents generally consider that a picture, to be a good one, must end happily is contradicted by 92 per cent. of the experimental pupils.

7. Pupils seem to find greatest interest in learning about the work of the director. Appreciation may well begin with a consideration of the function of the director, the names of great directors, and the importance of considering the director when shopping for a motion picture.

8. Pupils enjoy discussing photoplays so much that participation in discussion, according to teachers' reports, is eager and rapid.

9. Pupils enjoy literary appreciation through the medium of screen drama. Nearly all the experimental teachers expressed increasing enthusiasm in recording their observations of pupil reactions.

10. Neighborhood theatre managers are generally willing to co-operate in any plan to help students learn how to apply higher criteria in judging photoplays. Practical evidence of their willingness is indicated by the fact that they contributed free admissions in a time of financial depression, when motion-picture houses were in need of more paid admissions.

And now to validate the results of their research, members of the Council have prepared study-guides on "The Emperor Jones," "Little Women," and "Alice in Wonderland." These are being sent to the heads of the English Departments in the 17956 High Schools in the United States, inviting them to participate in the practical test of the technique developed.



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# Heard in Hollywood

By Helen Maurice Lewis.

## CENSORSHIP PROPOSAL.

A censorship drive is now on at the present time, which is the most vigorous in the history of the film industry. Ever since the film code of ethics was adopted by producers in 1928, the Hays Office has been making somewhat dilatory efforts to stamp out objectionable advertising copy and publicity photographs.

At least 5 per cent of the photographs are being rejected, it was declared, as executives of the Association of Motion Picture Producers Assn. Inc. local Hays unit, launched their attacks upon such matters as undue nudity of the subjects of the "stills," or photographs.

Joseph I. Breen and his assistant, Jack Lewis, are in charge of the censorship of the photographs, inspecting negatives of every still taken on the various lots, while the New York office of the Hays organization glances over advertising copy and the press books for the various films. Given authority by the NRA code, the Hays Office has laid down stringent rules to which all studios must adhere. Letters to various studios telling what to do and what not to do have been despatched. All stills must be looked over and all advertising copy and press books must be scrutinized before being used. At the head of the staff, examining press books and copy in New York, is J. J. McCarthy, former exploitation expert, who is serving without pay. If he rejects copy there is no appeal from his decision—he is the final authority.

There won't be anything like "compromise" in the censor rulings, according to the word from the Hays Office. The ruling is final and all off color matter is absolutely "out," they declared. On the other hand, unofficial protests have arisen from studio publicity men here. "Leg art" usually about the easiest of publicity to place, and with the edict, the clipping books probably won't be so voluminous. Then take the hundreds of "fan" magazines which fill up a lot of space with daring pictorial photographs, from now on they will be hard pressed

for spectacular "art" of film life in keeping with their previous trend. Under the code of the industry the greatest of all drives for cleanliness is now being made.

## ITALIAN EXHIBITORS.

Paramount is either sending "Death takes a Holiday" or Marlene Dietrich's new picture to the Second International Exhibition of Cinematograph Art, at Venice, Italy. Meetings of producers and exhibitors are to be held during the exhibition which will open in August 1934. It is expected that among the pictures will be a series of coloured animated cartoons specially prepared for the occasion by Walt Disney and Max Fleischer. Among the countries that have already officially entered the competition are England, India, United States, Germany, Russia, Japan, France, Poland, Holland, Switzerland, Hungary, Austria, Czechoslovakia and Italy. With the production of "Dr. Jekyll and Mr. Hyde," Paramount was the winner of a first prize at the first of the exhibitions, conducted by the International Institute of Educational Cinematography.

Wampas Baby Stars again will be selected this season, it was recently announced, with the disclosure that the organization of film studio publicity men would resume activities after several months of lethargy. Despite past protests and criticism of the Baby Stars idea emanating from major studios, the Wampas again will hold its competition. Should the major studios combine to combat the Baby Star plan, the press agents decided, free lance players will be entered in the contest.

## INDIAN DANCES IN HOLLYWOOD.

Uday Shan-Kar and his troupe of dancers and musicians were a revelation when they performed here a few days ago. They transformed the theatre into a bit of India with colourful turbans, and many strange instruments of melody. Your correspondent was transported into realms of ancient legends and fantasy. Shan-Kar is said to have the perfect figure of a dancer, this can be well understood. His every step and gesture have

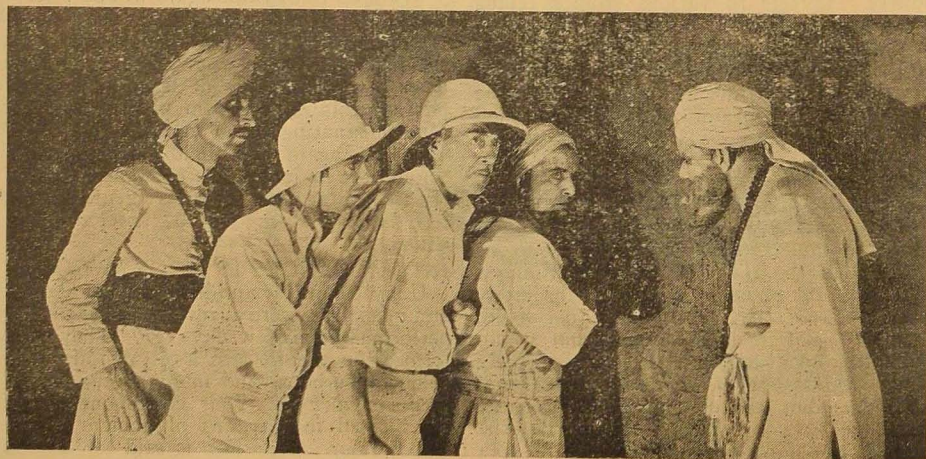


poetic charm. He took many curtain calls for his interpretation of the "Dance of the Snake Charmer." A most vivid scene was that depicting sword games, with martial rhythm and the piping of shrill wind instruments, which resulted in terrific applause. Unfortunately, they were only here a few days.

#### THE CODE.

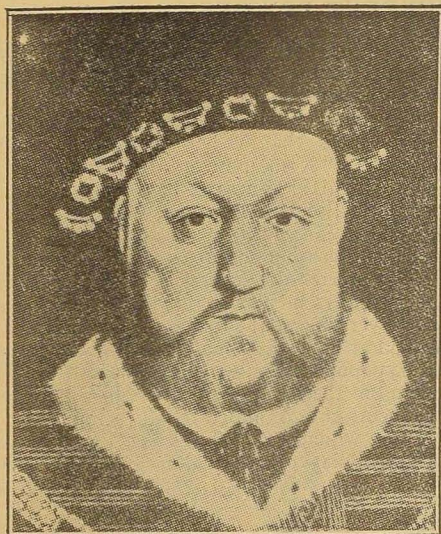
After months of discussion which at times seemed endless, the motion picture industry has got a code which was signed by the President on November 27th. According to the two year plan of the National Recovery Administration which was intended to promote the organisation of all industries for the purpose of co-operative action among trade groups, to induce and maintain united action of labour and management under adequate governmental sanction and supervision, to eliminate unfair trade practices, to reduce and relieve unemployment, to improve standards and otherwise to rehabilitate the industrial structure, the motion picture also was called upon to formulate a code of fair practices for its rehabilitation. Countless meetings were held among the producers, distributors and exhibitors and when all of them proved futile, the government through the Deputy Administrator in charge of Amusement codes, Mr. Sol. A. Rosenblatt called for a representative meeting early in August last, which after various discussions have now evolved the present code.

The code is a comprehensive document covering all matters relating to hours of employment and wages of the various classes of workers and also to numerous trade practices in their relation to employment and as they affect the healthy development of the industry. No employee is to work for more than 40 hours a week and no employee is to be paid less than 40 cents a hour. Of course there are to be exemptions when there is emergency or where this restriction will delay production. In regard to wages 40 cents is the minimum but various classes are scheduled with the remuneration they are to get. Special provisions are made for the employment and wages of those people who are called "Extras" in view of their peculiar position. Similar conditions of maximum hours of work and minimum wage have been adopted for the distribution and exhibition side of the motion picture business also. A number of unfair practices are mentioned which should be avoided. Under the code there is to be a cancellation provision of 10 percent in regard to what is known as the "Block and Blind Bookings" and penalties are provided for defamation, price cutting and inequitable distribution. An attempt was made to regulate the salaries paid to the players but as there happened to be a lot of controversy, this provision has been held over for future solution. So also another important item, the raid on stars, is to form the subject of an early enquiry.



Sonny Ray and James Durkin in Universal's "Perils of Pauline."





The Portrait of King Henry the VIII found in Castle Howard.

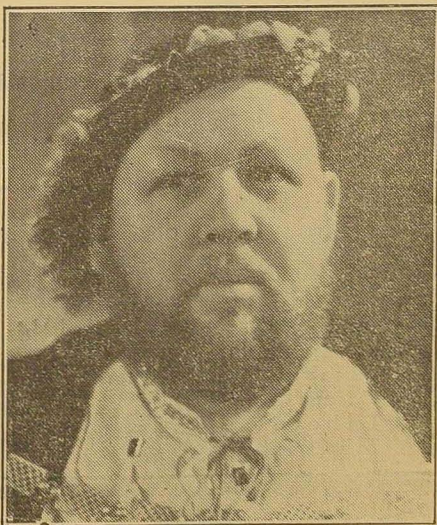
To see that these proposals are carried effectively and systematically administrated, there is to be a central board called the "Code Authority" consisting representatives of producers, distributors and exhibitors together with three outside representatives who are to be nominated by the administration and who, however, will have no voting power. In addition special representatives will be nominated whenever questions affecting particular classes are under discussion. Under this central authority there are to be 32 local Clearance, Zoning and Grievance Boards composed of representative members. The whole question has been thought out carefully so that the industry can have an adequate authority for self-regulation and the present practices that are hindering the industry might be eliminated.

The cost of the whole scheme is to be met from contributions from the producers, distributors and exhibitors for whose benefit the scheme has been worked out.

The code has come into force from December 7 though the members are allowed till January 10 to sign their willingness. Already most of the major producers have expressed their willingness to abide by the code but how far these proposals will bring prosperity to the industry is a thing for which we will have to wait for sometime before we can venture an opinion.

## CO-OPERATION WITH ENGLAND.

The success of "The Private Lives of Henry VIII" has given American producers some food for thought. The blow which the American industry received by the introduction of talk has already been referred to numerous occasions. Hitherto, the superiority of technique which years of experience have given the American producers have helped them to hold their foreign field but now has come a picture from England which has all the technical polish of a first class American production and has beaten the records in many of the key exhibition centres in the United States itself. Moreover where American industry is suffering from adequate finance, English Industry has plenty of money to back any expansion. Faced with this position, the American producers seem to think that the best way to meet the problem is to co-operate with the English producing companies. Already Fox and Gaumont have come to mutual agreement for the exchange of their respective players and this month it is understood that the United Artists are contemplating similar co-operation with the London Films. On the other hand RKO and Warners have decided to enlarge the producing organisations which they have already in England by spending more money,



The remarkable resemblance of Charles Laughton as Henry VIII.



## CURTAILMENT OF PRODUCTS.

With the new year once again the elimination of program pictures from current schedule of production is engaging the attention of the leaders of the industry. It is felt the large number of pictures now produced has always militated against devoting proper attention to picture production and that quality has been sacrificed for quantity with the result of poor box office return. The problem has hitherto defied solution on account of the large number of theatres which every major studio had and for which they had to keep regular supply of pictures. Now that this chain of theatres has been broken it is felt that the new policy will have more serious consideration. Moreover it is felt that the times when any picture will pay has now gone for good.

## CURRENT BOX OFFICE SUPPORT.

This proposal of limiting the production seems to receive striking testimony from the success of some of the recent films which have been produced with much care and thought. The business that is being done on Samuel Goldwyn's "Roman Scandals", and RKO Radio's "Little Woman" have been phenomenal. So also MGM's "Queen Christina" has proved a great sensation in spite of the most inclement weather conditions. It might be possible to ascribe the success of these pictures to the producers' luck or to the drawing power of the players appearing in them. But can it not be said at the same time, that these pictures are so popular because of the time and trouble taken on their production in view that the producers cannot afford to risk a failure on a picture which would have cost them for the principal player's salary alone a small fortune?

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LESLIE HOWARD



# News and Views of Latest Films.

*"Sound and Shadow's guide to films, reflecting a cross section of discriminating public opinion, based on the moral, ethical, educational, entertainment, dramatic, and artistic values of films."*

## BEST OF THE MONTH.

**AS HUSBANDS GO** (Fox) Dir: Hamilton McFadden. Cast: Warner Baxter, Helen Vinson, Warner Oland.

In the glamour of Paris, two frivolous American women think they have found romance, but when they are followed home by their European admirers, the understanding husband of one, very amusingly solves their problem. This refreshing comedy has been cleverly adapted from the stage play and with the careful direction of the fine cast, we have a thoroughly enjoyable picture.

**EMPEROR JONES** (United Artists) Dir: Dudley Murphy. Cast: Paul Robeson, Dudley Digges, Frank Wilson, Fredi Washington, Ruby Elzy.

From the play by Eugene O'Neill. This masterful production based on Eugene O'Neill's play concerns one Brutus Jones, a pullman porter, who, fleeing from the charge of murder, becomes the self-styled emperor of an island inhabited by primitive blacks, only to be driven to his death in the jungle by the rebellion of the natives and his own superstitions. While the picture contains much that is gross and depressing, the story unfolds naturally and the dramatic possibilities are well used, but the real strength lies in the impressive characterization and wonderful voice of Paul Robeson and the notable musical accompaniment.

**ESKIMO** (M-G-M) Dir: W. S. Van Dyke. Cast: All Native.

When Mala, the beloved leader of an Eskimo tribe avenges the death of his wife by killing her white betrayer, the Mounted Police attempt to "bring in their man." This is a film of stupendous production magnificent photography, superb direction, interesting plot, excellent native cast, poignant pathos and delightful humor—some primitive frankness. One objectionable sequence should be modified before general distribution. The simple life and ideals of the Eskimo in his unspoiled native habitat are authentically portrayed and truly inspirational.

**LITTLE WOMEN** (RKO-Radio) Dir: George Cukor. Cast: Katharine Hepburn, Joan Bennett, Jean Parker, Frances Dee, Paul Lukas, Edna May Oliver, Douglas Montgomery.

From the book by Louisa May Alcott. A delightful film of mixed tears and laughter in which we relive, with sympathetic participation, the lives of four New England girls and their mother in Civil War times. For those who have loved Louisa May Alcott's books this film is a rare treat, and its genuineness and sincerity will appeal to fastidious cinema fans. As near to the perfect picture as has so far been made.

## SOCIAL DRAMA

**BROKEN DREAMS** (Monogram) Dir: Robert Vignola. Cast: Randolph Scott, Martha Sleeper, Joseph Cawthorne, Beryl Mercer.

From a story by Olga Printzlau. This film portrays the age-old problem of the necessary adjustment in the life of the second wife as regards her attitude toward the offspring of a former marriage. A pleasing picture with an interesting plot, a good cast and well directed.

**CHRISTOPHER BEAN** (M-G-M). Dir: Sam Wood. Cast: Marie Dressler, Lionel Barrymore, Helen Mack Beulah Bondi.

A New England household is disrupted when art dealers begin searching for the forgotten canvases of a painter who has died unrecognized and in poverty. Though rich in entertainment value we feel that the adaptation of the play to the actors has lessened its appeal and we regret the final lapse into slapstick.

**HELL AND HIGH WATER** (Paramount) Dir: Grover Jones and Wm. Slavens McNutt. Cast: Richard Arlen, Judith Allen, Charley Grapewin, S. Matsui.

From a story by Max Miller. Captain Jericho, an illiterate but ambitious owner of a garbage boat for the Navy loses his heart to a homeless girl and an abandoned waif. Scenes of San Pedro harbor, the Fleet and tuna-fishing add interest to this rather commonplace story.

**RIGHT TO ROMANCE** (RKO-Radio) Dir: Al Santell. Cast: Ann Harding, Nils Asther, Robert Young, Sari Maritz, Helen Ereman.

A sophisticated tale of the gay fling at life a woman surgeon takes to prove to herself that she is a woman as well as a doctor. A smooth, finished and entertaining production which will particularly please Ann Harding admirers. Fine acting and expert direction.

## MYSTERY MELODRAMA AND CRIME

**DAY OF RECKONING** (M-G-M) Dir: Charles Brabin. Cast: Richard Dix, Una Merkel, Madge Evans, Stuart Erwin, Conway Tearle.

Adapted from a novel by Morris Lavine. In a sordid and rather trite story of high living, embezzlement, murder and prison life, Una Merkel as a faithful servant girl gives a sincere and humorous portrayal that saves the production from oblivion.

**INVISIBLE MAN** (Universal) Dir: James Whale. Cast: Claude Rains, Wm. Harrigan, Gloria Stuart, Dudley Digges, Forrester Harvey.



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## SONO-FILM SYNDICATE

- KOLHAPUR (S.M.C.) -



Experimenting with a powerful drug, an English chemist makes himself invisible. Unable to return to his natural form, he becomes insane and terrorizes the countryside with his fiendish crimes. Despite careful direction, unusual photography and well-sustained suspense, this fantastic theme is good entertainment only for thrill-seekers.

**THE PRIZEFIGHTER AND THE LADY** (M-G-M) Dir: W. S. Van Dyke. Cast: Myrna Loy, Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger.

A prizefighter makes good in the ring but because of conceit and disloyalty becomes estranged from his wife and the manager who trains him, until a real battle for the world championship awakens his better self. A hackneyed tale of the boxing ring which has the virtues of fine fighting technique, excellent production and acting. A rare treat for fight fans who will see the real heroes of the ring in action.

**SON OF KONG** (RKO-Radio) Dir: Ernest Schoedsack. Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston.

A fantastic melodrama, a sequel to King Kong, in which the adventurer, Denham, continues his exploration of the mysterious island.

## WAR

**ACE OF ACES** (RKO-Radio) Dir: J. Walter Ruben. Cast: Richard Dix, Elizabeth Allen, Theodore Newton, Art Jarret, Anderson Lawler.

From a story by John Monk Saunders. In this tense story we are shown the brutalizing effect of war on the life and character of a young man who, though opposed to war, enlists in the aviation service because of the taunts of his fiancée. Commendable direction, fine characterizations and spectacular air manoeuvres make this an interesting and worth while picture.

## HUMOR

**DUCK SOUP** (Paramount) Dir: Leo McCarey. Cast: Marx Brothers, Margaret Dumont, Raquel Torres, Louis Calhern.

A typical Marx Brothers vehicle of nonsensical comedy, with its suggestive innuendo, depicting the reign of Rufus Firefly, dictator of a mythical country.

The following pictures are not recommended. (Pictures are classified as not recommended when they fail in entertainment value: or when they are demoralizing in theme or treatment; or when they are particularly poor in technique).

**DESIGN FOR LIVING** (Paramount) Dir: Ernst Lubitsch. Cast: Fredric March, Gary Cooper, Miriam Hopkins, Edward E. Horton, Franklin Pangborn, Isabel Jewell.

From the play by Noel Coward. A picture with a surplus of sex and suggestive relations. Well acted but not worthy of the actors' talent.

**HOOPLA** (Fox) Dir: Frank Lloyd. Cast: Clara Bow, Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell.

From the play, "The Barker," by Kenyon Nicholson. A vulgar and brazen production of a tawdry story in which a dissolute side-show dancer is the glorified heroine. The weak effort of the director to redeem the picture by the injection of love and marriage fails to overshadow its offensiveness.

**MEET THE BARON** (M-G-M) Dir: Walter Lang. Cast: Jack Pearl, Jimmy Durante, Zasu Pitts, Ted Healy, Ben Bard.

A wearisome, stupid comedy with exceptionally offensive dialogue and a good cast whose efforts are wasted.

**OLSEN'S BIG MOMENT** (Fox) Dir: Malcolm St. Clair. Cast: El Brendel, Walter Catlett, Barbara Weeks, Susan Fleming.

Those who like El Brendel and Walter Catlett will be amused by this farce.

**WALLS OF GOLD** (Fox) Dir: Kenneth Mac Kenna. Cast: Sally Eilers, Norman Foster, Ralph Morgan, Rosita Moreno.

From the novel by Kathleen Norris. Social drama with melodramatic treatment, weak and inconsistent story replete with offensive situations.

**WHITE WOMAN** (Paramount) Dir: Stuart Walker. Cast: Charles Laughton, Carole Lombard, Charles Bickford, Kent Taylor.

Crime, lust, and tragedy infest the colony when a brutally degenerate trader brings his outcast bride into the jungle to live among a band of fugitives. A revolting implausible melodrama.

## EAST COAST COMMITTEE

### General Federation of Women's Clubs Preview Reports.

**BLOOD MONEY** (United Artists, Twentieth Century) Dir: Rowland Brown. Cast: George Bancroft, Judith Anderson, Frances Dee, Chick Chandler.

The story of a gangster who makes a success of his business of securing bail for criminals due to his access to judges and politicians in places of influence. The title indicates more violence than the plot justifies.

**BROADWAY THRU A KEYHOLE** (United Artists) Dir: Lowell Sherman. Cast: Constance Cummings, Russ Columbo, Paul Kelly, Blossom Seeley.

A specialty dance and night club revue knit together by the story idea of the love of a gangster and of a crooner for the same girl. The underworld atmosphere of the story is unwholesome and, although some of the characterizations are convincingly drawn and there are moments of suspense, the plot is the painfully familiar one of night clubs, specialty dances, gangsters and machine guns. As entertainment it is of a cheap and debatable quality. The dance music is furnished by Abe Lyman and his band.

**COLLEGE COACH** (Warner) Dir: William A. Wellman. Cast: Dick Powell, Ann Dvorak, Pat O'Brien, Arthur Byron, Lyle Talbot.



An entertaining comedy drama that carries a grim attack on commercialized football. The unethical methods used and the extremes that unscrupulous coaches resort to in an attempt to develop a winning team realistically presented in a strongly controversial story. A saving humour, fine acting and excellent direction serve to strengthen the entertainment value.

**COUNSELLOR-AT-LAW** (*Universal*) Dir: William Wyler. Cast: John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Telma Todd.

The successful stage play by Elmer Rice has been expanded into an impressive picture. It is concerned with the career of an east side boy who becomes a prominent criminal lawyer. The acting throughout is of a high quality and the fast moving dialogue adds greatly to the absorbing and highly dramatic episodes.

**DANCING LADY** (*M-G-M*) Dir: Robert Z. Leonard. Cast: Joan Crawford, Clark Gable, Franchot Tone, May Robson, Fred Astaire.

A pretentious semi-musical extravaganza through which runs the thread of a romance of backstage life between a girl born to dance and a musical comedy director. The dance sequences are spectacular, the story has high dramatic points and the acting, directing and production are generally excellent. The rough burlesque of the opening scenes unfortunately mars a picture of high pictorial entertainment value.

**EAT'EM ALIVE—REAL LIFE** (*Harold Auten*) A drama of nature, filmed in the deserts of the Southwest, and portrayed in a brutally realistic manner. The activities of desert insects and reptiles and their never ending struggle to keep alive form the subject material. A too minute detailing of several death scenes results in a gruesomeness that may have scientific value but is decidedly unpleasant as entertainment.

**FEMALE** (*Warner*) Dir: Michael Curtiz. Cast: Ruth Chatterton, George Brent, Philip Faversham, Ruth Donnelly.

A story, based on the screen play of Gene Markey and Kathryn Scola, which attempts to prove that even a successful business woman achieves real happiness only through home and motherhood. The heroine's insistence on social relationship with her men employees results in several unpleasantly suggestive scenes. Excellently photographed, directed and acted.

**FOG** (*Columbia*) Dir: Albert Rogell. Cast: Mary Brian, Donald Cook, Reginald Denny.

An absorbing murder mystery based on the Saturday Evening Post story by Valentine Williams and Dorothy Rice Sims. A transatlantic liner, fog surrounded in midocean, is the setting for mystery and a series of baffling murders that are solved by a young criminologist who is a passenger on the boat. Good entertainment for those who like this type of story.

**FROM HEADQUARTERS** (*Warner*) Dir: William Dieterle. Cast: George Brent, Margaret Lindsay, Eugene Pallette.

The methods by which a detective bureau carries on its work are outlined against the background of a murder mystery. There is suspense and excitement in the presentation of the evidence of the crime, and the study of crime detection is interesting. A mild

romance carries throughout the picture which is swift moving with an occasional touch of gruesomeness. Detective fiction readers will enjoy it.

**FURY OF THE JUNGLE** (*Columbia*) Dir: Roy Wm. Neill. Cast: Donald Cook, Peggy Shannon, Alan Dinehart, Dudley Digges.

A brutal melodrama of the South American jungle developed against the background of a trading post which is a hiding place for outlaw refugees. The theme is the outworn one of a stranded girl protected by the man who loves her from the brutality and the desire of depraved white men. There is a certain amount of realism in the story development in spite of overdone melodramatic episodes and the acting is commendable. Entertainment value a matter of taste.

**GUN JUSTICE** (*Universal*) Dir: Alan James. Cast: Ken Maynard, Cecilia Parker, Walter Miller.

A western story in which Ken Maynard hunts down the men responsible for his uncle's death, offers an opportunity for fine riding on the part of the hero. The intelligence of the beautiful Tarzan is always enjoyable.

**HAVANA WIDOWS** (*Warner*) Dir: Ray Enright. Cast: Joan Blondell, Glenda Farrell, Guy Kibbee, Allen Jenkins, Lyle Talbot.

A rough type of comedy with a cheap atmosphere engendered by two girls from a burlesque troupe working a get-rich-quick breach of promise racket, is the basis of a story with New York and Havana as settings. Some of the situations are original and clever, others are old type and border on the suggestive. The story moves jerkily and its solution is an abrupt and artificial one. Poor entertainment value for any discriminating.

**HOLD THE PRESS** (*Columbia*) Dir: Phil Rosen. Cast: Tim McCoy, Shirley Grey.

An interesting and timely melodrama dealing with the efforts of the police to check the abuses of the parole system. The law and order side of the problem is admirably shown.

**HORSEPLAY** (*Universal*) Dir: Edward Sedgwick. Cast: Slim Summerville, Andy Devine.

The adventures of two ranchmen take them from the west into a Hollywood version of English society. Some romance, ridiculous antics of the slapstick variety, inane and humorless situations and frequent vulgarities have been included in a picture that is poor entertainment for any audience.

**IF I WERE FREE** (*RKO-Radio*) Dir: Elliott Nugent. Cast: Irene Dunne, Clive Brook, Nils Asther.

Clever and amusingly sophisticated dialogue characterizes this story whose theme is the old one of unhappy marriage and divorce and the effort of two people to find happiness. Although there is an undercurrent of sadness, disappointment and near tragedy, the deft handling of the story has resulted in a picture that is light, whimsical, and amusing. Admirably cast and acted. Exceptionally lovely photographic scenes.

**JIMMY AND SALLY** (*Fox*) Dir: James Tinling. Cast: James Dunn, Claire Trevor, Harvey Stephens, Lya Lys.



An unimportant story of the hectic heart affairs of two young people in the advertising department of a large meat packing business. Boisterous in tone it lacks sensitiveness in direction and is scarcely worthy of the charm and talent of Miss Trevor.

**LADY KILLER** (Warner) Dir: Roy Del Ruth. Cast: James Cagney, Mae Clarke, Margaret Lindsay, Leslie Fenton.

The story of a "finger man" for a band of thieves, who leaves the gang, goes to Hollywood and becomes a successful movie star. His career is almost wrecked by the attempt of his early associates to keep their hold on him. Swift moving, clever and amusing in general but with some rough and objectionable situations. Cagney admirers may enjoy it.

**LONE COW BOY** (Paramount) Dir: Paul Sloane. Cast: Jackie Cooper, Lila Lee, John Wray, Addison Richards, Gavin Gordon.

The story of a boy's affection for and his faith in a man and the influence they have in freeing the latter from the hatred and jealousy that has possessed him. Effective scenes on a western ranch and at a rodeo add interest and action to a somewhat depressing narrative. Jackie Cooper gives an exceptional characterization in a role that is well suited to him but which carries a note of tragedy throughout.

**MAN'S CASTLE** (Columbia) Dir: Frank Borzage. Cast: Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connolly, Marjorie Rambeau.

A simple, beautiful love story of two homeless, poverty-stricken people living in a depression village. The man's hunger for freedom and the girl's longing for the peace of a home and children are admirably interpreted. In spite of unconventional situations there is a strong human interest value to the story, and a pathos and an appealing tenderness that carries throughout. Excellent characterizations and noteworthy direction.

**MASTER OF MEN** (Columbia) Dir: Lambert Hillyer. Cast: Jack Holt, Fay Wray, Walter Connolly, Theodore von Eltz.

A story of the meteoric rise of a steel worker from crane operator to mill-president, and of his fall when his dream of wealth and power ends with the Wall Street crash of 1929. The ideals of the wife and the integrity of an old friend offer a fine contrast to the selfish ambition of the steel man. Fine photographs of the making of steel and very competent acting distinguish the production.

**ONLY YESTERDAY** (Universal) Dir: John M. Stahl. Cast: Margaret Sullavan, John Boles, Billie Burke, Reginald Denny.

A deeply moving drama of a woman's love for a man, which is life itself to her and only a passing incident to him. Motherhood comes, the years pass and just before her death she writes him the story of her heartbreak and brings him back to his son. There is a restraint, an understanding and an emotional depth to Miss Sullavan's portrayal of the sophisticated theme that makes the tragedy an outstanding one. Beautifully directed and acted.

**SITTING PRETTY** (Paramount) Dir: Harry Joe Brown. Cast: Ginger Rogers, Jack Oakie, Jack Haley.

The amusing adventures of two impertinent and persistent song writers who, by devious methods, finally reach Hollywood, fame and success. Catchy songs and a beautiful ballet add to the interest,

**SKYWAY** (Monogram) Dir: Lew Collins. Cast: Ray Walker, Kathryn Crawford, Lucien Littlefields, Arthur Vinton.

A mildly entertaining comedy romance of an aviator in the mail service and the daughter of a bank president. The attempt of the aviator to establish a new air route and speed up the delivery of mail from steamers provides the action.

**TAKE A CHANCE** (Paramount) Dir: Laurence Schwab and Monte Brice. Cast: James Dunn, June Knight, Lillian Roth, Charles Rogers.

A weakened version of the Broadway musical comedy success of the same name. The story has to do with three crooks who decide to leave their shady ways and go to work. A pleasant romance and strikingly effective dance sequences add to the interest and entertainment. Frequent suggestiveness in the comedy will offend the discriminating.

**THE THUNDERING HERD** (Paramount) Dir: Henry Hathaway. Cast: Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Raymond Hatton, Harry Carey.

A melodrama of the west made interesting, effective and convincing by the work of a group of veteran actors. Indian attacks, the villainy of buffalo-hide thieves, and the hunting of wild buffalo supply fast action throughout a story dealing with the romance of a young stage coach driver. The camera work is unusually effective.

## SERIAL

**THE WOLF DOG** (Mascot) Dir: Colbert Clark and Harold Frazer. Cast: Rin Tin Tin, Jr., Frankie Darro, George Lewis, Boots Mallory.

An unoriginal type of story in twelve episodes that is made interesting by the presence of the intelligent police dog, Rin Tin Tin, Jr. A smattering of science, the destruction of a laboratory, a group of desperate men trying to get possession of a boy's fortune, automobile pursuits and the constant use of guns provide the story content. It is amateurish both in dialogue and in action but because of the action will probably be enjoyed by children.

## SHORT SUBJECTS

The following short subjects are approved for the family audience by the International Federation of Catholic Alumnae and the General Federation of Women's Clubs—East Coast Committee.

### CHALK UP (M-G-M).

An interesting presentation of the famous billiard player, Willie Hoppe, in an exhibition of his skill at billiards and pool. Humorous comments by Pete Smith.

### EASY ACES (Vitaphone).

Mr. and Mrs. Ace of radio fame play bridge for the movies.

### EDDIE DUCHIN AND BAND (Vitaphone).

With Sylvia Froos. A program is presented in a popular restaurant which includes music by the orchestra, under Duchin's direction, songs by Sylvia Froos, and a novelty skating trio.

### HIS WEAK MOMENT (Educational).

His inability to withstand a woman's tears almost proves the undoing of Andy-Clyde.

### IN THE ZOO (Universal).

Oswald works havoc in the zoo.



# WISE PRODUCERS!

Always Select the  
BEST RECORDING  
EQUIPMENTS  
and

## AUDIO = CAMEX

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STANDS THIS TEST!

### AUDIO CAMEX USERS IN INDIA

|     |        |                              |     |           |
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| 1.  | Messrs | Prabhat Cinetone Company     | ... | Poona     |
| 2.  | "      | Saraswati Cinetone Co.       | ... | Poona     |
| 3.  | "      | Digvir Cinetone Company      | ... | Poona     |
| 4.  | "      | Kolhapur Cinetone Co.        | ... | Kolhapur  |
| 5.  | "      | Shyam Cinetone Company       | ... | Kolhapur  |
| 6.  | "      | Chhatrapati Cinetone         | ... | Kolhapur  |
| 7.  | "      | Sono Films                   | ... | Kolhapur  |
| 8.  | "      | Balvant Pictures Corpn.      | ... | Sangli    |
| 9.  | "      | British Burma Film Co., Ltd. | ... | Rangoon   |
| 10. | "      | Saroj Movietone              | ... | Bombay    |
| 11. | "      | Krishna Movietone            | ... | "         |
| 12. | "      | Jayant Pictures              | ... | "         |
| 13. | "      | Mahalaxmi Cinetone           | ... | "         |
| 14. | "      | Sharada Movietone,           | ... | "         |
| 15. | "      | Wadia Movietone,             | ... | "         |
| 16. | "      | Paramount Film Company,      | ... | "         |
| 17. | "      | Prakash Pictures,            | ... | "         |
| 18. | "      | Ajanta Cinetone,             | ... | "         |
| 19. | "      | Olympian Pictures Corpn,     | ... | Delhi     |
| 20. | "      | Jayantilal Thackore,         | ... | Bangalore |
| 21. | "      | Gandharva Cinetone,          | ... | Bombay    |
| 22. | "      | Vasant Movietone,            | ... | "         |
| 23. | "      | Kumar Cinetone,              | ... | "         |

SOLE AGENTS:

**MOVIE CAMERA COMPANY,**  
WALKER HOUSE,  
LAMINGTON ROAD - - - BOMBAY, No. 4.



**JACK DENNY AND BAND** (*Vitaphone*).

Clever dancing—good music.

**LAUGHS IN THE LAW** (*Vitaphone*).

As a lawyer reads obsolete laws to a judge, the camera records what would happen were these laws enforced.

**LITTLE MISS MISCHIEF** (*Vitaphone*).

Fine photographic studies of Little Miss Mischief, who is anyone's child going her normal way from morning until bedtime.

**MERRY OLD SOUL** (*Universal*).

Oswald dreams he entertains King Cole and brings many Hollywood stars to do him honor.

**MICKEY'S TEET SHOW** (*Columbia*).

Mickey and his gang put on a show which Oswald tries to ruin.

**MOVIE MEMORIES** (*Vitaphone*).

Highlights from 1901 to 1910 in motion pictures.

**NOTRE DAME GLEE CLUB** (*Vitaphone*).

With Charles Coleman. The Glee Club marches into position for a photograph and the members, seeking ideas, look over a few old pictures of themselves which come to life and sing.

**OUT OF THE ETHER** (*Columbia*).

A Krazy Kat Cartoon. Krazy and his staff put a radio in order in a hospital and caricature some of the better known radio entertainers.

**THE PET SHOP** (*United Artists*).

Mickey Mouse raises a riot in a pet shop.

**ROAMIN' THROUGH THE ROSES** (*Columbia*).

A charming, unusual skit presenting Margaret Nearing.

**RUBINOFF AND BAND** (*Vitaphone*).

Melody Masters series. Rubinoff directs his orchestra and displays his own masterly handling of the violin against a background of original scenic effects.

**SCOTLAND THE BONNIE** (*M-G-M*).

A Fitzpatrick Traveltalk. Scenic beauties of Scotland, Tales of border warfare. St. Andrew's golf course. Abbeotsford, the home of Sir Walter Scott.

**SONG HITS, WITH ROY TURK** (*Vitaphone*).

In his studio this author of many "hits" demonstrates how they are adapted to many uses.

**STRANGE AS IT SEEMS** (*Universal*).

Electrically charged eels light electric bulbs and ring bells. What patience can accomplish to supplement nature's deficiencies.

The following short subjects have been seen and approved by the East Coast Committee of the General Federation of Women's Clubs but have not yet been reported by the International Federation of Catholic Alumnae.

**AIR TONIE** (*RKO-Radio*).

Ted Fiorita and his orchestra and assisting artists offer in an attractive and unique manner a program of vocal and instrumental music. The setting in the St. Francis Hotel in San Francisco.

**AROUND THE CALENDAR** (*Paramount*).

A Grantland Rice Sportlight. Sport's busy calendar throughout the year is pictured with comments in rhyme by Grantland Rice. Each month with its special sport is effectively depicted.

**AUTOBUYOGRAPHY** (*RKO-Radio*).

Featuring Leon Errol. Mr. Errol attempts to turn in an old car and buy a new one. His bewilderment and confusion when he falls into the hands of an over persuasive and energetic salesman results in comedy scenes that are genuinely clever and amusing.

**BEANSTALK JACK** (*Educational*).

A Paul Terry-Toon. Mrs. Hubbard's little boy Jack climbs the beanstalk and steals the giant's hen that lays the golden eggs.

**BORRAH MINNEVITCH AND HIS HARMONICA RASCALS** (*Vitaphone*).

The unique group is in camp and undergoes inspection by Borrah and a nurse. This is followed by a musical drill. The original antics are amusing and the harmonica music is enjoyable.

**CALIFORNIA WEATHER** (*RKO-Radio*).

With Ruth Etting and Luis Alberni. A famous composer flees the noise and rain of New York only to find the same situation in California.



Brandon Hurst in Universal's "Bombay Mail."



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# NO MODERN STUDIO SHOULD BE WITHOUT THESE EQUIPMENTS

The problem of developing and printing positive films is one of the most important in the motion picture industry and especially so since the coming of sound. The equipment designed for developing and printing the picture only in the days of silent pictures are not suitable for developing and printing the sound track.

The well-known house of Andre Debrie of Paris has now brought out specially designed equipment and these are :

## DEBRIE

### AUTOMATIC DEVELOPERS

These machines will develop, fix, wash and dry positive films, with an hourly output of 600 ft. with a developing time of 4 minutes or thereabouts.

The machine is delivered completely mounted and does not require any installation.

•  
*Write for full  
particulars of  
both these  
Machines.*  
•

## DEBRIE

### MATIPO PRINTER MODELS

This machine is the first of its kind to print at one operation both the Sound and the image automatically changing the lights. The advantages of this type of printing machines are recognised by all leading studios and hence they have been universally adopted in all the countries of the world even under difficult conditions.

# SOUND EQUIPMENT CO. LTD.

160, TARDEO ROAD

BOMBAY, 7.

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# Trade & Technical

## NEWS AND NOTES

### NEW DUTY IN INDIA.

From this month the authorities have fixed the Customs Tariff rate on exposed positive film at 7 annas a foot. Formerly it was  $4\frac{1}{2}$  as a foot. It is understood that film distributors are arranging a protest against this increase which is considered absolutely ruinous.

### RESOLUTION ON RAW FILM DUTY.

The Hon'ble Mr. B. V. Jadhav, M.L.A. has given notice of the following resolution to be moved in the Legislative Assembly :—

That this House recommends to the Government that, in view of the fact of their having secured a substantial increase in the revenue from the revised schedule of duties on the import of foreign exposed films, a revision, which, however, has not benefited the Indian Cinema Industry, present duty on raw (unexposed) films should be abolished for a period of 15 years in order that the indigenous industry may derive substantial benefit and encouragement.

### INDIAN EXHIBITION.

In response to the requests from overseas manufacturers, the proposed Photo-Cine-Radio Exhibition and the First Motion Picture Convention, April 1934, organised by the Motion Picture Society of India, have been postponed to November—December 1934, in order to enable such manufacturers, Societies, Associations and others interested in the Motion Picture Industry, to participate more effectively in the Exhibition and Convention.

### AURORA FILMS.

With reference to the news regarding Aurora Film Corporation Madras Office which appeared in our last issue, we are informed that Mr. A. Narayanan was never an agent but was only the manager for their Madras Office.

### ASSEMBLY FILM GROUP.

Mr. K. S. Hirlekar and other promoters of the Motion Picture Society of India have been busy in these days in Delhi in acquainting the legislators and making them take interest and understand the importance and

utility of the rising nascent film industry of the country. Mr. Hirlekar's efforts have been fruitful in so far as a number of prominent members of Legislative Assembly have agreed to form into a Film Group of the Central Legislatures. The Hon'ble Mr. B. V. Jadhav and Mr. M. C. Raja have consented to be the joint secretaries of the Film Group and were seen canvassing support for this new venture. The objects of the group are :—

1. To enhance and safeguard the Indian film industry through the Central Legislatures by adopting a policy and action that will help the interests of the Indian film producer, distributor, exhibitor and the artist.

2. To introduce bills and resolutions in the Assembly so as to give protection and facilitate the expansion of this important national industry, and to counteract any measures like the prohibitive Tariff duties and customs regulation that may thwart the progress of the industry.

The members of the Film Group pledged themselves to support the object of the Film Group specially as they believe :—

1. Film is the cheapest form of entertainment and amusement ;

2. Film is the most powerful instrument for education, specially in a country like India, where the mass of the population is illiterate ;

3. Film opens a large field for investment of Indian capital and labour ;

4. Film helps to bring the various communities and their cultures into closer relation and broadcast the spiritual and cultural heritage of India to the outside world ;

5. Film industry directly and indirectly helps to solve unemployment problem by giving employment to thousands of people, directly engaged in the industry and in a number of subsidiary trades ;

6. And lastly film is the most potent weapon in breaking down the barriers of age-long conservatism and make way for progress and enlightenment.



Prominent M. L. As. who were approached and were acquainted with the object of the Film Group welcomed this new move and have promised co-operation and complete support in the Legislative Assembly. Proposed inauguration of the Film Group happily coincides with the release of the International Indian Talkie "Karma" featuring Devika Rani and Himansu Rai which was shown in Delhi under the Viceregal auspices.

#### DUPONT CHANGE OF OFFICE

M. L. Mistry & Co., one of the foremost and old well-known firm, dealing in DU PONT Cine Raw Films, have recently shifted their offices from 46, Church Gate Street, Fort, to a new extensive premises at Hornby Road, Fort, near Kodak Ltd., and will soon be converted into a Limited concern with a capital of from five to seven lakhs of rupees under the name and style of "Mistry Raw Film Distributors Ltd. We wish every success to this enterprising firm for their new venture; as it is almost certain that since this firm started selling Raw Films, the prices of Raw Stock has been considerably reduced by all the other dealers and hence it is a boon to all the Indian Film Producers in these days of economical distress. They are also going to open branch offices in principle film producing centres.

#### UNIVERSAL RELEASES

The following Universal Pictures have been received this month.

"The Invisible Man," "Horseplay," (Slim Summerville & Andy Devine) and "Perils of Pauline" (Serial)"

#### NEW KOLHAPUR CINETONE

Shalini Cinetone is a New Film Producing Company started in Kolhapur for the production of Indian Talkies. Mr. Babu Rao Painter will be connected with this concern. They have ordered a Fidelitytone Recording set, and a Mitchell Camera. Production will start shortly.

#### DUBBING IN BELGIUM

The Belgium Chamber of Commerce is sponsoring a move to insist on dubbing of imported pictures on their country only. Such a regulation, it is intended to aid Belgian artists and also to create jobs for Belgians by eliminating the large number of French men in the film organisations.

#### FRENCH PRIZE

On the recommendation of the Ministry of Education and Fine Arts, the French Government it is stated will establish a financial institution the purpose of which will be to aid French producers to produce big pictures such as will complete with the best of other nations.

#### POLISH QUOTA

A quota law has been approved by the Polish Government by which only 20 Films will be allowed to be imported for every one made locally.

#### GERMAN DISTRIBUTION RESTRICTIONS

Under the pretence that every picture shown was destined for exhibition before school classes, and should, therefore, be closely inspected the Nazi Government in Germany has formed a Central Govt. Office to tighten the distribution of pictures in Germany.

#### BRITISH INVASION OF AMERICAN MARKET

Gaumont British, it is understood have started negotiations to purchase shares that will give them a controlling voice in Loew's Inc. one of the prominent circuits of America.

#### SWEDISH PROPOSALS

To encourage local production, the Svensk Film Industry of Sweden have instituted prizes to the value of 10000 crowns to be given to the three best screen plays submitted to them before March 1, 1934. An additional 5000 crowns will be awarded if a picture is made from the story.

#### UFA'S REPORT:

According to the yearly financial statement of Ufa, we find that the German industry was subject to severe trail during the last year due to the decrease of theatre attendance as a result of steadily growing unemployment, depreciated foreign currencies and unfair quota restrictions. During the year the number of productions amounted to 20 German films and 18 in foreign languages in addition to 19 German and 20 foreign educational films, 10 short features and 201 news reels. A boycott of German films by several countries resulted in the reduction of income from foreign countries.



## WINDFALL FOR AMERICA:

Due to the appreciation of the pound sterling under the gold buying policy of the United States, American motion picture distributors in Great Britain are making a sizable profit. But this unstability of exchanges have made definite planning of the future very uncertain. This has also resulted in substantial increase in returns from all foreign countries. American companies receive 50 per cent of their foreign revenue from England and its possessions.

\* \* \*

## BRITISH FILM STATISTICS:

According to the statistics issued by the Motion Picture Division of Washington Department of Commerce, there was a substantial increase in the quantity of British imports of blank film during the first nine months of 1933 as compared with the same period of 1932 and an increase in positive film imports. However a decline of 644,000 linear feet, or upwards of 28 per cent, was registered for negative film which has shown a steady decrease from 1931 with re-exports of negative film totalling 934, 475 linear feet the net imports thereof in 1933 reached 1,898,700 linear feet as against 2,163,000 linear feet last year; similarly re-exports 1,267,267 linear feet of positive film left a balance of 11,163,700 linear feet for domestic conception contrasted with 10,142,500 in 1932 while retained blank film totalled 30,000,000 linear feet compared with nearly 24,000,000 last year.

\* \* \*

## BRITISH PICTURES IN CANADA:

Increasing popularity of British pictures in Canada is shown by a report which states that the British feature pictures shown will approximate 70 to 100 per cent. increase over 1932 when British films totaled only 35. American feature pictures shown in 1933 will reach a total of about 400 as against 450 in 1932.

\* \* \*

The Government of Ontario in Canada has notified exhibitors that at least fifty per cent. of the news reels should deal with the British Isles.

## INFRA RED

A demonstration of the latest developments in the infra red photography was given

## CARBONS! CARBONS! ANNOUNCEMENT

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We have pleasure in  
Announcing that we have  
secured Sole Agency for  
India, Burma and Ceylon  
for the Famous Brand of  
"COLUMBIA"  
CINEMA PRO-  
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and all important coun-  
tries of the world*

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QUALITY & EFFICIENCY

WATCH FOR FURTHER  
ANNOUNCEMENTS

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2/1, Central Avenue (South)  
CALCUTTA.



recently in London. A short picture was shot in complete darkness and when it was projected a few hours later it was found to contain the same clarity of definition and detail of pictures shot under normal conditions. Apart from its value for night photography, it is also possible to film supposed night shots in broad daylight by combining infra red sensitive stock with certain special lenses. It is also valuable for trick work and also for exterior photography as it is possible to overcome the handicap of fog and weather haze.

#### BRITISH FILM IN AFRICA

Gaumont British have signed a contract with African Films Ltd., by which the latter have undertaken to show a minimum of 80 per cent. of Gaumont pictures in South Africa.

#### NEW COLOUR PROCESS.

A demonstration of a new colour process has been given recently in London. Cine colour as it is called is an additive process, made possible and by a system of lenses. Cost of equipping cameras with the necessary optical apparatus is between £200 to 300 and the projector lenses are valued at £20.

Developing and raw stock are exactly the same as for monochrome work, and it is claimed that the system could be worked profitably on a royalty of about half a cent a foot. The colours obtained are still of a glaring variety and definition is not particularly good. The loss of light was appreciable and consequently was a strain to the eye.

#### AMERICAN FILM INDUSTRY'S PROSPECTS.

According to the Wall Street Journal, the prospects for the motion picture industry in the United States for the new year is better than they have been for a number of years and that while the difficulties have not been solved, the result of extensive reduction in expenses, theatre rentals, production costs and general overhead coupled with moderate attendance in theatre attendance, are now beginning to show income accounts and should make possible profitable results in 1934 for a majority of the larger companies. The increase in foreign exchanges and in the nation's pay rolls due to the various government expenditures, plus an industrial upturn should prove of great benefit.

#### FILM CENSUS.

An exhaustive census of the business and status of amusement industries in the United

**Happy**



**Exhibitors!**

NEWS TO

**SHARADA & MEHTA LUHAR  
LEAD FILM MARKET AGAIN!**

**"KALA-PAHAD"**

alias

**"MASKED TERROR"**

*A Stunt talkie that run in Bombay  
for FOUR WEEKS continuously.*



*Starring :*

Master NAVINCHANDRA

with

Miss GOHAR KARNATAKI.

**NEXT**

**'VEERANGNA PANNA'**

*A Historical Talkie,*

*Featuring :*

Miss SHIVRANI Miss GULAB-APTE  
Master AMRITLAL, BHIM etc. etc.

*Write to :*

**SHRI SHARDA MOVIE TONE CO.,  
DADAR-BOMBAY, No. 14.**

*For South Apply to :*

**SELECT PICTURES CIRCUIT,  
Chickpet, BANGALORE.**



States, showing the development since 1929, is to be made by the department of Commerce. The study is intended to show how and where the pennies in the consumers' dollars are spent and at the same time giving businessmen information which will serve as a basis for adjustments in current operating practices and in planning for the future.

#### NOVEMBER BEST PICTURES.

According to the Motion Picture Herald, the pictures that have grossed the highest in the United States theatres during the month of November are: "I'm No Angel" (Paramount), "Footlight Parade" (Warner-Brothers), "Her Sweetheart" (M. G. M.), "Private Life of Henry VIII" (United Artists), "Kennel Murder Case" (Warner Bros.), "Hoopla" (Fox) and "Little Women" (R. K. O. Radio).

#### CZECHO SLOVAKIAN POSITION.

As a result of the decision of the American companies to walk out of the country and the scarcity caused thereby Czecho-Slovakian government have been forced to reverse their attitude towards slapping quota restrictions.

#### FRENCH AWARDS.

In order to encourage outstanding productions, a 50,000 franc award will be divided by Les Cinemas de Paris to the director and writer of the year's best picture made there.

#### NEW USE FOR MOVIE CAMERA.

Sir Hubert Wilkins, noted explorer and scientist, has had the Bell & Howell Company, Chicago, prepare a movie camera for the purpose of making a continuous map of the regions to be traversed on a 3000 mile airplane dash soon to be made across the South Polar cap.

Aerial mapping photos of Arctic regions have been made before, but the film generally has been at least nine inches wide, and it has not been feasible to carry sufficient film to take enough pictures to make a continuous map covering an extended path of flight, apart from the fact that cameras big enough to accommodate the large size mapping film are cumbersome and heavy. The movie camera a modified Eyemo prepared for Sir Hubert, complete with film magazine, electric motor, and sufficient film to take the pictures, will weigh scarcely twenty pounds. The film itself will be of the regular theatri-

cal movie film width (35 mm.) and this will be the first time that this size films has been used for such mapping purposes.

The flight will be made during our winter-time, at a time when there is no night at the South Pole—the period of the Antarctic Midnight Sun. This means that there will be no darkness to prevent taking pictures all the way along the course of the flight.

The little movie camera, every part of which has been constructed with watch-like precision, will be mounted in the wing of the plane, or in some other out-of-the-way position. A line will furnish 12 volt current from the regular plane supply so that it will be merely necessary to switch on the camera for it to operate automatically as long as the 400 feet of film lasts—a matter of approximately ten hours.

The camera will be set on its side instead of vertically, in order to put the long side of the picture along the line of flight. Equipped with a special Bell and Howell 2-inch lens, it will be pointed directly ahead and downward at an angle of approximately 30 degrees, and the pictures will be given an exposure of approximately one one-hundredth of a second. It is expected that a speed of 100 to 150 miles per hour will be maintained at a height of about 3000 feet, over a major part of the dash.

An individual picture will be taken approximately every 1000 or 1500 feet of the flight. Each picture will slightly overlap its predecessor and successor in the line of flight, as is customary in all aerial mapping work. The result will be a series of pictures from which a complete map will be drawn later by means of special instruments. This map is sure to be of incalculable scientific and general information value.

#### FOX PARIS STUDIOS INSTAL W. E.

R. M. Hatfield, European Manager of Electrical Research Products, Inc., announces that arrangements have been concluded between Fox Film Corporation and Societe de Material Acoustique—French distributors of Western Electric Sound System—for the installation of W.E.'s recording equipment in the new Fox Studios, Paris. These studios, which Fox are having specially constructed, are situated at Saint Guen, Paris, and will be used mainly for the dubbing of their own productions with French dialogue.



# DON'T EXPERIMENT AFRESH

Experiments cost a lot of time & money—sometimes useful lives. Believe others who have experimented for you at immense cost to themselves—buy faultless, durable machinery that will cause you *no* worry or expense in the future.

The Bharat Talkies, Ltd., 349, Somwar Peth, Poona City, write under date 7th Dec., 1933:

"We have now used your 'Zeiss Ikon' complete Talkie equipment for more than a month. We feel it our duty to inform you that both our projection

and sound are absolutely excellent, in fact nothing better in Poona. Our Sound specially is appreciated by all Europeans and Indians alike. They do not go to Theatres fitted with more expensive machines but come to us on account of the purity of our sound. Our Theatre is roofed with corrugated iron sheets, and yet the sound is very perfect.

We thank you very much for the unasked help that you have been rendering us from time to time. We could not have chosen a better machine or better people to deal with."

Latest installation at  
THE SHAHJAHAN TALKIES  
Calicut, S. Malabar.

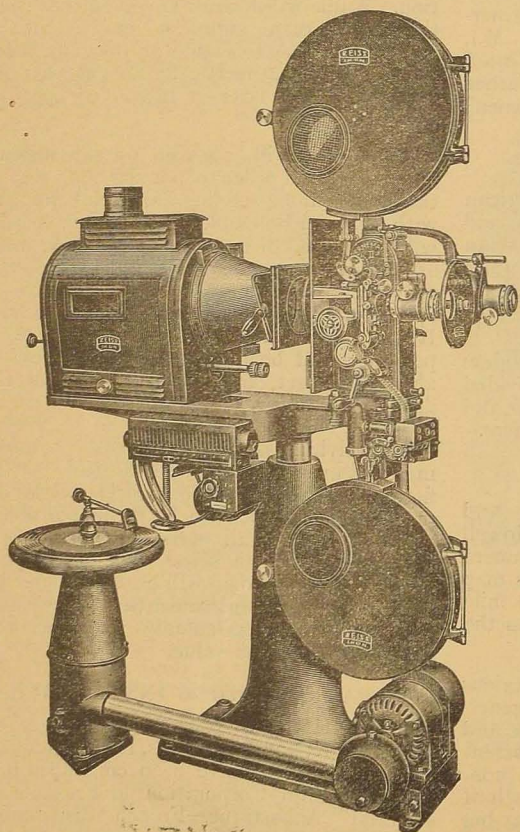
**PROFIT**  
*by the experience  
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economical apparatus on the  
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Telephone: 24478.



One of the principle stages will be utilised for all types of recording, from simple dialogue to the music of a symphony orchestra. The walls and ceiling of this stage will be so treated that the acoustics can be changed as desired. This will permit the synchronising of exterior and interior scenes as well as the recording of music to be made under the conditions which are best situated for each type of recording. In association with this particular stage will be utilised a special mixing table which can be used to combine, simultaneously, speech, music and sound effects from as many as four different film and three gramophone records. The volume from each of these sources will be controlled individually, and can be mixed with dialogue or music originating in the studio from artists or musicians.

Special equalizers will enable the recording engineer to control the tonal quality of the music and speech, increasing or decreasing high or low frequencies as desired.

There will be two projection rooms to provide for the reviewing and rehearsing facilities, one of which will be equipped with double-base, electrically interlocked projectors, fitted with double film attachments, and the other will comprise a single base reproducing equipment for dialogue rehearsals.

With the equipping of these studios Western Electric will have recording and dubbing installations in France, Italy and Spain.

#### NEW WONDER CAMERA.

A motion picture camera capable of shooting 2000 frames per second—7200000 per hour—and recording the time as well, is the latest development of the Bell Telephone Laboratories, states Mr. S. S. A. Watkins, Western Electric's technical director.

With the introduction of this new high-speed 16 mm. timing camera, it is now possible to record action at speeds from 30 to 2,000 frames a second, and a time record in fractions of one one-thousandth of a second.

In laboratory experiments pieces of cracked glass from a shattered electric light bulb resembled a slowly drifting snow flake under the photography of this high-speed camera. A flashlight's instantaneous flare produced the effect of slowly lighting a stage. Contact between a driver and a golf ball appeared to flatten the ball to two-thirds of its original diameter.

This camera was able to reveal the reason for imperfect timing in one of the largest motion picture printing and developing laboratories in its mechanical processing. With the use of this camera the problem was solved within a few minutes. It also revealed to a leading motor manufacturer a defect which had jeopardised one of the most important parts of the mechanism, a defect which months of research had failed to unearth to the naked eye.

The complete unit weighs only 28 lbs. and can be easily moved by one man.

The time is recorded by a precision electric clock driven by a current generator, which consists of an electrically actuated tuning fork. The clock indicates the time on three concentric revolving discs giving the time in minutes, seconds and hundredths of seconds. The image of these discs, as well as the moving object, is photographed by the camera, so that a permanent record of both timing and action is recorded simultaneously on the film. The clock picture occupies one-eighth of the width of the film.

#### DRAWING POWER OF MOVIES.

The Bell & Howell Company has just concluded a survey on the drawing power of upwards of 100 motion pictures shown at the Chicago Century of Progress by industrial and educational exhibitors.

The survey discloses a vast difference in the pulling power of the various motion picture showings observed. When human interest episodes are projected, crowds gather and look at the films, we are told. When duller and less interesting sections are shown, the spectators begin to melt away. Scenes which the advertiser undoubtedly thought interesting, due to his enthusiasm for his own business and his closeness to it, are often, it is found, not so widely appealing to Mr. John Citizen and his wife when the films are submitted to the acid test of public showing. The crowds show a special aversion, according to the survey, to long captions, and they express this by simply moving on.

All of which leads to the conclusion that you can make industrial motion pictures, but you can't force people to look at them when the films are not interesting. The mechanical costs of making an inferior or a superior film are practically the same.



Another factor which, it is found, must be given attention is the size of the pictures projected. "The pictures," it is stated, "must be of a size that is keyed to the size of the audience. A miniature picture, no matter how good the content, is at a decided disadvantage if a large audience is hoped for.

The same thing applies to sound projection. Where the sound is wheezy, or indistinct and off tone, there is a distinct loss in drawing power, regardless of the excellence of the words or music in themselves. An effective sound projector makes a decided difference in holding the crowds when sound pictures are shown.

The Bell & Howell survey also shows the extent to which 16 mm. films have displaced those of 35 mm. width. Of all the projectors in use by Fair Exhibitors over 95% are 16 mm. This is due, it seems, both to the much lower cost of picture presentation with the latter style of projector and to the fact that truly modern 16 mm. projectors provide entirely adequate sound and picture showings.

#### NEW FILM PROJECTOR.

The Bell & Howell Filmo R. Projector, previously equipped with a 500-watt 110-volt lamp, may now be had in a special model which uses the new 750-watt 100-volt T-12 lamp. With this lamp about 50% greater picture brilliancy is realized than with a 500-watt lamp. The 750-watt Model R has a special lamp house base and a fixed resistance unit, in addition to aero dual cooling, automatic rewind, and manual framer.

#### NEW B & H-8 MM. 200-FOOT REEL

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#### VENICE EXHIBITION.

The Head of the Italian Government has approved in its general lines the program of the Exhibition to take place in Venice from

the 1st to 20th of August. Many Nations United States, Germany, Great Britain, France, Hungary, Japan, Holland, U.R.S.S., Spain, Poland, Switzerland, India have already promised their collaboration and are sending those of their best films which, as it is required, will not have been shown publicly.

The opening Session of the First Italian Congress for Scenario-writers and Directors will be held in Venice from the 15th to the 20th of August under the patronage of the National Fascist Confederation of Intellectuals. A great number of European Directors have shown their willingness to support the initiative and to take part personally to the work of the Congress.

The Head of the Italian Government has offered two Cups as prizes to be awarded, one to the best film of foreign production, and the other to the best film of Italian production. The decision as to the award will rest with the Executive Committee.

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# Recording Sound for Motion Pictures.

## CHAPTER 2.

By Charles Felstead, Contributing Editor.

This is the second of the series of articles which Mr. Charles Felstead is contributing exclusively to *Sound & Shadow*. In the first article which appeared in our January issue, he gave a general outline of the whole subject of sound recording. In this he discusses the construction of Sound stages and sets and also the placing of microphones to get proper sound perspective. (Ed.)

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The first chapter of this series served to introduce and outline the subject of sound recording as it is practiced in American motion picture studios. This chapter and subsequent chapters will amplify and elaborate on that subject, beginning logically with a description of the sound stages and of the manner in which motion picture sets are constructed to produce acoustic conditions satisfactory for high quality recording.

Sound stages are required for indoor picture production for two reasons: to make the photographing of the picture independent of variations in the intensity of sunlight and of weather conditions by serving as a shelter, and to exclude undesired sounds originating outside the stage by providing adequate sound insulation in the walls. An enclosed stage permits artificial lighting to replace the less dependable sunlight for illumination; and by excluding extraneous sounds keeps down the amount of "background noise" that is recorded along with the actors' voices. Because of the prevalence of noise in cities, sound stages are of particular importance to studios that are located in or near large commercial centers.

### SOUND STAGE CONSTRUCTION.

Sound stages are built of special sound-proofing materials; and have double walls, with an air space between the walls to provide additional sound insulation. The outer wall is usually of concrete or wood and is treated with stucco or plaster on the outside; while the inner wall is built up of layers of different insulating materials, such as Celotex, rock wool, Masonite, quilts of mineral wool, and the like, with air spaces between layers. Transmission of sound by vibration to the inner wall of the sound stage is prevented to a large degree by supporting the double walls on separate concrete foundations. The construction of the roof is similar to that of the walls; and it is likewise of double thickness with an air space between the two sections.

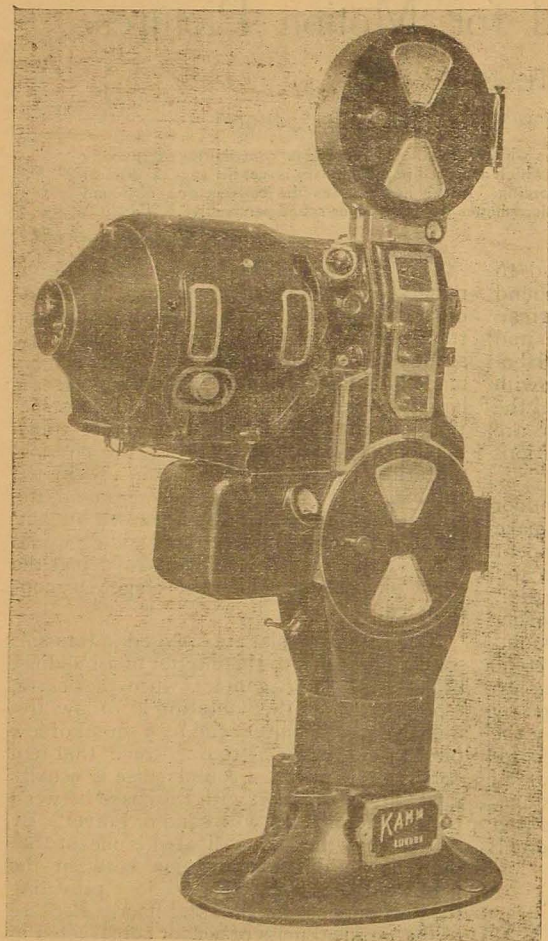
This form of wall and roof construction is remarkably efficient in preventing the passage of sounds of normal or high pitch; while the transmission of the vibration caused by sounds of very low pitch, such as the rumble made by a heavy vehicle passing the stage, is largely prevented by the double wall construction, the air space not allowing direct transmission between the walls of the physical vibration produced in the outer wall by the rumble. If a single stage wall were used, the transmission of the vibration caused by loud sound originating outside the building would be so serious that it would almost defeat the chief purpose for which the stage was constructed.

Floors in particular are disposed to transmit sound vibrations to the interior of a building, because of their contact with the earth, especially when the vibration is of low frequency (which is produced by a sound of low pitch). So in order to overcome that tendency, the floor of a sound stage is usually floated on a subfloor, with the space between the two floors filled with sand or gravel. By stating that the floor is floated is meant that there is no direct connection between the floor and the walls, the subfloor providing the only support for the real floor. Because of the physical mass of a floor constructed in this manner it is practically non-reverberatory; so there is no "drumminess" produced when an actor tramps over the floor.

### CONTROL OF REVERBERATION.

Since the sound stage is a large enclosed structure, the interior of the stage would be filled with a confusion of reverberated noise (echo) whenever a loud sound was produced within its confines if the walls were not covered on the inside with a layer of sound absorbing material. This absorbing surface is usually composed of a thick filling of rock wool, balsam wool, or mineral wool held by muslin and wire netting to the inner surfaces of the walls and ceiling. The overhead run





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ways for lights and the ventilator shafts are also covered with quilts of these materials, and additional absorption is provided by heavy cloth drapes hung over portions of the interior walls.

The average size of Hollywood sound stages is in the neighbourhood of 100 by 300 feet and fifty feet high; but one of the largest stages has a floor surface that is 150 feet by 450 feet in size. There are no windows in a stages; and the two doors, which are extremely thick and heavy are constructed to fit when closed like the doors of safes, are large enough to permit whole sections of sets to be brought into the stage without dismantling them. A ventilating system is provided so that the doors may be kept closed during shooting.

### FACTORS IN SET DESIGN.

A sound stage with an inner lining of rock wool is practically free from reverberation (echo), and so is said to be acoustically "dead". A sound produced in the interior of such a stage will not be reflected from the walls or ceiling to an appreciable extent, and the slight reflection of sound from the floor will hardly be noticeable. This allows the sets that are built in the stage to have walls of a hard material that is decidedly reverberatory, such as panels of veneer or wood, for the only reverberation, created within the stage is that which is produced by these "hard" walls. The amount of reverberation produced within the stage should be less than sounds natural to a person who is present in the set, because the microphone, being equivalent to but a single ear, is unable to discriminate between the sounds it "hears", as does a person. The result is that the microphone is aware of more reverberation than would be detected by a person of normal hearing.

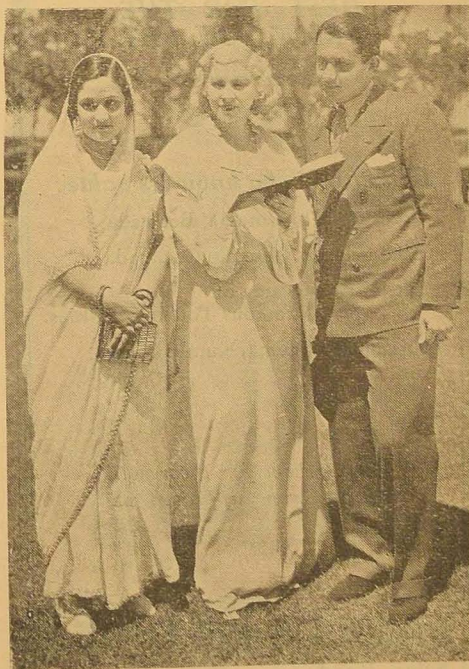
But, on the other hand, since the microphone is a monaural (single eared) hearing device, it is not desirable to design the sets so that they are lacking in reverberation; for reverberated sound helps to create for the person who hears the sound reproduced in a theatre the illusion that the sounds were recorded by an apparatus with the equivalent of normal hearing. The actual lack of acoustic perspective in the recorded sound is as serious as the lack of "depth", or perspective, in the photography of motion pictures. We can create picture depth by means of stereoscopic photography; but we cannot actually create acoustic depth in our sound recording, we can only simulate it by careful

construction of the sound set and by skillful placing of the microphone to take advantage of desirable acoustic conditions.

### PLACING THE MICROPHONE TO EMPHASIZE SOUND PERSPECTIVE.

If a speaker is close to us in a room we hear mostly the sound of the voice that comes directly to our ears, and but little of the sound that is reverberated from the walls. If the speaker moves to the far end of the room and it is a large room, we hear less of the direct voice and more of the voice that is reverberated from the walls of the room. In other words, there has been not only a decrease in the volume of sound that reaches our ears but also a change in the quality and composition of the sound, a change which is heightened by a weakening of the higher-pitched components of the sound as the speaker moves away.

Since it is necessary to create the illusion that sound perspective, which actually is absent in recording, really exists, the change in the quality of the sound as a speaker



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moves away from the microphone may be employed to aid that illusion. When the speaker is close to the camera, as in a close-up shot, the microphone should be suspended directly before him and as close to his mouth as convenient; for the proper relationship (identical to the relationship between the human eye and ear) must be maintained between the scene that is photographed and the sound that is recorded. That is, the recorded sound must be loud when a close shot is reproduced on the screen, and weaker when a long shot is shown.

**MATCHING SOUND TO SCENE**

When the microphone is close to the speaker it receives only the direct voice, just as would the ears of a listener in the same position; and an audience hearing the reproduced sound receives the correct impression that the speaker was close to the microphone. This result is due chiefly to the subconscious realization on the part of the auditors that there is little or no reverberated sound present.

the camera. If the cameraman was taking a medium shot at the time, the image of the speaker in the projected picture would seem to be located at some distance back of the screen, and the illusion of depth both visually and audibly would be complete. Carelessness in recording sound that does not match the photography results in a very undesirable effect.

**THE NUMBER OF MICROPHONES  
TO USE.**

A few monitor men prefer to use several microphones for dialogue recording; but generally one microphone will produce more realistic recording. Where the actors walk about the set in performing their parts, the microphone should be moved during the shooting to follow the actor who is speaking, maintaining always the proper distance between the microphone and the speaker to correspond with the camera shot being made. Several rehearsals may be necessary to determine exactly the manner in which the microphone boom should be operated to follow the action.



In recording music or "scoring" as it is called, it is usually more satisfactory to employ three microphones placed in a row before the orchestra. The positions of the musicians should be changed during rehearsals until the proper musical balance is obtained. It has been found that this is an easier method of securing a balance between the various musical instruments than by using a single microphone and moving it about until the result obtained is satisfactory to the ears of the monitor man.

A heavy cloth curtain hung across the scoring stage behind the microphone furnishes the sound absorption that would be provided by the audience if the orchestra were on a stage, and greatly improves the quality of the recording. A quilt of sound absorbing material placed on the floor beneath the microphone often lends additional improvement.

#### MATERIAL USED IN SET CONSTRUCTION.

Experience has taught soundmen that most satisfactory results are obtained when the walls of a set are built of materials that are as nearly as possible like the materials that would be used if the walls were real. It has been stated that the amount of reverberation within a set should be somewhat less than normal; but since motion picture sets have only three walls and a floor, the absence of the ceiling and the fourth wall create enough damping to permit the walls that do exist to have more than normal "hardness", which is ability to reflect sound.

When panels of veneer are used for set walls and painted or papered to have the proper appearance, they provide very satisfactory walls from both a photographic and an acoustic standpoint. The studding, or whatever form of support is used to strengthen the panels, should be placed close enough together so that there is no large area of the veneer that is left unsupported. Such a large unsupported wall section might have a resonant period that would fall somewhere within the frequency range of the human voice. If such was the case, the wall section would be set into sympathetic vibration whenever that particular tone was spoken. The vibrations would produce an over-emphasis of that tone; and the vibrations continuing for an appreciable time after the tone had died away would cause a very unsatisfactory "hang over" of the sound.

The third chapter will describe the microphone most widely used for the sound recording and the manner in which it is handled in motion picture work.

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# Continuity

By Wm. J. McGrathi.

The proper appreciation of a picture depends on the audience following intelligently the story as it unfolds on the screen. To accomplish this, proper continuity is essential. Most of our pictures lack in this essential requirement but hitherto as almost all of our productions have been made of stories already well known to the audience this lack of continuity has not been a great handicap. When we are beginning to think of bringing new stories dealing with our social life proper appreciation of a well thought out continuity is essential. A few hints on continuity appeared in a recent issue of Sound and Shadow. Here some more on the Camera side to supplement it.

Some people think of continuity as something you put into a picture at the splicing board. It must exist before you reach that stage or you cannot put it into the picture. *The balance and continuity are determined on the studio floor and not in the cutting room.*

Continuity is a simple thing. Sometimes it's just a repetition from different angles or distances. The simplest illustration I can give you is the depiction of an emotion. Let's say a girl is showing fright. You get a long shot of the girl seeing something, let's say back of a bush or tree. You can intensify this sight by stepping up for a quarter shot, and then in for a close up of the girl's face, then back again to the quarter shot and then to the continued action of the long shots, or possibly cutting in what she saw before you come into the long shot again.

The same sort of continuity is true where you have no drama. You want to show a car speeding down the road. You register the long shot, then the quarter shot and then for the close up to the wheels or some other part of the car. If it is speeding you can cut this wheel action in frequently; or the tappets of the car, the man's foot pressing down on the gas, or a shot at the speedometer. Those are the things that make the simplest continuity. It isn't necessary to have a story continuity for many of the things you are going to do.

Take a case of children playing a game; let's say it's the simple game of dropping the handkerchief. The children are in a circle; one child is running around the outside of this circle with a handkerchief. You show the action.....definitely establish what the game is. You get a closeup of the child running around. You get a more intimate closeup of the handkerchief in the child's hand. You flash back again to the child

running round. Then you go into the close-up of the hand releasing the handkerchief and you see it falling to the ground back of a child. Possibly from there on you show a hand picking up the handkerchief. You see the little feet start out on the chase and you keep the camera at the empty spot in the line and you see the other pair of feet come into the vacant spot. You can elaborate on this by shooting several pair of the other feet twisting around showing excitement. You can get in the centre of the ring, put the camera close to the ground and pan through the circle on the feet that are chasing each other. Then back to the smiling and laughing faces of the children, taking each head as it turns and follows the runners.

It is just simple things like this that make continuity, but getting them down on the film in their intimate details does take a little thing. So says.—Wm. J. McGrath, Author "Ladies They Talk About" in "American Cinematographer."

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# Film Production in Russia & Italy.

FILM studios, like many other things in Russia, go by extremes. The first one I went into can only be described as "poky." On the other hand, the staff, again like everyone else in Russia, was full of enthusiasm and made up for the lack of floor space, writes a correspondent under the signature of P. Le. N. F. in "Ideal Kinema".

## EQUIPMENT USED.

Debie cameras were in use, but the sound apparatus, including a condenser mike (which was pointed out to me as one of the show pieces of the studio) were all of Russian manufacture. The sound recording was in charge of a Russian engineer, Obelenski, who spoke fairly good French. Both myself and Mr. Field, an American cameraman, who was with me, were very much impressed by the enormous amount of top lighting used, especially on the set in question, which depicted a prison cell—which reminds me that it seems a bit queer to go to Moscow only to see players dressed in the familiar blue and white stripes of the American convict, and playing in an American story with the leading role in the hands of an American Negro!!!

But to return to the lighting question. There was a small bank of incandescents slung in front of the set, but the rest of the outfit was arc-lamp. These "inkies" by the way, were the only ones I saw either in this studio or at Sueskino.

The cutting rooms were far and away the best part of the outfit, and their spaciousness and airiness were particularly impressive.

## PUDOVKIN.

Just as I was leaving, Pudovkin came into the recording room and I was fortunate enough to have a long chat with this most charming of men and sincere of artists.

My next visit was to Sueskino, the Russian Hollywood. This studio, or rather film city, is situated about an hour's motor run out of Moscow over what must surely be Europe's worst road. We were welcomed by a very charming Russian engineer, Levitski, who spent the entire day showing us round.

The Studio itself is a series of vast concrete buildings designed in a modern style. It is not yet finished, but we saw one out-door stage and two indoor stages which were sufficiently far advanced to be in use and two more stages which were not yet complete. One of these is fitted with a revolving plat-

form, on the lines of a revolving stage in an ordinary theatre, and the other with a tank.

Several sets were erected and had been in use the previous day; One of the indoor sets, by the way, was dressed throughout with genuine antiques taken from some palace or other. The lighting appeared to be almost entirely arc lamp.

## USE OF NATIVE STOCK.

The recording department was fitted throughout with apparatus of Russian invention and manufacture, with which recording is done on the variable area system. Practically all the film stock used is now made in Russia. In the early days of Soviet film, production stock was imported from Germany; now, however, only 5 per cent of all the film used, both negative and positive, is imported, the remaining 95 per cent. being of native make. The Russian film people have not yet succeeded in making super-sensitive emulsions, though, apparently, they are producing ordinary pan-stock themselves.

The cutting rooms were well equipped, and, like others we saw, were exceptionally spacious. Some of them were provided with little balconies, presumably to enable the cutters to get a breath of fresh air between reels.

## BOWER SUPPLY.

The power house was our next port of call, where the studio generates all its own 'juice' with Diesel engines. As far as I could make out, the generating set produced 25,000 amp at 250 volts A.C.

The A. C. current is used for recording, amplifiers, motors, service lighting etc., but mercury rectifiers convert it into 125 volts D. C. for studio lighting. This was the biggest studio generating plant in Russia, I gathered.

The film vaults were situated in separate buildings, half a mile or so away from the studio, but still within the Sueskino property, which extends for acres and acres and includes a section of river for scenic effects.

The laboratories occupy another building some hundreds of yards from either the studio or the film vaults. Two Debie developing machines are in use, but most of the work is being done with flat frames and vertical tanks. Debie printers are in use, operated in most cases by youths.

The carpenters and plasterers' shops are along-side of the studio and do not present any particularly unique features.



Two outstanding features of the studio layout were the concreted motor track running round all the building, which enables material to be dumped on any stage with a minimum of disturbance to the rest of the studio, and the neatly laid-out drives with their grass borders leading from the road to the studio doors.

#### STATE INSTITUTE.

There exists a State Institute of Kinematography, where directors, cameramen, artistes and scenarists are trained.

The course for directors, and technicians are four years plus six months post-graduate work. The first two years are theoretical and the second two consist partially of study, but mostly of work in the studio, so many students being attached to each director.

The artistes' and writers's courses last three years. The famous Land's Restaurant, where the gypsy bands played in Czarist days, has been converted into a small studio where the students carry out their practical work. The cellars of this same restaurant are now cutting rooms, a theatre and an experimental "lab" for the same purpose.

More than anything else we were impressed by their terrific enthusiasm for their job. Long hours and hard work apparently meant nothing if at the end of it they made films with which they were satisfied.

The first year at the State School, for instance, appears to consist mainly of a study of revolutionary history and revolutionary theory. Russians appear to regard every film as a means of putting over some message.

#### FILM IN ITALY.

Since the advent of the talking picture has changed the face of the international cinema field, Italy has made all possible effort to produce good Italian talking pictures which would guarantee to the theatres a good Italian made film.

But the results have not been very favourable. The class of pictures made, if not entirely faulty, has been at least up to now, below the level of the best American pictures. The taste of the Italian public, deeply made up with the charm of American stars and perfection of American technique, demand very good pictures.

The first man who tried in 1929 to produce good Italian talking pictures was Stefano Pittaluga. But after his unfortunate death two years ago, when he was just bringing into new life the Cines, the old Italian company that produced the unforgettable masterpieces, "Quo Vadis?" and "Caesar and Cleopatra" and many others at the very



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start of the silent film, the situation did not make much progress. The Banca Commerciale Italiana which took possession of the Cines Studios and started to produce with a big schedule of 25 to 30 pictures a year, has failed to succeed. For the season 1933-34, the Cines will not have ready more than eight pictures of its own make and about a dozen completed in its studios by independent producers. Add to these 20 films, about 10 more filmed in other studios and you have 30 as the total number.

As to the quality of these films even the Italian critics are very doubtful. Mario Corsi in the daily paper, *Gazzetta del Popolo* of Turin, recently said that 25 out of this 30 pictures will be made on a comic sentimental standard, based on a cost price of three to four hundred thousand Italian liras.

On the other hand, the Italian Government following the instructions of the Duce, is making every effort to push ahead film production. As a first step, the Istituto Nazionale Luce, editor of the government News Reel Service, had produced at the end of last year, the first Italian talking picture, which has a very big success all over Italy—"Black Shirt." This picture was directed by Giovacchino Forzano, the playwright who in collaboration with Benito Mussolini, wrote the world known drama, "Campo Ki Maggio."

The Istituto Nazionale Luce was intended to continue production, but after different changes in the executive family, Giovacchino Forzano started to produce by himself a couple of months ago, and is now working at Turin on a historic picture, "Vitaliafranca," which will be followed by "Campo Di Maggio" (The 100 days of Napoleon in Paris). The stories of both pictures have been written by the most advertised writer

of the world, Benito Mussolini himself. The scenarios are from Giovacchino Forzano, who also is directing production. These two pictures are being filmed under the direct moral control of the government and are intended to start a new era for the Italian industry.

Another producer with good financial basis is the Conzorzio Italfonosap, which is also interested in Forzano productions. They are now working on six pictures. The first is "La Canzone del Sole," in which the Italian tenor, Lauri Volpi, will take part and for which Pietro Mascagni, the great Italian composer, has written a special song. Two other pictures will star Elsa Merlini, the Italian actress, who has really great film talent.—(Vittorio Malpassetti in M.P.H.)



Mr. Damodar as Kumar in Bharat Laxmi Pictures Hindi Talkie "Bhakta-Ke-Bhagwan."



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## Maha Vaidyanatha Ayyar

BHAVUKA.

The latest numbers of the Tamil monthly, *Kalaïmahal*, Vol. V, Nos. 1 and 2, January and February, contain an account of the life of the late celebrated Karnatic musician, Maha Vaidyanatha Ayyar, by M. M. Dr. U.V. Swaminatha Ayyar. After the time of *Pallavi Gopala Ayyar*, *Veena Perumal Ayyar* and *Tsaunkam Seenu Ayyangar*, all of Tanjore,—the greatest personality in the field of Karnatic music was Maha Vaidyanatha Ayyar. His native place is Vaiyaiccheri, a village east of Tanjore, having an old Siva shrine. His father was a well-known musician, *Duraïswamy Iyer* by name and his mother belonged to the family of a descendant of *Anai and Ayya*, famous musicians and composers in Sanskrit, Tamil and Telgu. Maha Vaidyanatha Ayyar had three brothers; he was the third; one of his elder brothers is Ramaswamy Sivan, who became an inseparable companion to Vaidyanatha Ayyar. Their father initiated them into music and, finding Ramaswamy Ayyar and Vaidyanatha Ayyar only showing talent, the father left the two for training under the well-known musician of that time and teacher of *Patnam Subrahmanya Ayyar*, viz., *Manambucchavadi Venkatasubba Ayyar*.

Vaidyanatha Ayyar began to sing Raga and Pallavi in his seventh year with a wonderful voice easily reaching three octaves and speaking distinctly in a time-measure in which others cannot even blabber. In his tenth year he visited the court of the Raja of Pudukottah and made his mark as a musician before the celebrated *Veena Vidvans Subbukutti Ayyar* and *Subba Ayyar*. In his eleventh year, he visited Madura and then, invited by the then Raja of Ramnad, Muthu Ramalinga Setupati, stayed in his court for three months. Ramaswamy Ayyar mastered Tamil and became a Tamil composer. From Ramnad, the two brothers went to the Zemindar of Ettayapuram and there

Vaidyanatha Ayyar sang before *Subbarama Dikshitar*. At Ettayapuram, Ramaswamy Ayyar composed a Raga Malika composition in Tamil. Then Tinnevely, Tiruchchendur and the court of the Sakkampatti Zamindar were visited by them.

Ramaswamy Ayyar composed many Tamil pieces which his brother sang. Ramaswamy Ayyar has also written an account of his brother, Vaidyanatha Ayyar called Maha Vaidyanatha Vijaya Sangraham.

### HOW HE WON THE NAME

The Tiruvavaduturai Mutt and the Pontiffs there have always been great patrons of learning and art, Tamil, Sanskrit, and Music. It was the twelfth year of our musician who was then called only Vaiyyai Vaidyanatha Ayyar, after the name of his native village. It was a great event at the end of which the musician was honoured with the title of 'the great' Maha Vaidyanatha Ayyar, as distinguished from two other Vaidyanatha Ayyars, called "the small" and "the big", with whom he sang and won in the trial.

It was the regime of Sri Ambalavana Desikar of Tiruvavaduturai, the chief seat and of *Sri Subrahmanya Desikar*, at the branch seat at *Kallidaikkuruchi* in Tinnevely District. The latter place, all learned men and musicians visited on their way to or back from the Tirvandrum state. The chief among the Musicians at Subrahmanya Desikar's state were *Chinna (small) Vaidyanatha Ayyar* and *Peria (big) Vaidyanatha Ayyar*, both musicians of the Sivaganga state. There was also Tandavaraya Tambiran, learned in Tamil, Sanskrit and Music, and Tamil-teacher of Subrahmanya Desikar.

In his visits from place to place, the brothers of Vaiyyaicheri, Ramaswamy and



Vaidyanathan, came to the presence of Subrahmanya Desikar at Kallidaikkurichi, in 1856. Vaidyanatha Ayyar's fame had reached that place earlier and the Desikar was eager to hear the divine music of the young boy from Tanjore district. It was a new kind of enchanting music that he heard from the boy. The brothers were made to stay at the mutt for a time. The annual Gurupuja in the month of Tai came; scholars and musicians assembled at the mutt-court; *Peria Vaidyanatha Ayyar*, *Chinna Vaidyanatha Ayyar*, *Vina Chinnayya Bhagavatar*, *Sri vaikuntam Subbier*, and *Pichumani Bhagavatar* were some of the Sangita Vidvans that had arrived there for singing and receiving honours. These older men heard of the youngster come there from Tanjore, and of Desikar's admiration for him. No doubt, they began to feel jealous.

At the instigation of Desikar, Tandavaraya Tambiran arranged that the "Big" and the "Small" "Vaithis" should be faced by the young "Vaithi" from Vaiyyaicheri. Our hero took up a Devara piece from Tirujnana Sambandha and sang it to Tandavaraya Tambiran, when he came to him for arranging the contest.

The court assembled on the next day. *Vina Chinnayya Bhagavatar* was appointed judge. *Peria Vaithinatha Ayyar* sang first and then the "Small" *Vaithinatha Ayyar*, his younger brother, and older only by a few years to the twelve years old *Vaithi* from Tanjore. The small *Vaithi* and *Vaiyyai Vaithi* sang together *Natta* and other major *Ragas*, with the stipulation that the mistakes committed by one can be pointed by the other. During the singing of a *Raga* by *Chinna Vaithi*, *Vaiyyai Vaithi* pointed out the mistake which was reproduced on the *Vina* by the learned judge and adjudged as mistake. Our hero then began to sing single and his brother, *Ramaswamy Sivan* has described vividly in his book, the *Mahavaidyanatha Vijaya Sangraham*, the great performance of his younger brother on that occasion. It is also said that he sang *Chakravaka* and no *Vidvan* there including *Peria Vaithi*, could know it. *Peria Vaithi* really felt genuine admiration for the young namesake of his and everybody agreed upon the wonderful gifts of *Vaiyai Vaidyanatha Ayyar*. At the end, the young musician was christened as "Maha" *Vaidyanatha Ayyar*, or *Vaidyanatha Ayyar the Great*. *Tandavaraya Tambiran* sang two verses of praise on the young genius.

*Maha Vaidyanatha Ayyar* stayed at *Kallidakkurucchi* for some time. There was another occasion when many rich men and *Zamindars* of the *Tinnevely Dt.* had come to *Desikar*, when *Maha Vaidyanatha Ayyar* sang and *Tandavaraya Tambiran* sang another verse of praise on the young musician. *Maha Vaidyanatha Ayyar* was then invited by the *Tinnevely Sheristadar*, *Virabhadra pillai*, at whose house he sang and won one more verse of praise from the *Tamil Scholar*. After staying for sometime with the *Desika*, the brothers returned to their native village *Vaiyyacheri*.

[The account will be continued in the further numbers of the *Kulaimahal* and will be extracted also in the further numbers of the *Sound and Shadow*.]



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# Music Teaching and Literature.

By Mr. S. Ramamurti Pantulu.

In these days when popular interest in music, as in sporting activities, is increasing by leaps and bounds and the radio and gramophone have helped to a very great extent in bringing music within easy reach of the average man and woman, it is necessary that some attempt should be made not only to somehow satisfy this growing demand but also to see that good music is provided and the standards of public taste and appreciation are maintained at a high level. The musical appetite among the people is bound to grow with what it feeds on and unless steps are taken by public bodies and music lovers to improve the quality of this artistic food, there is danger of the standards deteriorating and the people ultimately suffering from what may be called musical mal-nutrition. Although the demand for music has tremendously increased, the supply unfortunately remains the same, for the simple reason that capable musicians particularly in the Carnatic system cannot be manufactured in a day, as any musician worth the name will have to undergo the necessary training and discipline for a number of years before he can hope to secure any employment or patronage. Again, owing to the economic depression and the unemployment among the educated which threatens to become chronic, many university men are trying to enter the field of music lured by the huge honoraria earned by front-rank artists, little realising that music is a very jealous and fastidious mistress and requires far longer periods of assiduous courtship than mathematics, history or economics. The most important point therefore to which we have to immediately pay attention, if we hope to succeed in creating a good supply of the requisite standard of music to cope with the demand of to-day, is to improve the standard of teaching and bring out reliable and authorised music literature.

The Madras Music Academy realised this rather early and started a Teachers College of Music, and judging from the increasing number of students, the scheme may be said to be a success, though these students can serve the need only to a limited extent. The Universities also taking note of the great demand for music on the part of the people, both educated and uneducated, and the insufficient supply thereof, are trying to provide

instruction in the subject by means of lectures etc. The Madras University seems to insist that the language of the lectures should be English and this embargo may act as a handicap to the best available musical talent to offer its services in that behalf. Most of the musical savants and artists do not know English and the insistence on that language as a condition precedent to entering its portals has the effect not only of shutting out this desirable element from participation in the activities of the University in this respect but also of denying them a knowledge of what is being taught or spoken within its doors, and consequently they are not in a position to offer any healthy criticism so necessary both as a corrective to any wrong teaching or lecturing that may be indulged in, and as a help towards right lines of research. The present music boom has brought to the forefront the enterprising educated musician who generally knows more English of the demonstrable variety than music (a knowledge of which he seems to have in most cases, picked up from here and there) and who does not seem to owe allegiance to any particular Guru; he naturally tries to take advantage of the sudden demand for musical knowledge and makes the most of his limited attainments in this respect as compared with his more capable and popular uneducated compeer of the conservative type. But apart from some occasional talks and also perhaps some performances which are more spectacular than entertaining, he has not been able to show marked evidence of any solid achievements to his credit in the practical side of the art, and it is doubtful whether such a person is capable of making any useful contribution of an abiding character to the progress of our music. As we may not expect much help from such persons in the spread of standard music, owing to their inadequate training it would appear to be desirable that the educational bodies should without any hesitation harness the available musical talent among the professionals of both sexes with a special eye to musical attainments rather than English education, and that the University of Madras should remove the language ban (English) both for its professors and students, as otherwise no satisfactory progress in this practical art of music is possible.



The English-educated students should not think it beneath their dignity to learn like true disciples at the feet of masters in music who may not perhaps appear to be very highly cultured or fashionable in their estimation.

As for musical literature, only such text-books as are passed by a special committee of experts to be appointed by the authorities should be prescribed, all others being rigorously banned. It is a common experience at music conferences that vidwans produce some old text-books to support diametrically opposite views on the same raga; too much reliance cannot be placed on these so-called old treatises, unless they stand the test of practical application to existing music. Now a-days, the growing interest in music has stimulated the production of a lot of books containing such varied versions of kritis in the matter of swara content that it is difficult to pick out the correct ones. Some publications in English are also making appearance now-a-days but it is doubtful whether they can be relied upon, because they do not appear to have passed the crucible of expert examination from Pandit signorant of English among whom are to be found the most learned savants. It is not impossible, if the authorities set about the task in right earnest, to bring out with the help of a number of competent vidwans, authorised publications of geetas, varnas and most of the kritis. On the question of the history of music, while admitting the necessity of an explanatory booklet laying down the essentials of the Melakarta scheme on which the existing music is based, I doubt the practical utility of pursuing our researches beyond the Venkata-makhi period except for purposes of antiquarian knowledge. Because it is well-known that music refuses to be hide-bound by any set of rigid rules except for a particular limited period after which, in obedience to the laws of nature perhaps, it changes its structure; and it is impossible for us now to judge from mere theoretical treatises the form of a particular raga as it was sung in the medieval or ancient times or to correctly visualise the musical practice of those forgotten periods. Even the most capable of musical historians can at best make an intelligent guess on such matters and no educational authority should allow its teachers, professors or lecturers to dump their guess work, however plausible it may appear, on the poor students seeking correct knowledge just for purposes of historical study. Only bare translations of ancient treatises

like Bharata's *Natyasastra*, Sarangadev's *Ratnakara*, as also of the subsequent text-books like *Parijata*, *Makaranda*, *Shadragachandrodaya*, *Ragavibodha* or *Swaramelakalanidhi* etc., should be published; all such publications with explanatory introductions wherever necessary should be subjected to a searching examination by the special expert committee of vidwans above referred to (who should be appointed by the University or Government) to whom the English portions of the works must be explained in the vernacular. Otherwise, there is danger of individual pet theories of the authors or commentators being passed on as authoritative standard interpretations, and the students mislearning the facts in connection with our ancient musical history. So also about the significance of old musical expressions, nothing but a pure translation of the concerned slokas should be permitted, because at this distance of time we are not in a position to imagine the correct significance of such expressions relating to the genesis of music like Omkara, Nathopasana, Anatanatha, Ahatanatha and Anahatanatha, Gramas, Gandharva music, Gana-music, Marga music, Desi music etc. And it is possible for different learned research scholars to arrive at conflicting interpretations with equally strong arguments for the same musical expression. So, after submitting all text-books and other publications to the Special Expert Committee of Vidwans, the Educational authority or the University should recognise only such of them as are passed by that committee, and should lay down that teachers, professors, and lecturers should not go beyond those publications in the course of their teaching except to the extent of explaining what is contained, and should not air their individual theories which are not concurred in by these experts. I submit these views for the consideration of the public and the authorities concerned, as their adoption would tend to ensure correct and uniform standards of music teaching would raise the level of music and would also prevent it from drifting into wrong channels, higher than what it is to-day.





Miss Shivrani as Panna in "Virangana Panna" of Sree Sharda Movietone.



# University Lectures on Music.

Sangita Vimarsaka.

I have read with considerable interest the article of Isai Anban on the above subject and the reply thereto of Mr. T. A. Subbavenkatarama Ayyar in the December and January issues of your esteemed journal. I searched in vain through the reply for any enlightenment on the ticklish questions raised in the original article, especially those relating to the interpretation of musical terms. The general tenor of the reply would seem to indicate that the writer is more anxious to defend Mr. M. S. Ramaswami Ayyar than give any useful assistance to the public in trying to arrive at a satisfactory conclusion on the points referred to; and one cannot help thinking that he has thrown more heat than light on the controversy. While accusing Isai Anban of resorting to abuse when argument fails, he seems to have fallen a victim to this weakness himself. No useful purpose will be served by entering into the merits of some of the remarks in the correspondence which appear to partake of personal character, and I shall, for considerations of space, confine myself to the question of the meaning of the terms 'Ahata' 'Anahata' 'Marga' and 'Desi' as given by Mr. Ramaswami Ayyar. It appears to me that more cogent and convincing reasons will have to be advanced before one can expect this interpretation as expounded in his elaborate introduction to *Svaramelakalanidhi* to be universally accepted as incontrovertible.

It is no doubt true that every teacher and lecturer has to explain to his students what is contained in textbooks and is not expected to give any original principles or novel ideas, his duty being to impart correct knowledge. But it is not at all desirable that he should seek to give any new interpretation which he may himself have discovered, unless it is unconditionally accepted by a large majority of vidwans and experts. Now, in regard to these particular terms under reference, in replying to Mr. Isai Anban's remark that Mr. Ramaswami Ayyar's interpretation was held by savants to be wrong, Mr. Subbavenkatarama Ayyar asks why the savants held it to be wrong, who those savants are and what are their credentials and so on. Probably for reasons of space Isai Anban could not elaborate his points and if there is an opportunity for personal discussion or if a large

number of pages in this journal is allotted to him, he would have been better able to convince his opponent. As I happen to feel on this particular matter with Isai Anban that Mr. Ramaswami Ayyar's interpretations are not so infallible as they are claimed to be, I shall attempt to reply to Mr. Subbavenkatarama Ayyar's criticism. Firstly, it would have been better for all if he had refrained from talking of credentials, for two can play at the game of demanding credentials. As for the savants who are of the opposite view, I cannot myself give out the names of these gentlemen but I may say that for my part I have not seen or heard even one vidwan, expert or music lover publicly or privately approving of this interpretation when the matter was mooted. I also learn that this publication was not submitted for review even to the Madras Music Academy which at present conducts the only journal exclusively devoted to music in this Presidency and probably in the whole of India. Anyhow, when the points dealt with in the book were openly controverted in the columns of this journal one would have expected Mr. Ramaswami Ayyar or his zealous champion, Mr. Subbavenkatarama Ayyar (whose name, by the way, does not seem to be familiar in music circles) to have furnished particulars about the savants who have endorsed this interpretation, instead of evading the issue by a series of interrogations which, in the latter's own words, dazzle and not illumine the public.

As regards the terms 'Ahata' and 'Anahata', everybody would agree with the author in the literal meaning given by him, namely 'beaten' and 'not beaten'. But the vital point overlooked by him is that these terms are nowhere associated with 'music' as he seems to imagine, but only with Nada. Nobody ever heard of Ahata Sangita or Anahata Sangita, whether it be in text-books from scholars, researchers or anybody else for the matter of that. I really doubt if anybody can produce any authoritative treatise wherein these expressions are used in association with 'music'. It is Nada which is in fact beyond description and which for all practical purposes of this discussion we may take to indicate sound, that has been divided into two classes 'Ahata' and 'Anahata' in our an-



cient treatises referred to by the author. On this initially wrong premise Mr. Ramaswami Ayyar seems to have built up the superstructure of his novel theory of nature-made and man-made music, and so on. From the admitted literal meaning of the expressions, namely 'beaten' and 'not beaten', it is difficult to understand how he comes to the extraordinary conclusion that the former is man-made and the latter nature-made; surely it is not logic. Again, when he gives a place to the warbling of birds in his nature-made music, why should he exclude the vocal musical expression of man, the noblest of God's creatures, from this category? Does he mean that man has no part or lot with nature? Or does he confine his theory to instrumental music alone which can be said to be man-made? Mr. Subbavenkatarama Ayyar says that Isai Anban's reference to yogic literature in connection with these terms is calculated to mystify the mind of the reader. I am really surprised that this correspondent who has taken up cudgels on behalf of Mr. Mr. Ramaswami Ayyar, the author of the life of Sri Thyagarajaswami, is ignorant of even the connection between yoga and nada. If he approached Mr. Ramaswami Ayyar, I am sure he would have got the necessary explanation. However, I shall try to explain it to the extent I can venture on this difficult and unexplored field. Neither Mr. Ramaswami Ayyar nor anybody else can be dogmatic in regard to these interpretations of very old terms the correct significance of which is necessarily somewhat obscure owing to the enormous lapse of time since the expressions concerned were live issues. I do not know if Yoga has been defined categorically, but I take it is generally accepted as a method or disciplined practice for the attainment of eternal bliss, 'emancipation of the soul from the trammels of repeated births', the realisation of Brahman. Our sacred texts proclaim that Brahman is Omkara which is permeated by Nada called Omkara Nada or Pranava Nada. All articulate sounds including the seven swaras out of which our music has evolved is a manifestation of this Nada. This Nada in its pure unmanifested or unarticulated state is called Anahatha Nada, and this being recognised to be the fountain source from which all Vedas, Puranas, Sastras Kalas, etc., have sprung up, it was attempted to be conceived and realised by our ancient sages by means of concentration and meditation, that is Yoga. And all articulate sound is Ahata Nada, and the method of realising

Omkara Nada through the practice of music which is a manifestation thereof is called Nadopasana which is another kind of Yoga. I may say that a well-known savant holds the first method to be Nadopasana and the second, Geetopasana. But this difference of view does not affect the yogic character of the practice of music. A close, consistent, reasoned and collective study of all the texts together would seem to lead only to this conclusion. Even the extracts quoted by Mr. Ramaswami Ayyar in his book would be found on an impartial examination to support this view, rather than that expounded by him. I hope I have sufficiently indicated the connection between Yoga and Nada, and some of Thyagaraja's immortal kritis point to the correctness of the view explained by me. It is not possible for me at any rate to elaborate it more clearly because these things are to be felt and no satisfactory verbal explanation would convey their full import. Moreover, it is several centuries since these expressions came to be first mentioned in the musical treatises and even the most learned savant can at best venture on an intelligent guess as to their correct significance. It is no doubt possible to piece together a string of isolated extracts from old granthas detached from the context and bring out some plausible though queer theories by allowing the imagination unbridled play, but that will not convince any reasonable person as to the soundness thereof. I must also say that the author's references in the book to the opinions of western savants are not only not helpful in solving our musical puzzles here, but may be sometimes misleading as the western conception of music seems to be different from ours.

Then, Mr. Subbavenkatarama Ayyar takes exception to the interpretation of Mr. Ramaswami Ayyar of the expressions 'Marga' and 'Desi' being characterised as a conjecture by Isai Anban, and claims that a perusal of *Swaramelakalanidhi* would show that this interpretation proceeds step by step with cogent reasoning to a desirable conclusion. I read this book through and through and I cannot help agreeing with Isai Anban. Let us see what this so-called cogent reasoning is. Mr. Ramaswami Ayyar in his introduction says—to put it briefly—that primitive man sang only one note, that the Vedas were sung in 4 notes, that music subsequently developed into 7 notes and various srutis. He then goes off at a tangent and says that Vedas are sought after by Brahma and chanted by Bharata and have been chanted exactly in the same way



up till now, and as the expression 'Anadi-sampradaya' (practice from time immemorial) is associated in one or two text books with Marga music, this latter expression (Marga) can only mean the chanting of the Vedas and no other, because it is only the Vedas that are coming down unchanged through ages, being sung in the same 4 notes. This specious reasoning does not stop there. We are told that Gandharva and Marga music are identical, and the music existing at the present day is only Desi or Gana music. Now, the term 'Veda' is far better known among the people than 'Marga' or 'Gandharva', and why should our ancient textbook writers have gone out of the way and coined these new and unfamiliar expressions, unless their object is to 'mystify not clarify'. If, as is contended, Vedic music and Marga music are really the same, the only natural description that would have readily suggested itself to the old authors and would have been widely acceptable, would be Veda Sangita. Again, with regard to the alleged identical character of Gandharva and Marga music (which is said also to be Vedic music), it is admitted that Vedic music is confined to 4 notes, but Mr. Ramaswami Ayyar himself says that Marga music takes three gramas whereas Desi Music takes only the Shadja grama (Grama is understood to mean a series of murchanas in all the 7 notes). He explains this patent inconsistency by stating that 'ordinarily' Marga music takes four notes but during the later Saman period it extended to seven notes. But his main theory has been that Marga music represented the more primitive and unpleasant kind represented by the chanting of the Vedas and was very limited in scope; if so how can it extend beyond the admittedly, single-grama music of the present day, to as many as three such gramas? Is it contended that the Marga gramas and Desi gramas are different? Has he or any vidwan been able to clearly explain the form and scope of a grama, or at least themselves to visualise its nature? I may say incidentally, there was a debate on gramas in the Music conference once, and pandits contented themselves with repeating what was contained in the text-books. We again see the dogmatic assertion that 'the limitation of the range of the scale

to four notes must be deemed to be the peculiar and essential characteristic of Marga Sangitam'. In another place he says that the scales of Marga music are imperfect. It is difficult to reconcile these inconsistencies, not to speak of getting any enlightenment from them. Again, Marga music is said to please only the singers and not necessarily the hearers, just as the braying of an ass and the cawing of the crow are very sweet and pleasant to these animals. After reading this one cannot resist the temptation of remarking that this is literally a descent from the sublime to the ridiculous. I do not want to elaborate further on these points, but I hope the reader will find on a perusal of these lines that the arguments said to lead to these novel interpretations of Mr. Ramaswami Ayyar seem to be more like a house of cards without any solid basis rather than a strong edifice built on a firm foundation. As one reads and re-reads the introduction to *Swaramelakalanidhi*, one is inclined to think that far from proceeding step by step, the author slipped from blunder to blunder in attempting to buttress his insupportable pet theories.



Miss Deobala & P. Kapoor as Kaikeyee & Bharat in Bharat Lakshmi Picture Hindi Talkie "Ramayan."



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## THE RASIKA RANJINI SABHA.

|                         |               |
|-------------------------|---------------|
| Mr. B. S. RAJA AIYENGAR | ... Vocal     |
| „ Sarma Brother—(Elder) | ... Violin    |
| „ Rangu Aiyengar        | ... Mridangam |

In the galaxy of the young musicians who have risen upon the crest of the Time-wave, Mr. B. S. Raja Aiyengar occupies no inferior position. He rose to fame by a single song which he sung to the gramophone. But with the advantage of an expanding practice he has not since added a second to his single song. This fact sets us thinking whether it was any excellence in the song itself or any beauty in his rendering of it, that lifted him from obscurity to light. In seeking a solution to this question we have to pause to define the peculiar nature of Mr. Raja Aiyengar's voice. The ultimate verdict, however, is that Mr. Raja Aiyengar's voice is adapted to the singing of that single song more than anybody else's voice has been hitherto.

Mr. Raja Aiyengar sets his sruti at about the fourth stop of the harmonium. The range of a good voice is two-and-a-half octaves—though three octaves is not an impossibility. Usually the platform musicians who have command over this full range of two-and-a-half octaves, divide it as one octave below the primary Shadja and one-and-a-half octaves above it. If we take into consideration the ineffectual margins on both the extremities, Mr. Raja Aiyengar's voice lays claim to a range over two-and-a-half octaves. This he divides into half below and two above, adopting rather the stage-usage of leaving a wide roaming ground in the higher pitch. A voice running over two-and-a-half octaves with the primary Shadja at the fourth stop of the harmonium is not very frequently met with. So we must characterise Mr. Raja Aiyengar's voice as a high-pitched as well as a full-fledged one. Now the Kanarese song "Jagadoddharana" is set in Kapi—a raga which specially delights in exalted flights in the regions of the upper octave. To this song in this high-pitch raga, with his high-

pitch-voice, Mr. Raja Aiyengar adopts another high-pitch device—namely the madhyama sruti. The Kanarese song originated from Purandaradas and is a devotional lyric crystallised in the happiest of the moments of his spiritual absorption. Mr. Raja Aiyengar seems to sing it with an intimate understanding of the sense. The cumulative effect of so many of these apt coincidences is undoubtedly superb. Such a happy meeting of causes has never occurred in another song of his. Naturally therefore Mr. Raja Aiyengar has not been adding a second to his single song during these few years of his expanding practice, though it must be said in fairness to him that all his Kanarese songs have a soul stirring appeal, since he manages to sing them without much effort with the madhyama sruti.

We have been speaking about the range and the pitch of Mr. Raja Aiyengar's voice—in other words, about its capacity. But what about its quality? To describe it briefly his voice is shrill and intense. The really delightful voice which answers to the "Rakta-Kantha"—quality of the Sanskrit poets is that one in which several grades of vibrations are simultaneously heard. A voice with an unitary vertical vibration, however intense the vibration may be, is not so delightful to the ear as a voice which has a trail behind it endowed with varying grades of intensity. The latter voice, if manly, is harmonious; if feminine, is melodious. The harmonious voice shows greater breadth and lesser pitch, the melodious one, lesser width and greater pitch. There may be voices which partake of both the qualities, or others which begin like the one and develop like the other.

In the light of the above line of analysis we are constrained to observe that Mr. Raja Aiyengar's voice is not either richly harmonious or deeply melodious, but is essentially intense and unitary. It is wiry and strenuous, sharp and ringing, but not supple, and yielding. Again, Mr. Raja Aiyengar's is a top-heavy voice. Below the primary Panchamam



the voice founders hopelessly. It cannot be heard in any appreciable volume, nor is it charming to the ear, if heard. Upon such a rickety base is built that spacious superstructure. This distribution explains at once both the advantages and the disadvantages of the voice. It is, therefore, found that Mr. Raja Aiyengar ever and anon rises to the higher octave regions without feeling comfortable in the lower scales and resorts to the madhyama sruti tactics at the slightest pretext.

Reviewing Mr. Raja Aiyengar's performance from yet another view-point we should say that he is a heroic musician among the musicians of South India who are very justly characterised as plaintive and forlorn in their essential emotional appeal. To his voice already manly with its cast-iron ring, he gives further an audacious toning by the baldness of his musical manner. If we long for any delicacy of touch or any gracefulness of movement, we shall expect in vain. But, instead he rouses us with his virile spirited, strenuous, and self-confident delivery. His movement in broken lines and his angular turnings, his incessantly rattling "ravais" at the expense of "gamakas" the bleak precipitancy of his manner—all these mark a contrast with the wellknown style of the Tanjore school of musicians, characterised by elusive subtlety, ineffable sweetness and charming grace.

A fastidious connoisseur of art—a friend of mine—used to remark that he always considered raga alapana as the surest test of first class merit in a musician. The alapana is purely an outpouring of emotion which gurgles out of the heart as a perennial spring—ever fresh and ever refreshing. If that be the test and if that be the ideal, Mr. Raja Aiyengar's renderings of the ragas should be deemed unsatisfactory. They not only lack the life to create an appropriate atmosphere, but they lack even form. As for sustaining a raga alapana—for that matter, even the ghana raga—for any tolerable length of time, Mr. Raja Aiyengar is frankly far from it.

The elder Sarma brother was a contrast to Mr. Raja Aiyengar in every respect and the combination was ill-conceived.

Mr. Rangu Aiyengar, without much violence to his wonted style, served the musician as a suitable accompanist.—*Raktita*.

## "KATHA KALAKSHEPAMS"

by RAMAKOTI SWAMI

(Tulasidas and Purandaradas' Charitrams)

### II

The Swami goes about giving performances for raising funds to be utilised in building a Sitaram Mandir at Coimbatore. He is an embodiment of the Pandaripuram tradition and as such is an interesting study to us. The tradition is wound up intimately with the Bhakti cult which is believed to be the only "Marga" for "Moksha" in the Kaliyuga. The cult has produced great saints who have been its exemplars. Among the Tamils, Nanda, among the Telugus, Ramadas, among the Kanarese, Purandaradas, and among the Hindi speaking people, Tulasidas, are very great and sacred names—names to conjure with in every Hindu household. In their lives, they felt the presence of God about them as unmistakably as they and others perceived the created world manifest around them. They came to realise that nothing was truth except God and nourished their being in the effulgence of that Truth.

Katha kalakshepams must have originally devoted themselves to an emotional exposition, in poetry, music, and dance, of the great lives of the saints like, Ramadas, Purandaradas, Tulasidas, and Nanda. The institution is now overgrown with fantastic legends of a revoltingly sentimental character. Kalakshepams are etymologically construed as ways and means of whiling away the time which otherwise threatens to hang heavily on the modern man—especially the evening hours. But to go to the unsullied fountain at its source and partake of the soul-filling draughts of devotional song-poetry, is a rare privilege given to the blessed among the mortals. With such an earnest ideal before us we must hear Ramakoti Swami. Judged as a story-teller, he is no-where. Judged purely as a musician, he cannot claim to any rank. But judged as a sincere votary at the lotus-feet of God and an unqualified Bhakta of the saints, he is admirable. The songs of the great saints like Tulasidas and Purandaradas, coming from him have a rare flavour of realism, as the heart accompanies the word and the tune. He is a perfect master of the sense of any song he may choose to sing—whether the vernacular be Hindi, Telugu, Kanarese or Maratti. His eloquence is impassioned and genuine though clumsy.



His music is inspiring though raw and sometimes even monotonous. His narration is arresting though listless and disproportionate. His exposition is edifying though without caring to explore the emotional possibilities of his themes as an artist would have done, he simply utilises them as a convenient peg for his moralisations on the transitoriness of life and worldly belongings. But there is an ever-iridescent glow of fervour and realism in his performance as he, devoutly and with faith portrays the lives of the saints which were remarkable for their emotional crises. As a Bhakti-propagandist his services to society are invaluable in these days of rampant scepticism; for, if not his faith, at least his pious sincerity, is likely to be infectious, be it for the moment.—*Raktilla*.

#### DOUBLE DANCE

By Sri VARALAKSHMI and SARANAYAKI  
OF KUMBakonam

#### III

There were days when a marriage festival conducted by any house-holder of respectable status, especially in the Tanjore District, never went without a nautch party. Viewing life as an art was the secret of living which our predecessors had learnt. Art was the grand avenue to them to the goal of all goals. They never sought after beauty with a selfish, filthy mind, but instinctively with worshipful reverence. Life was indeed sweeter to them than it is to us now with our unwanted wants and mechanical orderings of life. It may not be an exaggeration to say that nautch was almost a taboo until recently—thanks to the cold-blast of a new civilization which withered our cultural consciousness into a sense of selfshame. But the miracle consists in the endurance of the life of our hoary cultural traditions. The fire if not blazing survives as a spark though buried in ash. In Sri Varalakshmi is that spark glowing with the promise of a glorious revival of the art of Abhinaya. Very likely there are ever-so-many other such sparks obscured by the ash of neo-culture.

A nautch performance is characterised by Nritya and Abhinaya, to the accompaniment of music. In a music performance there is no Abhinaya; and Nritya disguises itself in the Tala accompaniment. In a dramatic performance Abhinaya of a particular kind takes the lead and benefits by music and Nritya becoming its accompaniment. Broadly speaking mu-

sic involves a tune, a rhythm, and a sense-content. In nautch the indication of the rhythm and of the sense-content of the song, is given prominence. In exceptionally good music performances I used to envy the mridangam-man who of all the audience solely enjoys the privilege of physically manifesting his emotional responsiveness to the music with complete immunity from ridicule. The influence of musical rhythm upon susceptible minds is irrepressible. Tandava and lasya are the outcome of such emotional experiences. No wonder therefore that a rhythm-marking accompaniment whether it is mridanga or Nritya is a concomitant of any musical performance. Usually words are set to a tune and they carry with them the dignity of a theme such as enthuses the singer to take delight in accompanying the Tatparya in poses and gestures. Thus in Nritya and Abhinaya we have the emotionally—glowing mind subduing the bodily frame and utilising the latter to its own expressionistic ends. It is the conquest of the spirit over the body and therefore it inaugurates the supreme moment of the triumph of art over all.

Of the two dancers the <sup>taller</sup> ~~latter~~ who I am given to understand is the younger, falls short of the ideal of attaining "*tanmayatvam raseshu*". Hers is only a puppet-show and she can safely be eliminated. But the shorter but smarter girl embodies in her the best accomplishments of a successful dancer. Her liquid eyes glowing with expression, the pervading smile of her face, her emotional self-absorption in the theme depicted, the blithe, easy, graceful movements of her supple limbs—are all unforgettable. But the success of her artistic efforts in dancing do largely depend upon the music which should set her on her rhythmic response. It is to be regretted that she is not very efficiently backed up in this respect, as one of the two Nattuvanars has a sunken, ineffectual voice, and the other, a heavy, immobile one. And again, she has been taught the unedifying common place sahityas in Tamil and Telugu which look more like meagre improvisations than artistic compositions of a master-mind. She must try to apply her art to Kshetravya's Padams, Karnamrita slokas, Ashtapadis and Sanskrit erotic verses as those of Amaruka and in that line contribute her mite towards the upliftment of the art of dancing for which service she seems to be so eminently marked by nature.—*Raktilla*.



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# The Theatre Arts Section

## "Who is Who" in the Amateur South Indian Stage.

[This account of South Indian Amateur actors by "Front Row" is continued from the previous number. The Editor regrets that in the article which appeared under this name in the last number, part of the account was left out and in the sketch of Mr. T. Bellary Ragavachari, the latter part overran with the sketch of another. The Editor regrets the mishap and confusion. The left-off portion is here published—Ed.]

(By Front Row).

(Continued.)

MR. T. RAGHAVACHARI.

Originality is the keynote of Mr. T. Raghavachari (Bellary). A versatile genius, he handles any character to perfection. We don't think he has attempted anything in Tamil, but in the Andhra stage, he is the acknowledged master. As "Hiranya" he is superb and as "Pathan" (in Fall of Vijayanagar) his genius comes into in all its rich and varied aspects. He is equally famous as an English actor. As "Othello" he has won a European reputation and as "Shylock" he is excellent. An original thinker and a daring reformer, he has done much to improve the standard of the amateur stage.

MR. S. RAGHAVACHARI.

His namesake Mr. S. Raghavachari, has been in the field for a pretty long time and has had the privilege of associating with almost all the celebrities. Telugu, Tamil, English, Kanarese or Sanskrit—he is perfectly at home in any language. His "Sakara" (in Mrichakati) is still fresh in our memory; as "Tanisha" (in Ramdoss) he is really very good. Though he cannot claim rank amongst the first rate actors, he has made a mark as an all-rounder.

DR. SREENIVASARAGHAVACHARI.

Dr. Sreenivasaraghavachari is justly famous for his "Nandanar." It was only the other day that he gave us an excellent exhibition of that none too easy role and we wonder, if there is any one amongst our amateurs who can attempt even a fraction of what he did. He commands exquisite music and refined acting. As "Harichandra" he is an expert

and as "Chitrasena" (in Galava) he is remarkable.

MR. K. RAMASWAMY IYENGAR.

Mr. K. Ramaswamy Iyengar shone brilliantly during the short period he adorned the amateur stage. With both brilliant acting and high class music at his command, he was not only a capable actor himself, but could make others act as well; in fact, as a "Conductor" he was unique. As "Savitri" "Damayanti" or "Sulochana" (in Two Sisters) he has few equals. His "Mira Bai" was the nearest approach to that of his master Mr. A. Krishnaswami Ayya. As "Asvathama" (in Venisamharam) he surpassed himself and as "Rama" and "Prince Bhoja" he was a very great success. He has now almost retired from the stage.

MR. W. DORAISWAMY IYENGAR.

Mr. W. Doraiswamy Iyengar, we have seen in only one role viz., "Vediar or Mirasdar" (in Nandanar), and it was certainly an outstanding achievement. He is too old now to give us any more of his performances.

MR. S. M. KAMAKSHISUNDARA SASTRY.

Mr. S. M. Kamakshisundara Sastry the talented actor and musician has won his laurels both on the Tamil and the Telugu stage. A sincere devotee of the Art, he combines studied acting and refined music and produces the effect of a perfectly balanced whole. As "Narada" (in Bhama Vijayam) or as "Keechaka" he stands unrivalled. As "Hiranya" he is at times even better than Mr. T. Raghavachari.

MR. F. G. NATESAN.

Mr. F. G. Natesan has wonderful ideas but, on the stage he has not been the success he



deserves to be, probably because he has all along been vegetating in the moffusil. "Bilendra" (in Gnanasoundari) is his masterpiece.

MR. S. SATYAMURTHY.

Mr. S. Satyamurthy finds hardly any time for the stage, perhaps, all the world is a stage to him! As an actor however, he does not impress very much, though his speeches are effective. In fact, Satyamurthy on the stage is just the familiar figure on the Triplicane beach. His "Manohara" met with a mixed reception but, he is at his best as "Asvatthama" (in the Sanskrit Venisamharanam).

MR. K. VARADACHARI.

Mr. K. Varadachari has an enviable record as a comedian. He seldom laughs, but makes others roar with laughter.

MR. V. V. SOUNDARAJAN.

Mr. V. V. Soundarajan is a versatile artist whom it is a pleasure to behold in any garb. He is justly famous for his unfailing memory. As a comedian he is superb. As "Iago" he does exceedingly well and as "Shylock" he probably is at his best, next only to Mr. T. Raghavachari. The combination of Varadachari and Soundarajan is simply unparalleled.

MESSERS. M. N. SREENIVASAN and  
C. BALASUNDARAM.

Messrs M. N. Sreenivasan and C. Balasundaram have a special aptitude for a part-type of comedy, their personality giving them a special advantage. It is difficult to decide who is the better of the two as both have handled the self same characters each in his own inimitable manner.

MR. L. V. NAIDU.

Mr. L. V. Naidu is a first class comedian. He has very great gifts and is a keen observer of men and things. He has acted a number of characters with uniform success.

MR. T. C. VADIVELU.

Mr. T. C. Vadivelu was in his days an able exponent of the powerful and dynamic types of female roles. As "Leelayati" (in Two Sisters) he was forcible, and as "Chandramati" (in Harischandra) he was very good. As "Devangana" (in Rajabakti) he is easily the best.

MR. M. RAMAKRISHNIA.

Mr. M. Ramakrishnia holds a distinguished record in minor female roles. He is inimitable as the "Mirasdar's wife" (in Nandanar) and, as "Padmavati" (in Manohara) his acting is very impressive.

MR. E. KRISHNIER.

Mr. E. Krishnier has almost given up the stage as a hobby. His dances were very much in demand and he has also attempted one or two feminine roles successfully.

MR. V. C. GOPALARATNAM.

Coming to the younger generation, Mr. V. C. Gopalaratnam easily steps into the forefront as an actor of all round abilities. Tragedy or comedy, male or female, he adapts himself to any part and it looks as though he is still experimenting and trying to discover which type of character suits him best. He has a commanding personality but he does not use it to the best advantage. He is the best exponent of his "Vikranta" so far. He tries his hand in English occasionally and comes out with a fair measure of credit. But he is really very good at comedy and he would do well to confine himself to this branch. He was too tall and masculine for "Yasoda" (in Gitodayam) and we would advise him to keep clear of this field.

MR. T. N. PATTABIRAMAN.

Mr. T. N. Pattabiraman has specialised in one particular type—the scheming Villain and in that sphere, no one has so far approached his level. As "Munja" "Duryodana" or "Kruvakarma" he is simply superb. As "Yama" he is very effective, as "Lawyer Sreenivasan" (in Just a Peg) he is remarkable, and as "Captain Sundar" his latest (in Devadasi), he is perfectly at home. For quick and dynamic action, for forceful dialogue or effective tragedy, he holds an unapproachable record. He has also handled one or two Shakesperian characters and has made a special study of "Shylock". Besides being a first rate actor, he is very good at stage direction and technique.

MR. S. NARRSIMHAM.

Mr. S. Narasimham has won a reputation as a Shakesperian actor but in one or two performances which we witnessed we must confess that he was disappointing. As "Desdemona" he was lifeless and "Sarojini" (in Rajabakti) he was very ordinary.

DR. N. S. NATARAJA IYER.

Dr. N. S. Nataraja Iyer stands in a class by himself. He draws his inspiration from the professional stage and has not even the ambition to improve his acting. He places too much reliance upon his music which does not always please. His angle of vision requires to be changed. As "Lord Krishna" (in Bama Vijayam) he is good and as "Prince Bhoja" he is fairly satisfactory.



# "Who's Who" in Travancore Amateur Dramatic Stage.

(By An Observer).

Prof. R. SRINIVASAN.

A good scientific musician with an enviable voice and spontaneous apt speeches, our Professor is known to many far and wide more as a *female actor* than as a theosophist. His enthusiasm in the dramatic sphere is genuine and his *conductors* in various plays are worth admiring. He has won a great name in many plays enacted during the Art Festival celebrations at Trivandrum. An attractive and charming figure as he is, the professor is second to none on the stage. His dressing and green-room managements are simply excellent.

Mr. K. S. NATARAJA SARMA.

Gifted with a melodious and divine voice and by the powerful and timely change of the ups and downs of his songs, Mr. Sarma is more a songster than an actor. Having acquired a good knowledge in the science of music, Mr. Sarma stands first as the unconquerable hero in the *Religious* play "NANDANAR".

Mr. A. R. PADMANABHA RAO.

Driven into the fields of dramatic activities by his genuine enthusiasm, Mr. Rao appears as *hero* in many plays. He is a good songster but unluckily at times he has no control over his voice which betrays him a little. With full vigour and pompous personality he surpasses all as the hero in "FALL OF VIJAYANAGAR".

Mr. K. S. SASTRI.

No doubt Mr. Sambandam Mudaliar wrote "MANOHARA", but Mr. Sastri, it seems, has born to act it. With no songs at all from beginning to end he copes with other songster-actors and excels all both in action and gestures. It would be extremely divine, I may term it, if Mr. Sastri is gifted with the art of music. Comments may be passed on him by some that he over-acts in certain plays but his irreputable talents in exhibiting his personality and action in the 'Chain Scene' in 'Manohara' deserve special appreciation.

Mr. ANDY

An actor, free, independent, and high-spirited, suited to all forms of character, Mr. Andy has won a standing name as the *author* of "Mangalyam". Though lacking

in the science of music, his acting is not completely devoid of music as Mr. Sastri's. It can be specifically stated that he had given up acting nowadays but on the other hand had taken to hand the hard task of writing dramatic books in various aspects viz., social, religious, political etc. Among his various plays, "MANGALYAM" & "SITA LOST" deserve special mention. He is a lover of foreign dramas and their criticisms and this has created in him an ambition to write a good volume about the present "South Indian Stages" which he hopes to publish as early as possible. May his endeavour be crowned with success!

Mr. S. R. SHANKER

A prominent member of the local Bhajana troupe from his boyhood, Mr. Shanker is identified by his colleagues and teachers more by his nick-name "NAMO NAMO", than by his name proper; since in one of the school-day celebrations at his 9th year he stood boldly on the platform and sang "NADA BINDU KALADI NAMO NAMO". Naturally gifted with a handsome and charming personality and a melodious voice which never fails him, Mr. Shanker is reputed for his female characters. His first appearance on the stage at the pretty age of 15 as a *female actor* in "TWO SISTERS" was indeed very splendid. A good songster and a dancer too he won a name as the unrivalled heroine in "MANOHARA" "OCEAN OF LOVE" and in many other plays. Though ignorant of the theory, among his many songs, "NIDHISALA SUKHAMA" (in Kalyani), "SADARA MUKHA GUHA" (in Thodi), "NAMASTHE" and "KILI KANNNE" deserve special appreciation and these have established a standing name and reputation for Mr. Shanker on the stage. Young as he is, Mr. Namu certainly does full justice to whatever role assigned to him. Hope Mr. Shanker would not allow to extinguish his art so soon but would endeavour to develop it.

Mr. K. PARTHASARATHY IYENGAR :—(PAPA)

Unlike Mr. Shanker, Mr. Papa is a first-rate scientific musician and hence he beats out all the other artists on the stage. His appearance as "VASANTASENA" in "MANOHARA" is no doubt realistic but he lacks



certain amount of dexterity that is common among females and especially for one of Vasantasena's stamp. He exhibits his full vigour and personality on the stage and his songs too are very melodious. It will be really invidious to compare him with other actors.

Mr. K. S. MANI.

Of the *female-role-actors* Mr. Mani may be classified only next to Mr. Papa not that he is in any way a second rate actor but that his voice at certain times completely deceives him. His fair complexion and personality will, no doubt, be appreciated by all for the character assigned to him. His natural tendency to the change of dress, scene after scene, at times betrays him a little. As the *heroine* in "FALL OF VIJAYANAGAR" and "MANOHARA" Mr. Mani stands second to none.

Mr. GOPALAKRISHNA IYER

Having enthusiasm more for powder and puff, than for acting, Mr. Iyer is a good green-room conductor. Smart as he is, Mr. Gopalakrishnan appears as 'Vasantasena' in 'Manohara' and does well in other plays also. His shyness in singing and his dexterity in walking add special beauty to his part.

Mr. K. YAGNANARAYANIER

Mostly known to all by 'Yagnam', Mr. Iyer is a good amateur songster and actor. He had extended his activities into the cinema field also and his role as hero in "RAJAMBAL" won a good name for him. Some are of opinion that Mr. Yagnam left off acting ever since he became a family man, but it is simply surprising how his enthusiasm in this sphere could so suddenly vanish.

Mr. RAMIAH,

A good comedian with songs (oriental) Mr. Ramiah keeps the audience in laughter throughout his regime. But for him the whole play would be but too monotonous. His timely songs and attractive speeches keep the audience in firm hold. He is suited to any *comic* part.

Mr. VENKATARAM

Mostly identified by his pet name 'Ambi' among his friends, Mr. Venkataram is a good songster and actor. His brilliant appearance in 'MRICHAKATIKA' as "SAMSTHANAKA" is an eternal reputation for him. Hope he would develop his art in this sphere.

Mr. LAKSHMANAN

A good songster and an actor as Mr. Lakshmanan is, he is quite suited to any character. His appearance in 'MRICHAKATIKA' as the monk to rescue Vasantasena and his song 'Bhajagovindam' are too realistic and admirable. He would improve his art certainly by mingling in other plays with various other amateurs.

Mr. M. KRISHNA IYER.

Mr. Krishna Iyer has very great ambitions to exhibit his skill on the stage; but we hear few reports about him because of his rare opportunities mingling freely with other actors. Why he hides his 'PRODIGICAL TALENTS' (to put in his terms) is a mystery to us. Any how, his role as the witty brahmin in 'MARTHANDA VARMA' was appreciated by all. The song 'Venkatachalapathe' (in Saveri) which Mr. Iyer boasts as his master-piece, is not quite up to the mark and hence deserves no special comment. No doubt, he would certainly do well if he but cares to improve his art.

Mr. C. PADMANABHA IYER.

Enthusiastic as he is in dramatic activities, Mr. Iyer mingles freely with other young amateur actors but we do not know why he hides behind the curtains. Though a lover of music, his acting is completely devoid of songs. As a coactor of Mr. Andy, Mr. Iyer has appeared in many a role but is still groping in the dark not knowing his own ability. He is quite up to the mark to whatever character he is entrusted with, but his walking on the stage is too majestic and imperial which becomes awkward. Trust he would improve his art. [S.V.S.]



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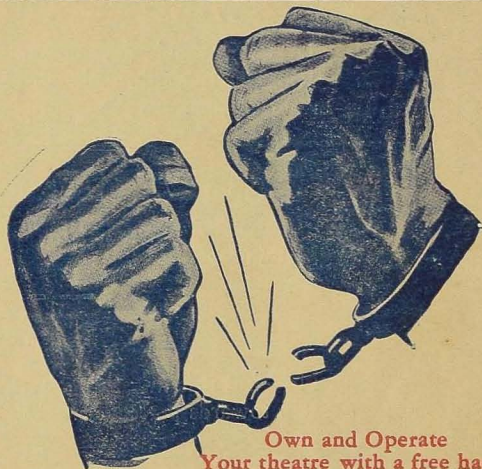
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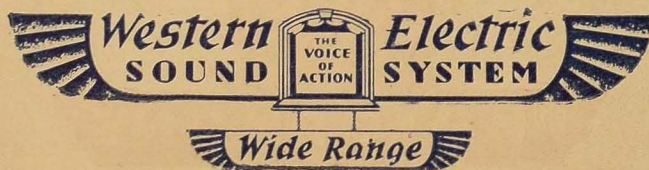
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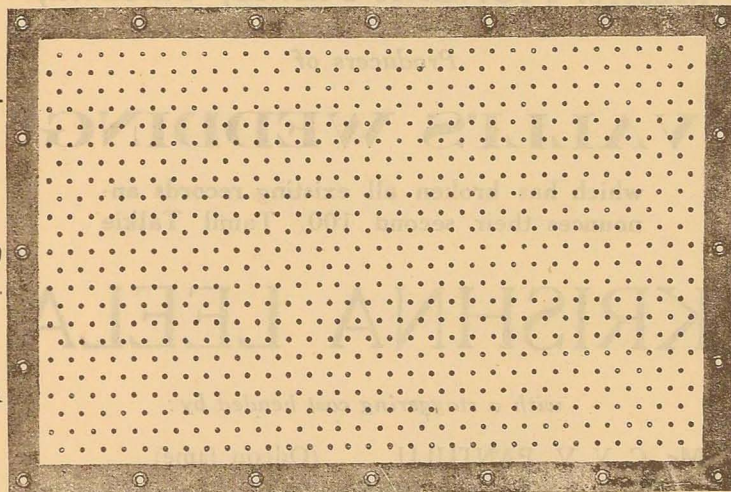
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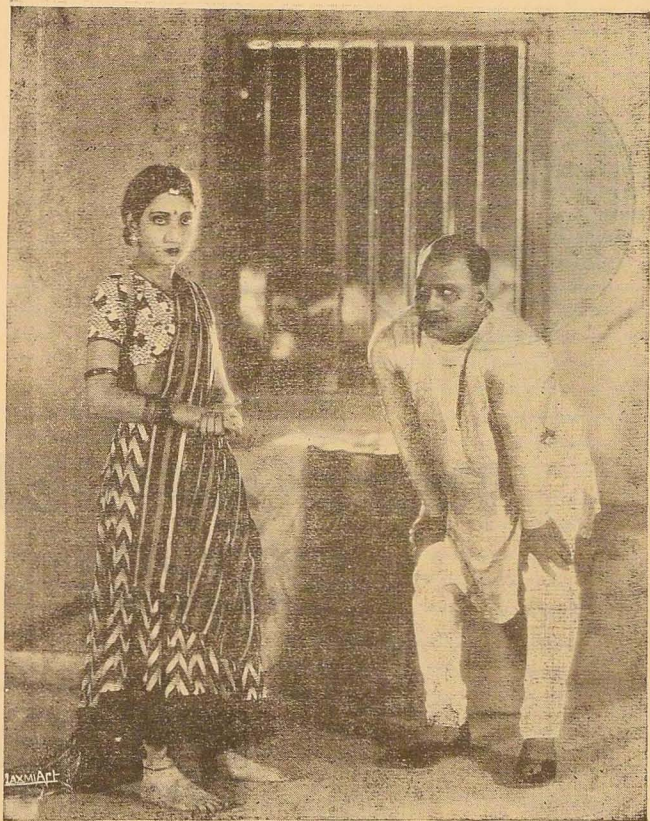
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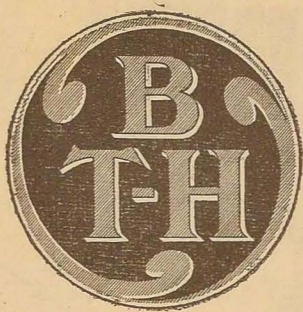
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